JANUARY 1, 1955

# MOTION PICTURE HERALD

## The Ten Best Money Making Stars of 1954

**REVIEWS** (In Product Digest): THE BRIDGES AT TOKO-RI, THE BEACHCOMBER, BLACK TUESDAY, HUNTERS OF THE DEEP

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# START THE NEW YEAR
# CELEBRAT

**A WEALTH OF PRODUCT FOR EVERY TYPE OF THEATRE! ASK YOUR BRANCH! CAPITALIZE ON M-G-M's NATIONWIDE PROMOTION!**

**"BAD DAY AT BLACK ROCK"** *(January)*
(*CinemaScope—Color*) . starring Spencer Tracy . Robert Ryan . co-starring Anne Francis . Dean Jagger . Walter Brennan . John Ericson . Ernest Borgnine . Lee Marvin Russell Collins

**"GREEN FIRE"** *(January)*
(*CinemaScope—Color*) . starring Stewart Granger . Grace Kelly . Paul Douglas . co-starring John Ericson . with Murvyn Vye

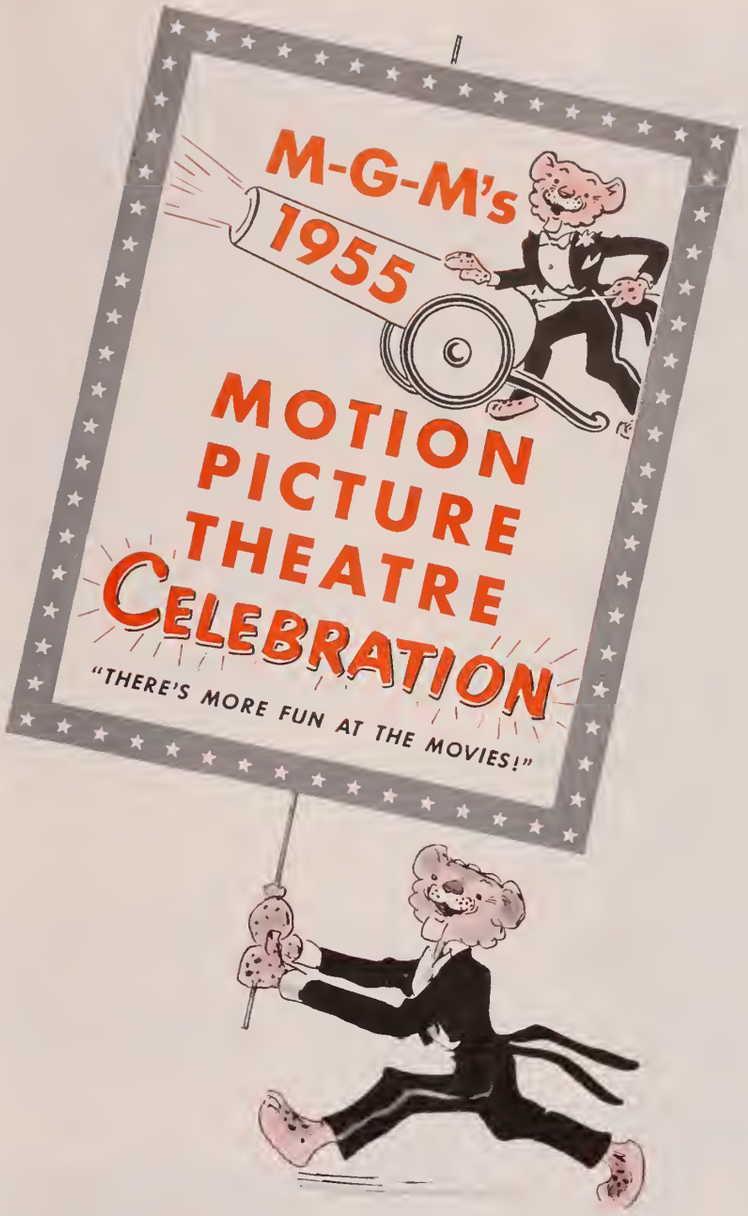
**"MANY RIVERS TO CROSS"** *(February)*
(*CinemaScope—Color*) . starring Robert Taylor . Eleanor Parker . with Victor McLaglen . Russ Tamblyn . Jeff Richards . James Arness

**"JUPITER'S DARLING"** *(February)*
(*CinemaScope—Color*) . starring Esther Williams . Howard Keel . Marge and Gower Champion . George Sanders with Richard Haydn . William Demarest




Throughout the nation M-G-M's happy box-office celebration is getting under way. Editorials in the trade press acclaim M-G-M's Salute to the theatres. Thank you, Mr. Editor! And thanks to the thousands of showmen who have expressed enthusiasm for M-G-M's Box-office Ballyhoo and who are launching their own local Celebration!

# WITH A ION




**"HIT THE DECK"** *(March)*
(*CinemaScope—Color*) · starring Jane Powell · Tony Martin · Debbie Reynolds · Walter Pidgeon · Vic Damone · Gene Raymond · Ann Miller · Russ Tamblyn with Kay Armen · J. Carrol Naish · Richard Anderson Jane Darwell

**"INTERRUPTED MELODY"** *(March)*
(*CinemaScope—Color*) · starring Glenn Ford · Eleanor Parker · with Roger Moore · Cecil Kellaway

**"THE GLASS SLIPPER"** *(April)*
(*Color*) · starring Leslie Caron · Michael Wilding · with Keenan Wynn · Estelle Winwood · Elsa Lanchester Barry Jones

**"BEDEVILLED"** *(April)*
(*CinemaScope—Color*) · starring Anne Baxter · Steve Forrest · with Simone Renant · Maurice Teynac · Robert Christopher · Joseph Tomelty and Victor Francen

## AND THESE CURRENT PRODUCTIONS!

**"BETRAYED"** (*Color*)
starring Clark Gable · Lana Turner · Victor Mature · co-starring Louis Calhern

**"ROGUE COP"**
starring Robert Taylor · Janet Leigh · George Raft · co-starring Steve Forrest · Anne Francis

**"BRIGADOON"** (*CinemaScope—Color*)
starring Gene Kelly · Van Johnson · Cyd Charisse · with Elaine Stewart · Barry Jones · Albert Sharpe

**"ATHENA"** (*Color*)
starring Jane Powell · Edmund Purdom · Debbie Reynolds · Vic Damone · Louis Calhern · with Linda Christian · Evelyn Varden Ray Collins

**"BEAU BRUMMELL"** (*Color*)
starring Stewart Granger · Elizabeth Taylor · Peter Ustinov · with Robert Morley

**"THE LAST TIME I SAW PARIS"** (*Technicolor*)
starring Elizabeth Taylor · Van Johnson · Walter Pidgeon · Donna Reed · with Eva Gabor · Kurt Kasznar

**"CREST OF THE WAVE"**
starring Gene Kelly · with John Justin · Bernard Lee · Jeff Richards

**"DEEP IN MY HEART"** (*Color*)
starring Jose Ferrer · Merle Oberon · Helen Traubel · and Guest Stars: Walter Pidgeon · Paul Henreid · Rosemary Clooney · Gene & Fred Kelly · Jane Powell · Vic Damone · Ann Miller · Cyd Charisse Howard Keel · Tony Martin · with Doe Avedon · Tamara Toumanova Paul Stewart · Isobel Elsom · William Olvis · James Mitchell

## AND THESE BIG FUTURE M-G-M ATTRACTIONS COMING!

**"MOONFLEET"** (*CinemaScope—Color*)
starring Stewart Granger · George Sanders · Joan Greenwood · Viveca Lindfors · with Jon Whiteley · Melville Cooper

**"IT'S ALWAYS FAIR WEATHER"** (*CinemaScope—Color*)
starring Gene Kelly · Dan Dailey · Cyd Charisse · Dolores Gray Michael Kidd

**"THE SCARLET COAT"** (*CinemaScope—Color*)
starring Cornel Wilde · Michael Wilding · George Sanders · Anne Francis · with Robert Douglas · John McIntire · and Bobby Driscoll

**"BLACKBOARD JUNGLE"**
starring Glenn Ford · Anne Francis · Louis Calhern · Margaret Hayes

**"THE KING'S THIEF"** (*CinemaScope—Color*)
starring Ann Blyth · Edmund Purdom · David Niven · George Sanders with Roger Moore

**"THE MARAUDERS"** (*Color*)
starring Dan Duryea · Jeff Richards · Keenan Wynn · Jarma Lewis

**"LOVE ME OR LEAVE ME"** (*CinemaScope—Color*)
starring Doris Day · James Cagney · Cameron Mitchell · with Robert Keith · Tom Tully · Harry Bellaver

**"THE PRODIGAL"** (*CinemaScope—Color*)
starring Lana Turner · Edmund Purdom · Louis Calhern · with Audrey Dalton · James Mitchell · Neville Brand · Walter Hampden · Taina Elg Francis L. Sullivan · Joseph Wiseman · Sandra Descher

## AND MANY MORE BIG ONES INCLUDING THE INDUSTRY'S GREATEST LINE-UP OF SHORT SUBJECTS!

# SOON!

## The guys of "Battle Cry"

# SOON!

## The girls of "Battle Cry"

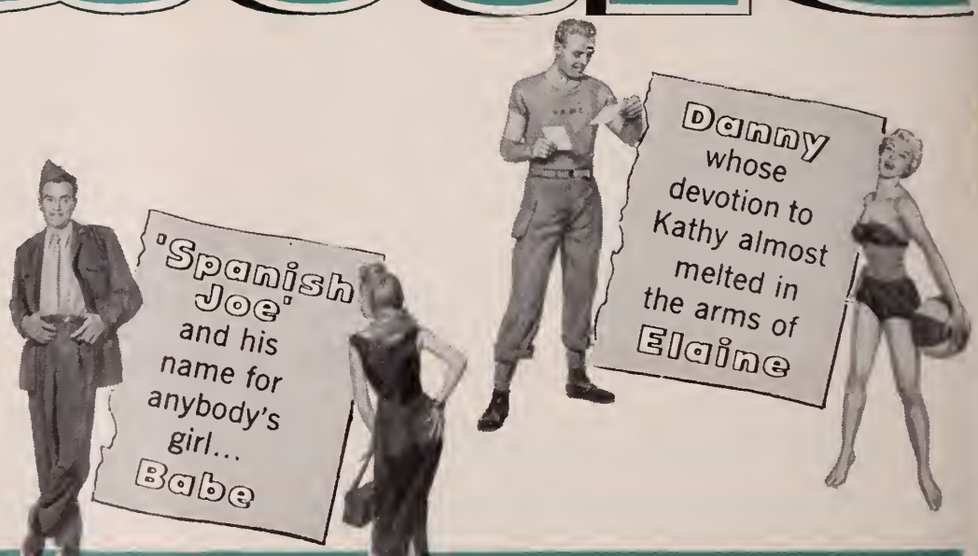
# SOON!

## The scorchingly personal story of



# "Battle

**THE BEST-SELLER THE NATION COULDN'T PUT DOWN— ABOUT YOUNG PEOPLE IN LOVE WHEN THE BATTLE IS FAR AWAY...**




CINEMASCOPE WARNERCOLOR · STEREOPHO

STARRING

VAN HEFLIN ☆ ALDO RAY ☆ MONA FREEMAN ☆ NANCY OLSON ☆ JAMES WHITMORE ☆ RAYMOND MASSEY ☆ TAB HUNTER


BATTLE CRY
A Novel
Hodge and the night he learned the sordid truth about Rae
Andy and his reckless love that brought the trouble to Patricia
"Ski" and his revenge for the heartbreak caused by Susan
Cry"
SET YOUR SIGHTS HIGH FOR WARNERS' 'BATTLE CRY'!!!
NIC SOUND
DOROTHY MALONE ☆ ANNE FRANCIS
SCREEN PLAY BY
LEON M. URIS
DIRECTED BY
RAOUL WALSH
ORIGINAL MUSIC BY MAX STEINER
WB

# 20th's Best-Seller List!



Prince of Players

THE RACERS

UNTAMED

A Man Called Peter

DADDY LONG LEGS

The View From Pompey's Head *

Katherine **

SOLDIER OF FORTUNE ***

Good Morning, Miss Dove ****

LORD VANITY

The Left Hand of God

THE GUN AND THE CROSS

THE TALL MEN

A Many-Splendored Thing

The Enchanted Cup

The Greatest Story Ever Told

The Girl in the Red Velvet Swing

TIGRERO!

TIDAL WAVE

THE 4 HOTTEST BEST-SELLERS IN AMERICA TODAY!

* NUMBER ONE
** NUMBER TWO
*** NUMBER THREE
**** NUMBER FOUR

*"It's a pleasure to do business with 20th* CINEMASCOPE *Fox!"*

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

*MARTIN QUIGLEY, JR., Editor*

Vol. 198, No. 1

January 1, 1955

## *Outlook for 1955*

FROM an all-industry point of view 1955 seems destined to be the best year since 1947. This happy prospect does not mean that there will be no problems to be met or difficulties to overcome. Quite the contrary. Problems and difficulties are inherent in the complex process of making and marketing motion picture entertainment.

Production is the foundation on which an encouraging prophecy for the New Year rests. Pictures completed, shooting and in preparation for release during the next twelve months give indications of surpassing in box office appeal the films of 1954. Hollywood has recovered its enthusiasm for good picture making. The pessimism of two and three years ago is now forgotten. Television is no longer viewed as an ogre about to swallow the motion picture industry. It is accepted for what it is—ever-present competition, but by no means fatal.

The development of the new screen techniques of Cinerama, 3-D, CinemaScope, VistaVision and other systems did much to rekindle public interest in motion pictures. More was accomplished because the interest producers took in new methods stimulated them to make better pictures. This has resulted in the surprising phenomenon of having some excellent "standard" as well as wide screen releases.

Especially encouraging is the fact that the making of really better pictures is a current goal in all the film producing centers throughout the world. Also exhibitors in most countries have witnessed an upturn in receipts and are looking forward to an even better 1955.

The New Year will bring to the screen more independently produced pictures than in a long while. Some of these will be backed, directly and indirectly, by exhibitors. The long range implications of a wave of exhibitor activity in production may only be surmised at this point. In any event its effects will be two-fold: 1) it will increase the number of pictures in release, and 2) it will stimulate the regular production companies to a maximum effort.

DURING 1955 "small exhibitors"—those operating situations with grossing capacity measured in hundreds rather than thousands of dollars—and "small budget" pictures—those under a half million dollars—will be striving to reassert their important positions in the industry pattern. Many "small situations" are vital to the industry and everything possible should be done to maintain their economic well-being. Theatres which use double bills or have several changes a week need a number of "small budget" pictures to round out show schedules. It is likely that there always will be some producers eager to fill these needs.

In the year ahead it is to be hoped that the various branches of the industry will learn more about living together peacefully. Arbitration probably will be tried out to settle some trade grievances. The impending court case on 16mm films and FCC hearings on fee-TV may bring about more unified action by groups within the industry.

Altogether, 1955 should be a good year. It well may be a great year, if short-sighted policies—on the part of exhibitors, distributors and producers—are discarded in favor of long-range approaches to all common problems.

■ ■ ■

## *Top Money Making Stars*

ONE of the greatest honors that can come to a screen player, and the one that does much to insure his or her future, is to be selected by the exhibitors of the United States and Canada as one of the ten top money-making stars of the year. The results of The HERALD's 23rd annual poll are published in this issue. Also included are the winners selected by exhibitors in Great Britain.

John Wayne this year is in first position, the "Star of Stars," the only person in the long history of the poll to regain the Number One position, having previously held that rank in 1950 and 1951. Congratulations to Mr. Wayne and to the other top money-making stars. May they be even more popular with ticket buyers in 1955!

The HERALD wishes to thank the thousands of exhibitors who have again faithfully cooperated in the poll by determining which ten stars were most influential in bringing patrons to their theatres during the year. Star values have never been more important than today in enhancing audience appeal of worthwhile stories. Of interest too is the rise of new screen personalities. In this year's Top Ten list there are three new names. Motion pictures are about people so the individuals cast in the principal roles always will be important to the box office success or failure of any film. The industry needs at all times a goodly number of established stars and promising newcomers. Only in that way can the motion picture's present and future prosperity be assured.

■ ■ ■

*Signs of the Times:* Sir Philip Warter, chairman of Associated British Pictures Corporation, recently announced that a fund previously set aside in anticipation of entering the television field will now be spent instead on theatre modernization. During the next three years the Associated British Cinemas plan to spend three million pounds sterling on theatre imrpovements.

*—Martin Quigley, Jr.*

# Letters to the Herald

## A Year's Report

TO THE EDITOR:

We have just closed our books for the fiscal year ending September 30 on eight small town theatres (Population 1,000 to 6,000). Our business was off 4.3 per cent from the year before, yet our film rental was $10,081 or 10.8 per cent more than the year before, making a total net income of 15.1 per cent less than the year before.

The reason, of course, for our big increase in film cost is that we were forced to pay percentages for more pictures, and higher percentages at that—50 per cent and more for any number of pictures, with double preferred and extended playing time on several. A small town can't make on any picture at 50 per cent. In fact, it is a rare occasion for him to show a profit on a picture at 40 per cent. Then the flat rental pictures have been of a mediocre type, thereby running our percentage up on them. In other words, there was a time when we could offset our losses on a percentage picture on our flat rentals, but now it's nothing unusual to lose money on the flat rentals.

To be a little more specific, out of the eight theatres that we have just closed our fiscal year on, there was only one that showed a profit. And the losses from the other seven amount to several times the profit on that one. As a contrast to this, I see in the trade journals where all of the distributor incomes have increased. They are paying bigger dividends, and their stocks are all up. I appreciate the fact that they, too, have to make money, but from where I sit it looks a little one-sided to me.

Speaking of product, I think we will all admit the top product has been improved some. (Although we can't buy these pictures at a price where we can make anything on them.) But as for the rest of the product, you can put all of them in about three groups, "Who-dun-its," "Sword and Dagger," and "Injun" pictures.

In closing I'd like to cite an example of the public reaction to the type of picture we are forced to show. This party happens to be a pretty good friend of mine and I would say of better than average intelligence. He started off by asking, "Why is it that you show so many pictures with drinking and killing in them?" He is married and has two children, 10 and 12 years old, said they didn't mind the children going to the movies, but tried to select the pictures they saw.

This happened to be shortly after Thanksgiving when we were talking. He said they wanted to go to the show Thanksgiving Day and went by our theatre, that is located in the town in which they live. They didn't like the looks of our posters, so drove 14 miles to a nearby larger town which has three first run theatres in it. After looking over the advertising in front of all three theatres they decided to see a current attraction and much to their disappointment one of the leading characters was drunk all through the picture.—*T. D. FIELD, Field Theatres Corp., Abingdon, Va.*

## FOR THE RECORD

# Motion Picture Herald Presents The Box Office Hits of 1954

Apache (U.A.)
The Caine Mutiny (Col.)
Dragnet (W.B.)
The Egyptian (20th-Fox)
The Glenn Miller Story (U-I)
Gone With the Wind (MGM) (Reissue)
The High and the Mighty (W.B.)
Hondo (W.B.)
How to Marry a Millionaire (20th-Fox)
Living It Up (Par.)
Magnificent Obsession (U-I)
Mogambo (MGM)
Rear Window (Par.)
The Robe (20th-Fox)
Seven Brides for Seven Brothers (MGM)
Three Coins in the Fountain (20th-Fox)
On the Waterfront (Col.)
White Christmas (Par.)

[*The pictures above are listed alphabetically by title.*]

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# On the Horizon

IN FAVOR

He'd be certain to attend, said Spyros Skouras, 20th-Fox president, asked at a press conference Tuesday in New York about a round table conference of all industry segments, on current problems. Al Lichtman, the company's distribution director, is the one who lately has been suggesting such a meeting.

EQUALITY

The Motion Picture Pioneers require that to become a member one not only has to have been in or of the motion picture industry for 25 years but also be a male. Recent rumbles indicate that the men may be hard pressed to maintain that second restriction. Some female pioneers, and there are many, are casting an appraising eye on the male defenses and have asked what makes the men think they have a monopoly on being pioneers. Nothing definite yet but the siege guns are being brought up. Never underestimate the power of a woman--and especially not that of a lady pioneer.

BOGART SELLING

Humphrey Bogart, who's been happy apparently with a motion picture company of his own, is in process of selling it for a possible $1,000,000 to Columbia. The company is Santana Pictures Corp. The company owns, among others, "Knock On Any Door," and "Tokyo Joe." The contract reportedly would provide for Mr. Bogart's appearance in six Columbia pictures. Meanwhile, the glamorous heavy was signed for 20th-Fox's "The Left Hand of God."

MULTIPLYING LIGHT

The latest wonder of the electronic laboratories--amplified light--is closer to reality. Tuesday in a suite at the Ambassador Hotel in New York a half dozen General Electric Company engineers and researchers demonstrated for the press a screen four inches across which amplified the light projected on it ten times. Basically it is a phosphor coated screen pressed between two electrically conductive glass plates. Electrical restrictions inhibit the size at present but the principle may soon make possible such things as wall size television screens or theatre screens filled with light from a comparatively weak light source. RCA recently announced that its engineers had been working for more than a year on such a project and had achieved laboratory success but their device has not been demonstrated.

TALKS

David O. Selznick is dickering with MGM. He would produce for and release through that company. Dore Schary, MGM's production chief and vice-president, confirmed the discussions but had no comment on their progress.

BACK TO RAILROADS

Railroading, once a staple of motion picture excitement is by no means dead as a melodramatic subject for the screen. RKO Pathe this week is releasing a two reel special "Fast Freight", built around "Big George", a fast time freight and the men who operate it. It's diesel, but still exciting.

BACK IN UNIFORM

Donald Duck, Walt Disney's comrade in arms to Mickey Mouse, is in uniform like his older brother was during World War II. He's Master Sergeant Duck, now, official insignia of the 213th Communications Construction Squadron, ANG. The insignia shows him in Air Force Blues, sitting atop a telephone pole getting the shock of his life.

JUST SITTING

What to do when you have to close your house because you can't get product? Use it as a baby-sitter! That's just what the Cooper Foundation's Harker theatre, Oklahoma City, has been used for. The city's Downtown Retailers Association paid the house a flat fee to remain open from 10 A.M. to 8:30 P.M. during the shopping season. It was a repository for infants and other juveniles. Westerns, cartoons, and the like kept them happy. The house had closed a few days because of a shortage of first run product, reopened December 25.

Floyd Stone--Vincent Canby
Jay Remer

## WHEN AND WHERE

**January 6:** Annual luncheon and election of officers, Cleveland Motion Picture Exhibitors Association, Cleveland.

**January 10:** Philadelphia Variety Club, installation of officers, Bellevue-Stratford Hotel, Philadelphia.

**January 12:** MGM Ticket Selling Workshop, Cosmopolitan Hotel, Denver.

**January 14-31:** International Film Festival, Punta del Esta, Uruguay.

**January 17:** Joint meeting of exhibition and distribution arbitration committee, New York City.

**January 18:** Annual dinner of the Motion Picture Associates of Philadelphia, Bellevue-Stratford Hotel, Philadelphia.

**January 19:** Cleveland area exhibitors' testimonial to honor I. J. Schmertz on his 50th anniversary with 20th-Fox and its predecessor organization, Hollenden Hotel, Cleveland.

**January 24:** MGM Ticket Selling Workshop, held in conjunction with the annual winter convention of the Mississippi Theatre Owners Association, Heidelberg Hotel, Jackson, Miss.

**January 27:** MGM Ticket Selling Workshop, Peabody Hotel, Memphis, Tenn.

**February 8:** MGM Ticket Selling Workshop, Jefferson Hotel, Richmond, Va.

**February 8-10:** Allied States Association national drive-in convention. Chase Hotel, St. Louis, Mo.

**February 22:** MGM Ticket Selling Workshop, Statler Hotel, Detroit.

**February 22-23:** Annual convention of Allied Theatres of Michigan, Statler Hotel, Detroit.

**February 28 - March 1:** Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

**March 1:** MGM Ticket Selling Workshop, Columbus, Ohio.

**March 1-2:** Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

**March 9:** MGM Ticket Selling Workshop, Dallas, Texas.

# This week in pictures






IN ITS SECOND PREMIERE, again netting thousands for the U. S. Olympic Fund, Paramount's "The Country Girl" bowed to the West Coast at the Stanley Warner Beverly Hills Theatre. At the left, Bing Crosby escorts Mona Freeman into the house. As a result of the openings, this country's athletes now have enough money to represent us at the 1956 Olympics, in Italy.



AT THE GALA, charity performance in the Paris Opera, of Columbia's "On the Waterfront": left, Mrs. Paul Lazarus; M. Green, a Paris Deputy; and Mr. Lazarus, vice-president of Columbia. Many notables, among them the president of the Republic, attended.

PERSONAL PRESENTATION, below. Robert Shapiro, Paramount Theatre, New York, managing director, presents to the first 50 patrons copies of the novel, "The Silver Chalice," on opening day of the Warner film.

TWENTY-FIVE YEARS with Columbia. H. J. Chapman, Minneapolis branch manager, last week at the office Christmas party presented watches to cashier Genevieve Donovan and inspectress Jean Paulsen.





THIS YEAR, Paramount's 25-Year Club inducted 51 employees. At the New York home office, board chairman Adolph Zukor presents to Mary Mahoney a gold watch in the presence of executives Barney Balaban, Austin Keough and Russell Holman and the others in the photograph:

Charles Urling, A. J. Richard, Alwin Beers, Robert MacDonald, John Fuchs, Richard Bennett, George Barry, John Cicero, Albert Michel, Arthur Clements, Constance Bachmann, Robert McKeown, Mary Marmion, Catherine Moore, Anna Andersen, Charles Rapp, Ralph Amato, August Keuhn, Paul Pagano, Stanley Phillips, Robert Shields, Murray Wacke, George Fineman, George Westbrook, Leopold Weiner and Baruch Negrin.





THE TROUPERS. New York's Cinema Lodge of the B'nai B'rith promoted a Christmas show for patients of the industry's Will Rogers Memorial Hospital at Saranac Lake, New York. At the right, hospital director Dr. George Wilson welcomes the contingent, which includes, in left to right order, Ned Shugrue, hospital executive director; Burton Robbins, Lodge president; Irving Sacher, pianist; Dario Cassini, singer; Marge Coates, American Guild of Variety Artists; Carl Ballantine, magician; Buddy Roth, MC; and Bob Coffey, harmonica player.



ON THE SET of Paramount's "The Girl Rush," exhibitor Milton Weisman and his wife, honeymooning, visit with Fernando Lamas. Mr. Weisman is with Telenews Theatres, Palm Beach, Fla.

THE MANAGERS WHO WON the Stanley Warner "Fabian's Fabulous Forty" contest were entertained in New York the other day by their chiefs. Below, S. H. Fabian, circuit president; William Wyatt, manager of the Virginian, Charleston, W. Va.; Frank Costa, Warner Theatre, Ridgewood, N. J.; Harry M. Kalmine, circuit vice-president and general manager; Irving Hillman, first prize winner and manager of the Roger Sherman, New Haven; and Samuel Rosen, circuit executive vice-president.



VISITORS to Paramount, the Rev. Cornelius Collins, chairman of the Rhode Island Board of Education, and Archibald Silverman, president of the Strand Theatre, Providence, are greeted by stars Dean Martin and Jerry Lewis.



# *The Top Money Making Stars of the Year Selected by Exhibitors*

by WILLIAM R. WEAVER
*Hollywood Editor*

**IT TOOK 23 years for a Number One winner in MOTION PICTURE HERALD'S annual Money-Making Stars poll of exhibitors to bounce back into that enviable eminence after being displaced, and it took John Wayne to do it. "The Duke" is back on the peak he occupied in 1950 and 1951, the nation's Star of Stars.**

**Repeaters in Number One position are not uncommon. Bing Crosby held the place for five consecutive years, the record residence. Shirley Temple for four, Mickey Rooney for three, and the late Marie Dressler (in addition to the present returnee) for two. But it has remained for the star of the aptly titled "The High and the Mighty" to prove that in pictures, unlike pugilism, champions *do* come back. There's comfort in that for everybody in show business.**

Bunched close behind the leader in the Top Ten are, in this order, Martin & Lewis, Gary Cooper, James Stewart, Marilyn Monroe, Alan Ladd, William Holden, Bing Crosby, Jane Wyman and Marlon Brando.

Three of these—Holden, Wyman, Brando—are newcomers to Top Ten distinction.

The addition of these three to the 23-year list of Top Ten-caliber talent brings the total to 59 players. And that brings to 3.89—by adroitly dividing the actual 59 into the mathematically possible 230—the average number of years allotted Top Ten people to bask in the warming and rewarding glow of this most solidly grounded of all varities of Fame.

The solid ground on which this variety of Fame stands unchallenged is the indisputable evidence of the exhibitors' cash receipts. Nobody votes in The HERALD Money-Making Stars poll but theatre owners. These men who have bought the pictures on the best procurable terms, backed them with their own exploitation enterprise, sold them in the best of faith to their friends and neighbors, and counted the proceeds when the time came for counting, know the box office score better than anybody. The Money-Making Stars poll simply tells the sum of their knowing.

This is John Wayne's sixth appearance in the Top Ten echelon. He'd been around in pictures since way back when those antique Westerns you still see on TV were par product in their category—about 1932 that was—and he'd had some mighty worthwhile films to his credit (like "Stagecoach" for instance) before the record-breaking "Red River" came along and broke the news to the world that this was a big-scale actor who wasn't to be disregarded thereafter.

He strode firmly into the Top Ten circle of winners in the 1949 poll, taking fourth rank, moved to the top for the next two years, stepped back to third for the next two, and took top spot again in 1954. No use in predicting where anybody as unpredictable as this may wind up the next time around.

Martin & Lewis, in runner-up position in the 1954 poll, held that same rank in 1953, behind Gary Cooner, after finishing on the top rung, above Cooper and Wayne, in that order, the year before. This is the song-and-gag duo's fourth season in the exclusive climate of the Top Ten community, and with the hilarious "3 Ring Circus" going for them as the new poll year gets under way they figure to show up brightly present and duly accounted for a year hence.

Gary Cooper, who took Number One spot last year on his 14th appearance in the Top Ten listing, is back for a 15th listing that sets a record of poll longevity matched by that of only one other player. He showed up in the upper ten the first time in 1936, taking 10th place, and his record shows one first, two seconds, two thirds, three fourths, two fifths, one sixth, one seventh, one eighth and one ninth place-

(*Continued on page* 16)



**JOHN WAYNE, Star of Stars**

## *EXHIBITOR CHOICES*

| COMBINED | CIRCUIT | INDEPENDENT |
|---|---|---|
| John Wayne | John Wayne | John Wayne |
| Martin & Lewis | Gary Cooper | James Stewart |
| Gary Cooper | Martin & Lewis | Martin & Lewis |
| James Stewart | Marilyn Monroe | Gary Cooper |
| Marilyn Monroe | James Stewart | Marilyn Monroe |
| Alan Ladd | William Holden | Alan Ladd |
| William Holden | Marlon Brando | Jane Wyman |
| Bing Crosby | Alan Ladd | William Holden |
| Jane Wyman | Humphrey Bogart | June Allyson |
| Marlon Brando | Burt Lancaster | Bing Crosby |

# THE TOP TEN



II. Martin & Lewis



III. Gary Cooper



IV. James Stewart



V. Marilyn Monroe



VI. Alan Ladd



VII. William Holden



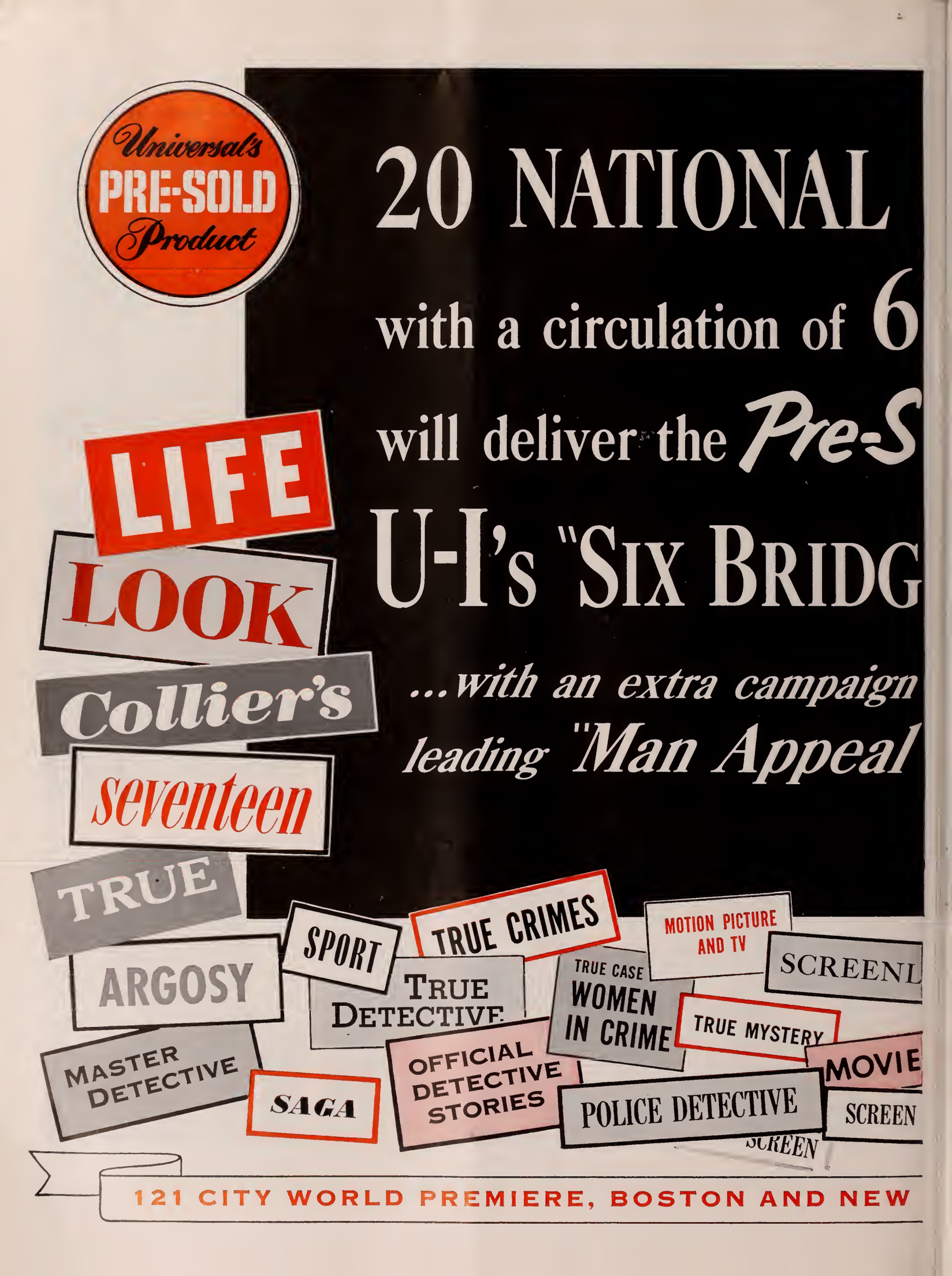
VIII. Bing Crosby



IX. Jane Wyman

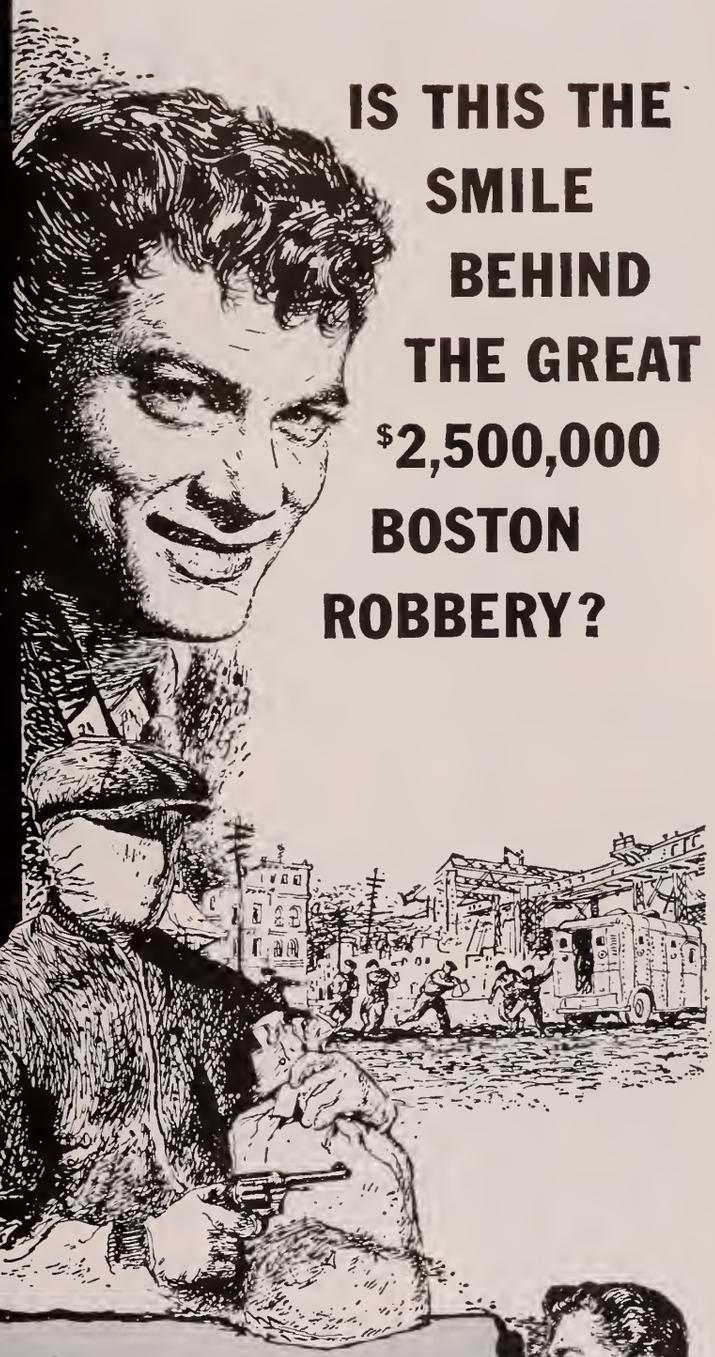


X. Marlon Brando


Universal's
PRE-SOLD
Product
20 NATIONAL
with a circulation of 6
will deliver the Pre-S
U-I's "SIX BRIDG
...with an extra campaign
leading "Man Appeal
LIFE
LOOK
Collier's
seventeen
TRUE
ARGOSY
MASTER DETECTIVE
SPORT
TRUE CRIMES
TRUE DETECTIVE
SAGA
OFFICIAL DETECTIVE STORIES
TRUE CASE
WOMEN IN CRIME
MOTION PICTURE AND TV
SCREENL
TRUE MYSTERY
MOVIE
POLICE DETECTIVE
SCREEN
SCREEN
121 CITY WORLD PREMIERE, BOSTON AND NEW

# MAGAZINES 6,000,000 *elling Punch* for ES TO CROSS"

*concentrated in "publications!*



**IS THIS THE SMILE BEHIND THE GREAT $2,500,000 BOSTON ROBBERY?**

AND LAND STORIES

*Universal-International presents*

# 6 BRIDGES TO CROSS

*Starring*

TONY CURTIS · JULIE ADAMS · GEORGE NADER

with JAY C. FLIPPEN • SAL MINEO

DIRECTED BY JOSEPH PEVNEY • SCREENPLAY BY SIDNEY BOEHM • PRODUCED BY AARON ROSENBERG



**ENGLAND AREA JANUARY 19**

# THE NEXT FIFTEEN

| COMBINED | CIRCUIT | INDEPENDENT |
|---|---|---|
| June Allyson | Bing Crosby | Kilbride & Main |
| Humphrey Bogart | Jane Wyman | Rock Hudson |
| Burt Lancaster | Clark Gable | Jeff Chandler |
| Susan Hayward | June Allyson | Burt Lancaster |
| Kilbride & Main | Susan Hayward | Marlon Brando |
| Jeff Chandler | Audrey Hepburn | Doris Day |
| Rock Hudson | Ava Gardner | Humphrey Bogart |
| Doris Day | Doris Day | Susan Hayward |
| Clark Gable | Gregory Peck | Randolph Scott |
| Ava Gardner | Jeff Chandler | Gregory Peck |
| Gregory Peck | Rock Hudson | Ava Gardner |
| Randolph Scott | Jane Russell | Tony Curtis |
| Tony Curtis | Kilbride & Main | Esther Williams |
| Audrey Hepburn | Robert Mitchum | Clark Gable |
| Esther Williams | Tony Curtis | Audie Murphy |

(Continued from page 12)

ment. How many have waxed mighty, and fallen, in that while.

James Stewart, who finished fourth in 1954 on his fourth earning of Top Ten rank, is sharply up in standing from last year's seventh, and this can be no surprise to folks who know what a couple of his pictures, "The Glenn Miller Story" and "Rear Window," earned for exhibitors during the twelve-month. Actor Stewart is up, also, and higher than almost anybody, in the esteem of his fellow-stars for having shown them how to share-the-risk with producers of his pictures and thereby share proportionately the profits. The Stewart success in this type of economics stands out as a major determinant in the shaping of the post-war pattern for talent-employment contracts, to all parties' satisfaction.

### *Marilyn Monroe Climbs*

Marilyn Monroe, a first-timer in last year's poll, is up from sixth place to fifth in the 1954 scale of personality values, a rise that a superficial observer of the young woman's progress (she was Number One in The HERALD Stars-of-Tomorrow poll only year before last) could comprehensibly regard as less meteoric than was to be expected. But exhibitors are not superficial observers, and nobody knows as well as they do that about four admission tickets out of five are bought, or caused to be bought, by womenfolk.

Only once in the 23 years of poll history has an actress in the glamour category won Number One position, and that was Betty Grable (1942) at the zenith of her 10-year reign as top-ranking actress in a poll that's been dominated, in modern times, by actors.

Alan Ladd, who return to Top Ten rank last year after an absence since 1947, is present again, in sixth place, in consequence of a steadily sustained succession of appropriately spaced releases keeping ever fresh in popular mind the memory of the magnificent "Shane" that will always be, to theatre-goers of all ages, Alan Ladd to the life.

William Holden, of "Stalag 17," which won him an Oscar, of "Executive Suite" and of "Sabrina," to name but three in one of the longest lists of successful pictures ever run up by an actor of his career years, 15, took down seventh place on his first appearance in Top Ten company (or, for that matter, Top Twenty-Five, for he finished somewhere below that level in the 1953 poll). The only previous poll showing of Actor Holden was in the 1950 Stars-of-Tomorrow poll, where he finished second behind Martin & Lewis, an order-of-finish that might have been interpreted, but probably wasn't, as promise of the rise that followed.



ROY ROGERS, Top Western Star

Bing Crosby, an undoubtedly undisturbed eighth in this year's poll, is the only player in the 1954 leadership who shares with Gary Cooper the distinction of 15 appearances in the Top Ten. This man, it is to be remembered, is the holder of the all-time endurance record in Number One poll position, a championship that is a mathematical sure-thing to stand for a minimum of six calendar years from any given date. He's held, over the years, nearly all the poll positions there are to hold, and with "White Christmas" and "Country Girl" on their way toward new box office totals for him there's no reason to be found in precedent why he shouldn't one day duplicate Duke Wayne's feat in returning to Number One spot again.

### *Newcomer to Top Ten*

Jane Wyman, an Oscar winner of years standing, a first-flight actress since 1936, and a Stars-of-Tomorrow poll winner in 1942, is a newcomer to Top Ten territory in the 1954 Money-Making Stars poll, an arrival that looks, to the unexploring eye, a bit tardy. What with "Johnny Belinda" and a couple of Bing Crosby pictures working for her in recent seasons, it would have seemed plausible to expect her to wind up better than 19th last year, as she did.

It's hard to say for sure exactly what it was that lifted her from 19th to ninth in the twelve months elapsed, but it can escape nobody that "So Big" and "Magnificent Obsession" were in a considerable degree accountable.

The third and final newcomer to the Top Ten division of the Money-Making Stars poll in 1954 is Marlon Brando, who finished in 10th position, although he had never heretofore finished anywhere in any of the polls—this one or the Stars-of-Tomorrow poll taken at midyear. Deductions, calculations and analyses looking toward explanation of this controversial young actor's leap from commercial nowhere to drawing-power rank among the topmost can cover a wide range and prove nothing so significant, trade-wise, as the fact that the vote shows this to be the case.

### *Westerns Still Potent*

It is no secret to anyone, least of all the exhibitors, that the horse opera, non-spectacle style, is not in the same illustrious position today that it was a few short years back. The reasons are self-evident. However, that they still have a pinch of potency is proved by the results of this year's Western Money-Making Stars. Innumerable votes were cast for particular favorites, from both circuit and independent houses located in small, medium and large towns.

Winnah and still "champeen" for the twelfth consecutive year is Trigger's pal, Roy Rogers. Gene Autry, another hardy perennial, is runner-up for the eighth straight time (with six firsts to his credit in days of yore). Following closely on his spurs are Rex Allen, third; Bill Elliott, fourth, and George "Gabby" Hayes, fifth. Incidentally, Autry is the only one who was an original winner in 1936, when the Western poll was initiated.

# HE SMASHED THE RULE OF THE IVORY PIRATES

**who plunder the forgotten wilderness of the Outlaw Coast!**

*Actually filmed where it happened, in Darkest Africa!*





EALING STUDIOS PRESENT

# WEST OF ZANZIBAR



COLOR BY **TECHNICOLOR**

## *Attention, ALL SHOWMEN!*

**HERE'S YOUR ONCE-IN-A-LIFETIME CHANCE TO VISIT AFRICA!**

Some enterprising showman is going to win an all-expense-paid, three week trip for two to Zanzibar and other fascinating countries in Africa, for the best promotion campaign on WEST OF ZANZIBAR.





*Get started NOW!*

WRITE, WIRE OR PHONE FOR FULL DETAILS AND BIG CONTEST CAMPAIGN PACKAGE TO: Mr. Charles F. Simonelli, Universal Pictures Company, 445 Park Avenue, New York 22, New York.

***Every contestant will win an exciting prize!***

Universal International

starring **ANTHONY STEEL · SHEILA SIM**

Story and Direction by HARRY WATT · Produced by LESLIE NORMAN · Screenplay by MAX CATTO and JACK WHITTINGHAM

A MICHAEL BALCON PRODUCTION · A J. ARTHUR RANK ORGANIZATION PRESENTATION · A UNIVERSAL-INTERNATIONAL RELEASE

# HAWKINS FIRST IN ENGLAND; LADD TOPS IN INTERNATIONAL

**LONDON:** Although Jack Hawkins has been in motion pictures since 1932, it was only in 1952 that he made his first appearance in the British Money-Makers poll. In that span of twenty years, the handsome Hawkins was anything but idle, and patience, ability and a flock of fine films eventually pushed him into prominence and the Number Four Money-Maker.

Not content with this eminent position, he catapulted to the Number One spot in 1953 and knowing he couldn't rise any higher, just stayed put there in 1954. Although perhaps most fondly remembered as the captain in "The Cruel Sea," this past year's endeavors, "Front Page Story" and "The Seekers," were anything but a hindrance.

### *Jack-of-One-Trade*

This mighty Jack-of-one-trade is also comfortably perched this year in the top ten international players, being favorite number five

Immediately following the omnipresent Mr. Hawkins in the British poll are: Dirk Bogarde, Norman Wisdom, Glynis Johns, Kenneth More, Alec Guinness, Anthony Steel, Ronald Shiner, Richard Todd and John Mills.

This preponderance of the male is nothing new, either here or on the other side of the Atlantic. What psychological, sociological or illogical reasoning there is behind this semi-phenomenon could only be supposition. It is generally agreed, however, that the lady of the house provides the greatest ticket-buying influence.

Dirk Bogarde, in just his second appearance on the poll, moved up three notches from last year. This ladies' man starred in what was undoubtedly one of the most popular films seen here in many a moon, "Doctor in the House." Considering the estimates made by the film's distributor, every doctor and all their patients were.

### *A Sensation This Year*

The sensation of this year's poll is the emergence of Norman Wisdom who rocketed to third place with just one film comedy to his credit, "Trouble in Store." The fact that he's been a television personality for several years was no detriment.

The distinction of being the only woman among men goes to Glynis Johns, whose versatile talents were demonstrated most lucidly this past year. From the love-sick high school girl of "Personal Affair" to the righteous and proper missionary of "The Beachcomber" to the dual role of an amorous mermaid and a prim sports mistress in "Mad About Men," Miss Johns skipped with dexterity.

Kenneth More, another newcomer this year, made his film debut just six short years ago in "Scott of the Antarctic." After playing minor roles in major pictures, he really became a screen personality when seen as the frustrated bachelor in "Genevieve." His recent co-starring roles in "Our Girl Friday" and "Doctor in the House" helped reap this current harvest for him.



JACK HAWKINS, Number One

The next three gentlemen on the list are old hands at this popularity game. Alec Guinness appears for the fourth straight year, while Anthony Steel and Ronald Shiner are both making their third consecutive go-round. Guiness, who is perhaps the most popular British star in the United States, recently cavorted as "Father Brown" ("The Detective" to our American readers), another one in his increasingly long list of delightful offbeat characterizations.

Anthony Steel has become one of our most traveled stars in recent years. His recent excursion to Africa for "West of Zanzibar," the well received sequel to the well received "Where No Vultures Fly," was the dominent factor in his being pushed up several notches on this year's poll. Ronald Shiner, who came from nowhere to capture the Number One spot in 1952, was kept in the higher echelon this year with "Innocents in Paris" and "Up to His Neck."

Richard Todd, who returned to America where he just completed "A Man Called Peter," was able to reappear this year in the poll thanks mainly to an American, Walt Disney by name. His starring roles in Disney's recent live-action shows filmed over here gave him the proper boost.

Last, but bromidically not least, is everybody's favorite, John Mills. The perpetually youthful Mills has been a winner five previous times, more than anyone else this year. His last appearance was in 1950, but his recent roles in "The Gentle Gunman," "The Long Memory" and especially "Hobson's Choice" have once more made him an exhibitor's delight.

In the International Poll, four of last year's winners (all U. S. players) were replaced this year by two Americans and two home-grown products. Bob Hope, Bing Crosby, John Wayne and Stewart Granger left in favor of James Stewart, Burt Lancaster, Dirk Bogarde and Norman Wisdom.

Of course, the phenomenal Mr. Kaye, who is worshipped by the Britons, merely had to bat his eye once this year to be a winner and that one flicker was "Knock on Wood."

## THE MONEY MAKERS

*British exhibitors participating in the "Motion Picture Herald"-"Fame" poll vote for three groups: the top ten British players, the top ten international players, including both American and British stars, and Western stars. The vote:*

| BRITISH | INTERNATIONAL | WESTERN |
|---|---|---|
| Jack Hawkins | Alan Ladd | Alan Ladd |
| Dirk Bogarde | James Stewart | Audie Murphy |
| Norman Wisdom | Gregory Peck | James Stewart |
| Glynis Johns | Martin & Lewis | John Wayne |
| Kenneth More | Jack Hawkins | Jeff Chandler |
| Alec Guinness | Danny Kaye | Randolph Scott |
| Anthony Steel | Burt Lancaster | Rock Hudson |
| Ronald Shiner | Doris Day | Joel McCrea |
| Richard Todd | Dirk Bogarde | Guy Madison |
| John Mills | Norman Wisdom | George Montgomery |




# LOOMING BIG ON THE BOXOFFICE HORIZON!

## DISTRIBUTORS CORPORATION OF AMERICA!

# SKOURAS GLOWS OPTIMISTICALLY

## *Back from Abroad, Reports CinemaScope Gross as Beyond Expectations*

The peripatetic Spyros Skouras, president of 20th Century-Fox, returned to New York this week, concluding a two-and-a-half-month trip through the motion picture producing countries of Europe. With the enthusiasm of an ordinary tourist who has just completed his first trip, the well-traveled 20th-Fox chief called a press conference Tuesday afternoon at the home office to talk of his Grand Tour, the itinerary of which was dictated and designed by the business and art of CinemaScope.

### *Makes Predictions*

CinemaScope, said Mr. Skouras, in both production and exhibition, was succeeding abroad beyond his "fondest expectations." Among his new expectations: he predicted that in 1955 between 50 and 75 CinemaScope films will be made abroad. Only last week, the company in its regular report to stockholders estimated that the number of domestic CinemaScope productions from all U. S. companies would be approximately 125 in the new year. This could mean that exhibitors can look forward to a total of between 175 and 200 in the coming months.

Mr. Skouras said he saw a break in the CinemaScope print situation abroad by April 1, 1955, when the company will be making prints in British laboratories with special dupe negatives. (The shortage of CinemaScope prints, especially in England, has admittedly held down foreign grosses.) Speaking in more general terms, he reported that every one of the company's first 18 pictures in CinemaScope had made a profit, a record, he said, which could not be equaled by any other group of 18 consecutive releases in the company's history.

### *Sees More Films*

He went on record as opposed to the dwindling number of pictures out of Hollywood and, for his part, raised to 30 the number of CinemaScope pictures which 20th-Fox intends to produce in the new year. (Several weeks ago, 20th-Fox production chief, Darryl Zanuck, had said the total would be most likely between 20 and 22.) Mr. Skouras' total included about four or five pictures to be made abroad with 20th-Fox participation.

The company's domestic gross this year should be about $65,000,000 and foreign gross about $41,400,000, said the company president, adding that he had never before in his experience in the industry seen such prosperity and that he expected next year to be even better.

Although still preoccupied with promoting and perfecting CinemaScope, 20th-Fox also is continuing its work on the Eidophor theatre TV system. Tests, said Mr. Skouras, will be held this year and first installations of an Eidophor system with the CinemaScope shape should be made early in 1956.



by the Herald

***The impact of CinemaScope abroad is explained by its foremost proponent, Spyros Skouras, 20th Century-Fox president, speaking to newsmen Tuesday in New York. Watching him is the company's vice-president, Charles Einfeld.***

## Columbia-North Central Case Is Dropped in Minneapolis

A stipulation dismissing without prejudice the injunctive proceeding brought by Columbia Pictures against North Central Allied and its 30-man board of directors was filed last week in Minneapolis Federal Court. The stipulation was signed by Davis Shearer, attorney for Columbia, and Stanley Kane, NCA executive counsel.

## Columbia to Distribute Otto Preminger Film

Arrangements have been completed by Harry Cohn, president and head of production of Columbia Pictures, with Otto Preminger to produce and direct "The Wheel," a film dealing with the life of Mahatma Gandhi and the liberation of India. Shooting is expected to begin in November, 1955 in India, with all exteriors to be shot there and the interiors to be photographed in London.

## New Italian-Spanish Co-Production Deal

Leaders of the Italian and Spanish industries renewed their co-production agreements for an additional two years, it has been announced by Italian Films Export in New York. The agreement stipulates an equal amount of production, utilizing facilities in both countries.

## ANPA LAUDS 20TH-FOX CINEMASCOPE DRIVE

Heavy promotion and exploitation, with newspaper advertising as the "backbone" has sold 20th Century-Fox's CinemaScope to the American public and helped to "revive the movie industry's confidence," according to the Bureau of Advertising, American Newspaper Publishers Association. For the first time in its history, the Bureau discusses a film company and one of its campaigns in its bulletin, published six times a year.

In discussing the beginnings of CinemaScope, a 20th-Fox advertising man said, "Our job was cut out for us. Not only did we have an expensive picture to sell ("The Robe"), but we had to introduce a new product, educate the public to a new type of motion picture screen. . . ." And so advertising—the bulk of it in newspapers—was picked to carry the promotional load.

The brochure is sent to editors, publishers, advertising executives and advertising agencies.

# *N. Y. Profit $2,856,850*

*LOS ANGELES:* The consolidated net income for National Theatres, Inc., for the fiscal year ended September 24, 1954, was $2,856,850, or $1.03 per share, it was disclosed last week by Elmer C. Rhoden, president, in the annual report to the stockholders. This is an increase of 12 cents over the 91 cents per share earned in the corresponding period last year.

Mr. Rhoden said theatre income was $61,915,000, which is $558,000 more than the previous year. He said the increase was due primarily to the decrease in the Federal tax and to favorable public reception to CinemaScope pictures. Mr. Rhoden cited the supply of "excellent pictures" awaiting release and said, "we believe this outstanding product will bring about a definite step up in attendance."

## "Bad Day" at Reade House

The gala premiere of MGM's new CinemaScope and color production, "Bad Day at Black Rock," will highlight the festivities around the dedication of the Walter Reade Circuit's Community theatre in Kingston, N. Y. the evening of January 14. The house, formerly called the Broadway, has been remodeled inside and out.

## DuMont Executive Changes

Major organization changes have been announced by Allen B. DuMont Laboratories, Inc. William H. Kelley was elected vice-president and general manager of all manufacturing and sales divisions, and William C. Scales was appointed manager of the receiver sales division.

*A Happy New Year*



*ERROL and ANNA*

# 7,000,000 TV Sets in 1954 Seen

*WASHINGTON:* Television set sales are expected to hit a record 7,000,000 for 1954, according to a year-end review by Max F. Balcom, chairman of the board of the Radio-Electronics-Television Manufacturers Association. Exact figures will not be available for several weeks, but Mr. Balcom said it seemed safe to predict that figure. The previous peak was 6,730,500 in 1953.

He added that factory production of sets will be slightly above 7,000,000, but that this would be about 400,000 short of the 1950 record of 7,463,800, and also under the 1953 output of 7,215,827.

Mr. Balcom said he "confidently expected" another good year in 1955, with the total revenue equalling and possibly exceeding that of 1954. He said he expected a mild decline in black and white set sales but that this would be more than offset by a substantial rise in production and sale of color sets.

He also said the industry will try to reduce the excise tax on radios and black and white television sets from 10 per cent to five per cent and to remove the tax entirely on color sets.

## Sales Force Promotions Announced by Columbia

A number of sales force promotions was announced this week by A. Montague, vice-president and general sales manager of Columbia Pictures. Wayne Ball, Los Angeles branch manager, has been advanced to division manager for Southern California and the Rocky Mountains, with supervision of the Los Angeles, Denver and Salt Lake City branches. Succeeding Mr. Ball will be Harold Green, Salt Lake City manager who, in turn, will be succeeded by Sam McFadden, salesman in that city. It was also announced that Mel Klein, San Francisco salesman, has been named branch manager there and Mon Whitcher, Dallas salesman, will be manager of that city. Succeeding the late Oscar Ruby as Cleveland manager will be Jerome Safron, salesman in Minneapolis. The company also revealed that it will establish a new branch in Houston shortly and that John Winberry, for many years a salesman in New Orleans, will be named manager.

## Annual Oklahoma Allied Convention February 28

*OKLAHOMA CITY*: Allied Theatres of Oklahoma, Inc., will hold its third annual convention at the Skirvin Hotel here, February 28-March 1. General convention chairman is Earl Snyder, Jr., president of the organization, while the assistant chairman is Bernard McKenna, Jr. Further convention planning will be done at the board meeting in Variety Club Tent No. 22 clubrooms at the Biltmore Hotel, January 3.

# People in The News

WILLIAM J. GERMAN has been named chairman of the Film Laboratories Committee of the National Conference Drive in observance of Brotherhood Week for 1955, and IRVING LESSER, president of Producers Representatives, Inc., has been named chairman of the Television Films Committee.

LLOYD T. BINFORD, chairman of the Memphis board of censors, will be reappointed for another year, according to Mayor Tobey. Other members reappointed will be Avery Blakeney, Mrs. Walter Gray, Mrs. St. Elmo Newtown and Mrs. B. F. Edwards.

KARL HOBLITZELLE, theatre executive of Dallas, has been named to the executive committee of the Southwestern Legal Foundation there.

ALFRED P. CHAMIE was elected chairman of the Motion Picture Industry Pension Plan for 1955, succeeding George Flaherty. Other officers elected by the board of trustees were Fred S. Meyer, vice-chairman; Herbert Aller, secretary, and Henry Wadsworth, who was elected vice-secretary.

J. L. GUILES is the new Oklahoma City branch manager for Republic, replacing CLAUDE ATKINSON who was transferred to Dallas as exchange chief. EVERETT MAHANEY joined the Republic staff as office manager and booker in Oklahoma City.

L. F. GRAN of Milwaukee has purchased for a reported $92,500 the Century theatre in that city.

## Sam Katzman to Produce Fifteen for Columbia

*HOLLYWOOD*: Sam Katzman's Clover Productions will produce 15 films for Columbia Pictures release in 1955, it was announced last week. Seven of these will be in color by Technicolor. The first six properties already selected include "Jail Bait," "Ten Nights in a Harem," "The Houston Story," "The Attack of the Flying Saucers," "Inside Detroit" and "Blackjack Ketchum, Desperado." The other nine will be announced later this month.

## Promotions Announced By Skouras Circuit

Spyros S. Skouras, president of Skouras Theatres Corp., announced the appointment of Frank Bryan and Louis M. Weber as vice-presidents. Mr. Bryan will continue as treasurer and Mr. Weber will continue as attorney, assistant treasurer and assistant secretary. Mr. Skouras also announced the appointment of Irving Palace as comptroller.

## Walt Disney Story Is In "Time" Magazine

A story on the life and career of Walt Disney was featured in the December 27 edition of *Time* Magazine. He also was on the cover, along with a montage of some of the characters he made famous, including Mickey Mouse, Donald Duck, Pluto, Dumbo and others. The cover was executed by Boris Chaliapin.

## Morris Wolf Tent Speaker

Morris Wolf, attorney, will be principal speaker at the annual dinner of the Philadelphia Variety Club, Tent 13, at the Bellevue-Stratford Hotel, Philadelphia, January 10.

# Rank Plans 14 for 1954

The J. Arthur Rank Organization announced this week in New York the first 14 pictures on its 1955 production schedule at the Pinewood and Ealing Studios, London. Included in the lineup are the organization's first two films in VistaVision.

The schedule at Pinewood includes: "Value for Money," VistaVision and Eastman Color; "Doctor at Sea," color, sequel to "Doctor in the House"; "His Lordship," starring Norman Wisdom; "Alligator Named Daisy," musical comedy; "Wisdom's Way," based on James Ramsey Ullman's novel; "A Town Like Alice," from Nevil Shute's novel; "The Spanish Gardener," A. J. Cronin novel in VistaVision; "All for Mary" and "The Life of George Wilson."

The schedule at Ealing includes: "Touch and Go," starring Jack Hawkins; "The Ladykillers"; "The Lamp Is Heavy," color; "Who Done It?", and "Skeleton Coast," color.

## Buddha Life Story to Be Produced by MGM

The life of Gautama Buddha, warrior-prince who founded a way of life which now numbers more than 500,000,000 followers, will be brought to the screen by MGM, it was announced last week by Dore Schary, vice-president in charge of production. The picture will be produced in color and CinemaScope by Edwin H. Knopf and was written by Robert Hardy Andrews, who will be associate producer. It will be made with the full cooperation of India and Far East government and spiritual leaders, it was said.

# 'FEWER-BETTER' IS NOT ANSWER, FOUR INSIST

## *Benjamin, Arthur, Rosen, Picker Cite Vital Need for More Product*

Four gentlemen of the industry, representing, respectively, a large distributing company, an influential exhibitor organization and two circuits—both the divorced offspring of major producing companies, this week gave separate and forceful articulation to their commonly held antipathy for the "fewer but bigger" pictures policy apparently in work at most of the studios.

There aren't many people in the industry who will continue to argue whether there is or isn't a product shortage. The numerical totals tell that story, leaving to those who hold that there is no real shortage the argument that the current, high-quality pictures have effectively replaced the former, high quantity pictures. The scotching of this argument this week was undertaken by:

**Robert S. Benjamin,** chairman of the board of United Artists, who said in New York that he strongly rejected the contention of many producers and distributors that there no longer is any market for low budget pictures, insisting instead that both big, expensive pictures and low budget films are needed;

**Harry C. Arthur,** chairman of the Southern California Theatre Owners Association, who declared in Hollywood that the assumption on the part of the majority of the studios that the "program picture is dead" could lead the industry backward to the same "stagnated, static condition that overtook the Broadway stage after motion pictures came in";

**Sam Rosen,** vice-president of Stanley Warner Corporation, in New York, who attacked the fewer-but-bigger-pictures policy as fallacious and said he had "seen too many theatres in the last 30 days playing reissues" to think that there has been any let-up in the product shortage; and

**Eugene Picker,** vice-president of Loew's Theatres, who cited the needs of the neighborhood houses to back up the contention that the production of both big, expensive productions and low budget films is required in the present market.

This was substantially the same view as that of United Artists' Mr. Benjamin, who pointed out that in 1955 his company will have one of its biggest lineups of big pictures. He added, however, "The fact is we are making money on practically every low budget picture we release. There is no question but that there is a market for them."

The fewer but bigger pictures approach, said Mr. Benjamin, grew out of the failure of many film companies to bring out a so-called low budget picture at a really low cost. For a major studio, faced with overhead, Mr. Benjamin added, from $750,000 to $800,000 would have to be allocated for most any picture with today's costs. If such a picture misses out as a first feature, the studio cannot recoup its costs. These studios, therefore, by the expenditure of more money, shoot for the jackpot with each production, economic necessity forcing them to concentrate on the few.

As opposed to this approach, Mr. Benjamin said, an independent producer can bring out a picture at a cost of from $300,000 to $350,000. Such a producer, he went on, is almost always able to get his money back, plus a margin of profit, even if it misses being a first feature. He also has a chance of hitting a bonanza, the U.A. executive said, citing the success of "Suddenly" and "The Moon Is Blue."

The independent producer, not having a large overhead, is in a position to bring in a picture at the lowest possible cost, making negligible the element of gamble, he said, adding that there "never was a time when there was a greater market for the bigger pictures" but there should be a dual approach for pictures of both high and low budgets.

### *Says Program Features Keep Studios and Theatres Open*

Southern California's Mr. Arthur said that the whole question of program pictures depends on the point of view. A scarcity of product makes it a simple matter for anybody with a big, stand-out picture to roadshow it at just about any percentage terms he wishes to impose. This is fine for such a producer momentarily, but if program features are done away with, or reduced to a few in number, how can big studios continue in operation to make big pictures, and how long can the necessary number of theatres stay in business?

"Persistence in the few-and-costly policy," said Mr. Arthur, "would be eventually disastrous. Already the habitual theatre-goers, the regulars who used to go to program pictures, paying a reasonable price and coming away satisfied, are a vanishing population.

**"I think the industry ought to make more pictures of all kinds—big, little and in-between—for everybody's sake," he concluded.**

Mr. Rosen, who emphasized in his remarks that he understood the problems of production, went on to cite the experiences of Stanley Warner houses in such medium-sized cities as Scranton and Reading, Pa. He acknowledged that theatres in such communities can extend the playing time for big pictures but, he added, when "you extend the running time from 10 days to four weeks it no longer is profitable."

The budget, said the circuit official, has nothing to do with the draw of a picture, and he pointed to "Hitler's Children" as an example of a modestly-budgeted film which did extremely well at the box office.

Mr. Picker discussed the needs of Loew neighborhood houses and said, "if you ran every picture one full week" on a double bill basis, "you still need 104 pictures per year."

"I find the public still wants the double feature," said the Loew's Theatres vice-president. "By and large where the double feature has been in practice, it must be retained" and, as a consequence, "we need more product."

## COMMERCE ESTIMATE CALLS 1954 GOOD; 1955 BETTER

WASHINGTON: **The Commerce Department this week estimated the 1954 film box office gross at $1,200,000,000 and added that further increases in attendance are to be expected in 1955 "as the industry concentrates upon quality production, rather than quantity." The 1954 figure was an 18 per cent increase over 1953, and brought the average weekly admissions near 80,000,000 persons.**

**The Department survey also pointed out that "the foreign market for U.S. films is becoming increasingly important, bringing in nearly $200,000,000 in 1954."**

**An indication of the general box office picture was seen during Christmas week as business was generally excellent in most of the major cities. In New York most of the Broadway houses were doing land-office business. The Cleveland first-run houses were doing extremely well even with many of them at advanced admissions. Many of the theatres in Atlanta reported excellent business, some saying it was the best in two years. In those cities where business was not up to expectations, it was generally agreed that Christmas falling on a Saturday was a major factor.**

# Hollywood Scene

by WILLIAM R. WEAVER
*Hollywood Editor*

'Tis the week before New Year's, and all over Hollywood the ladies and gentlemen of the press, the resident correspondents of all the world's important newspapers, wire services, feature syndicates, radio and television networks, are pressing their typewriters to the utmost in the annual undertaking to suitably mark the end of one year in this capital of production and the beginning of another.

### *A Good Thing for the Industry and Personnel*

This has been going on for longer than the eldest native might be expected to remember, and it's a good thing, in the overall sense, for the film industry and its personell. (To be sure, the calendar year does not coincide with the show-business year, by five or seven months, depending on which end you measure from, but the calendar year is indeed the readers' year, the historian's year, the Internal Revenue Department's year, and there—as the great Gobel would say at a point like this in this kind of a sentence—you are.) And some of the topics the ladies and gentlemen of the press are featuring in their year-end pieces are these:

The succession of the declaredly liberal Geoffrey Shurlock to the Production Code Administration post vacated by the retiring Joseph I. Breen, and what if any change in the nature and tone of the post-Breen flow of product may eventuate;

The discrepancy between the theory that the coming of color to television will revolutionize that medium overnight, whereas color was available to the motion picture nearly a decade before it became integrated into the art;

The world-wide quest for a horizontal-type subject matter to take the place, with full allowance for the capacity of the anamorphic system, of the tired-out knights and chargers so congenially dimensioned and costumed for the expanded areas for which, happenstancially, the stacked-up literature of chivalry had waited so fortuitously;

### *Selznick Debates Whether To Follow Television*

The decision of David O. Selznick whether, having produced the longest television show, to devote his spacious talent to that medium, henceforth, or, having produced likewise the longest motion pictures, to that one;

The immediate future and ultimate place in the entertainment world of all or any of the pay-television systems, in view of the discontinuance of film-televising by Telemeter in the Palm Springs, California area, after a stimulating start;

The possibilities and probabilities inherent in the decision of the Council of Motion Picture Organizations to poll the population annually in quest of information on the public preferences to which the motion picture must appeal directly to retain and improve its rank among the potential pastimes of the population;

The limits to which the imported films exhibited in the art-houses are to be permitted to go before a halt is called by appropriate forces;

### *Financing of Independent Producers Extended*

The likelihood that the Government's long-pending anti-trust action against 12 defendants charged with conspiring to deprive various parties, including televisers, of use of 16mm prints of their 35mm pictures will wind up eventually in a general agreement that the march of science and invention has bereft the whole matter of its urgency;

The financing of independent motion picture producers by exhibitors;

The financing of a cartoon-producing company, UPA, by an independent motion picture producing company, Hecht-Lancaster;

The drift of independent Hollywood studios (American National, formerly Eagle Lion) into the hands of television producers (Ziv) for use as a rental studio for television-films production, and likely as not for theatrical film production likewise;

The annual selection of "best" pictures;

The year-end wrapup of 1954 announcements of productions for filming in 1955, subject to assorted and expected changes and cancellations;

### *Academy Awards Biggest News Story of All*

The state of the economic health of the major film companies, as evidenced by financial statements to stockholders;

The potentialities of technological changes to come, when and if technological changes already yielding handsome fruit begin to show signs of becoming too customary for box office comfort;

The upcoming Academy of Motion Picture Arts and Sciences annual awards of achievement, which is, among other useful and valuable things, the biggest news story of the year for all the ladies and gentlemen of the press, here or anywhere, whose primary concern is the motion picture.



Two pictures were started during the pre-New Year's week.

Paramount started "The Vagabond King," in VistaVision and color by Technicolor, with Pat Duggan as producer and Michael Curtiz directing. Kathryn Grayson, Oreste Kirkop, Rita Moreno, Sir Cedric Hardwicke and Walter Hampden are in the cast.

## THIS WEEK IN PRODUCTION:

### STARTED (2)

**MGM**
The King's Thief (CinemaScope; Eastman Color)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)

### COMPLETED (11)

**COLUMBIA**
Devil Goddess
Terror in the Night (A. L. Stone, Inc.)
My Sister Eileen (CinemaScope; Technicolor)

**INDEPENDENT**
Hold Back Tomorrow (Hugo Haas)

**MGM**
Blackboard Jungle

**REPUBLIC**
I Cover the Underworld

**20TH-FOX**
Magnificent Matador (Natl. Pics.-Primero; CinemaScope; Eastman Color)

**UNITED ARTISTS**
Canada's Great Manhunt (Bischoff-Diamond)
Kiss Me Deadly (Parklane-Victor Saville)

**U-I**
Kiss of Fire (Technicolor)

**WARNER BROS.**
The Sea Chase (CinemaScope; WarnerColor)

### SHOOTING (22)

**COLUMBIA**
Deadlock (Film Locations Prods.; Technicolor)

**DCA (Distributors Corp. of America)**
I Am a Camera (Remus)

**INDEPENDENT**
Special Delivery (Rathvon Overseas Prods.)
No Place to Hide (Joseph Shaftel; Eastman Color)

**MGM**
The Cobweb (CinemaScope; Eastman Color)
Love Me or Leave Me (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)

**PARAMOUNT**
The Girl Rush (VistaVision; Technicolor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Rose Tattoo (VistaVision)
You're Never Too Young (VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

**20TH-FOX**
Violent Saturday (CinemaScope; De Luxe Color)
Soldier of Fortune (CinemaScope; Color)
Daddy Long Legs (CinemaScope; Color)

**UNITED ARTISTS**
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

**U-I**
Female on the Beach
One Desire (Technicolor) (formerly: Tacey)
Ain't Misbehavin' (Technicolor)

**WARNER BROS.**
The McConnell Story (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)

MGM began shooting "The King's Thief," in CinemaScope and Eastman color, with Edwin H. Knopf producing and Hugo Fregonese directing. Ann Blyth, Edmund Purdum, David Niven, George Sanders, John Dehner and Roger Moore are in the cast.

# The National Spotlight

## ALBANY

The New Year promises a continuation of profitable business for first run theatres, and, in season, for drive-ins, but it does not portend so auspiciously for certain subsequent-runs, according to the majority of local industry members. . . . Utica, for several years, one of the nation's hardest-hit cities — from the industry viewpoint — is making a comeback, reported an important branch manager. Plattsburgh and Malone, on the other hand, are "off," it was said. . . . Mrs. Marie B. Eddy, Paramount cashier and former office manager, will retire Dec. 31 after 34 years' service. Marge Doran, booker's secretary and a 30-year worker, will succeed her. Viola McKosky, ledger clerk, has joined the Paramount 25-Year Club. . . . Norman Jackter, Columbia manager, holidayed in New York City the week before New Year's. Head booker Milton Levins, had charge in his absence. . . . George H. Schenck, Tri-State Automatic Candy Corp. manager, entertained employees and industry friends at a party.

## ATLANTA

J. C. Carscallen, owner of the Skyview drive-in, Tampa, Fla., and formerly with major exchanges in Atlanta, was in for a visit. . . . It was a happy birthday for A. B. Padgett, Wilby Theatres. . . . Mrs. I. Nicholas, of New York, sister of Jimmy Bello, who is sales representative for Astor Pictures, was here on a visit with him. . . . The Carver, first Negro-patronage drive-in and walk-in theatre, in Bessemer, Ala., has been opened. Dr. B. H. Johnson, owner, appointed James Benz manager. The combination theatre has space for 400 cars and 200 seats for walk-ins and is equipped for CinemaScope. . . . The Gilbert theatre, Okeechobee, Fla., has installed CinemaScope. . . . M. C. Moore is the new owner of the Lake, Jacksonville, Fla. . . . Ray Dunn has installed CinemaScope in his drive-in at Daytona Beach, Fla. . . . Mel Brown, of the Peachtree Art theatre, is back after a visit with father in New York who is ill in the hospital there. . . . Al Rook, owner of the Film Booking Service, Atlanta, said that he would have his Jacksonville office open about Jan. 1. . . . Johnnie Harrell, buyer for Martin Theatres, Atlanta, is back after visiting New Orleans.

## BOSTON

The Kenmore theatre will reopen in mid-January following repairs to $12,000 damage last week caused by a fire at the stage end of the house. There was no panic among the 150 patrons present as they filed out. Manager Louis Richmond says the theatre will reopen with IFE's "Aida" which was to have been the Christmas attraction. Sol Hurok, producer, will come over from New York for the delayed presentation. . . . Sam Richmond, for two years manager of the Beacon Hill theatre, another art house, has resigned, effective Jan. 1, with no replacement yet named. He intends to announce his own new affiliation after a vacation in Florida. . . . Sympathy is being expressed to Irving Shapiro, head of Concession Enterprises, on the death of his father. . . . Jack Meyers of Hub Film Company will handle the Times Film Corporation's foreign product in the New England area. . . . Joseph G. Cohen of Boston is handling buying and booking for the Westminster Playhouse in downtown Providence, formerly the Victory theatre, which is being reopened Jan. 12 as a first run art house by Mr. Cohen, Fred Rogers and Howard Levin, who will manage the theatre. With the balcony closed the house seats about 900.

## BUFFALO

Lou Lieser of Lieser Film Dist. Co., Inc., announces that he will distribute the product of the Distributors Corporation of America in the Buffalo and Albany areas. . . . The following industries were noted at Murray Whiteman's (former chief barker, Variety club) table at the annual Xmas party of the Ad club in the Statler were: Dewey Michaels, former chief barker, Tent and head of Michaels Theatres; Charles B. Taylor, UPT; Clinton H. Churchill, head WKBW; Nat Cohen, manager of station WGR and Al Anscombe, manager WKBW. . . . Robert T. Murphy, general manager, closed the Century theatre last Friday night for the one evening, announcing in an ad that it was being done to "prepare for the gala opening of "20,000 Leagues Under the Sea" Xmas Day, and in Williamsville, Menno Dykstra closed his Glen theatre in that town for several days in advance of a Christmas re-opening with "Sabrina.". . . Charlie McKernan at the Seneca and Bill Colson at the Niagara both reported overflow crowds at their annual special Yuletide matinee last Monday when both presented 15 cartoons and two Our Gang comedies.

## CINCINNATI

After a seasonal box office lull, which reflected the greatest volume of holiday retail buying in many years, local exhibitors, particularly in the first run houses, are anticipating better business than ever in the months ahead, basing their optimistic outlook of favorable forecasts in the economic setup as projected by noted analysts, plus the prospects of improved product. . . . The Waco theatre, in Huntington, W. Va., has been acquired by Earl Hale, who owns the Kenova theatre, in Kenova, W. Va. . . . The Lynn theatre, in Woodbine, Ky., has been taken over by James Booze and Harold Ball, who recently acquired the Bonnie theatre, in London, Ky., under a long-term lease. . . . Richard Johnson, who operates the Grandvue theatre, in Hazard, Ky., also the Family Drive-in, at Lexington, Ky., has announced that a 300-seat indoor theatre will be built to operate in conjunction with the Family drive-in. . . . John A. Schwalm, veteran retired exhibitor in nearby Hamilton, Ohio, has returned home from a few weeks' vacation at Dillsboro, Indiana. . . . The new 300-car drive-in theatre, to be known as the Knox, has been opened in Barbourville, Ky., by Paul Mitchell, who also operates the Mitchell and Magic theatres, which also are located in Barbourville.

## CLEVELAND

Irving Field is giving up his lease on the Cortland theatre, Cortland on Dec. 31 to devote full time to his new variable ratio anamorphic lens which, he claims adapts a regular 2-D lens to anamorphic print projection without the addition of any other attachments. The lens is made according to his own, optical formula and has been tested at the Cortland theatre for a period of six months. Field claims the lens excels in superior light, depth of focus and ease of operation. . . . John Oliver leaves the Paramount booking department to move to Miami, Fla., where he plans to go into another field. His successor is Sam Wyman. . . . Rhoda Koret resigned from Columbia to go with the newly opened Buena Vista office headed by Leo Greenfield. . . . Mrs. J. M. Cogan, mother-in-law of Joe Weinstein, Stanley Warner Allen theatre booking manager, died. . . . Horace Adams is remodeling his Rochester drive-in, Rochester, N. Y. including enlarging the screen tower increasing the capacity of the concession stand and adding two more ramps to accommodate several hundred more cars. . . . Film Row exchanges were closed the day before Christmas and will also be closed the day before New Year as stipulated in the newly concluded IATSE contract, which covered film exchange employees.

## COLUMBUS

Frank Marzetti has completed an extensive redecorating and modernization program at the suburban Linden, including painting, installation of new carpets, seat re-upholstering and construction of a soundproof foyer. . . . CinemaScope equipment has been installed by J. Real Neth at the Eastern. . . . Harold C. Eckert, assistant city editor and former theatre editor of the Ohio State "Journal," has been confined to White Cross Hospital for observation. . . . Members of the Ohio State football team were guests at Metro-Goldwyn-Mayer studios where they met Robert Taylor, Eleanor Parker, Doris Day and other stars. The Buckeyes meet Southern California in the Rose Bowl January 1. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced the signing of a new member, T. E. Thompson, Mount Lookout theatre, Cincinnati. . . . Loew's Ohio has installed a new seamless screen.

*(Continued on following page)*

## DENVER

Ethel Merman, Denver resident as well as being a star in "There's No Business Like Show Business," and Mitzi Gaynor, were here for the opening of the film at the Centre. Frank H. Ricketson, Jr., president Fox Inter-Mountain Theatres, introduced them. . . . The New State, renamed from the Isis when it was taken over a year ago by Norman Probstein, will be torn down to make way for a parking lot. This leaves one theatre, the Gem, in a block that at one time had four theatres. Others are also parking lots. . . . Sandra LaBarbara has been added at Buena Vista as secretary, and Marylee King, booker, is setting up system to book Denver, Salt Lake City, Omaha, Kansas City and Des Moines from the Buena Vista district headquarters here. . . . Kenneth Laine Gwin, son of Mr. and Mrs. E. Merle Gwin, owners of the Zorn, Benkelman, Neb., was named as a candidate for admission to the new U.S. Air Force Academy. Kenneth will take the competitive examination for admission early in 1955. . . . Pictures doing above average business at the Denver first-run houses were Warner Brothers' "The Bounty Hunter" and 20th Century-Fox's "Desiree."

## DES MOINES

The Lorimore theatre at Lorimore has been closed. Lack of patronage was given as the reason for the shuttering. For the past year, the theatre has been operating only on Saturday and Sunday nights because of limited attendance during the week. . . . Mrs. Opal Canty has reopened the Nashua theatre at Nashua and plans four-day-a-week showings until further notice, she has announced. Her decision to open the darkened house came, she said, after a conference with the directors of the new Nashua Boosters club. Mrs. Canty said she is considering, in addition, the possibility of holding Saturday matinees. She added she had closed the house with great reluctance (due to declining receipts) and was happy to co-operate with the Boosters in giving the theatre another try. . . . Kensil Elkins, manager of the State theatre in Fort Madison, has been given a $25 cash prize by MGM in connection with promotion of the film, "Rose Marie." The award was made by Bernard E. Evans of Kansas City, field representative for the picture company. . . . The holiday season saw a large number of big-screen conversions in Iowa. Seven houses said they either had installed or planned to install CinemaScope. They include the Cozy at Morning Sun; Grand at Greenfield; Iris at Postville, Grand at Sheffield; Garden at Guthrie Center, Palace at Alton and the Story at Story Center, all in the state of Iowa. . . . Walt Disney's latest live-action feature, "20,000 Leagues Under the Sea," in CinemaScope, is currently doing fine business.

## DETROIT

The week finds a line of the best product in many years scheduled to hit Christmas weekend. Newspaper writers emphasized this fact and managements are looking forward to a strong start for 1955. . . . An old friend of Detroit theatre men, Boris Bernardi was in town for a week. Bernardi, long manager of the Roosevelt and publicity man for Wisper and Westman, is now company manager of the "Oklahoma!" company playing the Shubert. . . . Bill Green, spotting Collier's favorable editorial, clipped it and sent it around Michigan. The editorial played up the part that Cinerama is doing in world trade areas opposing Communist claims by showing what America is, and was inspiration for six similar plugs throughout the state. . . . The Music Hall, where "This Is Cinerama" is playing, is adding matinees for the Christmas week. . . . Mrs. Fae Davis, former MGM secretary, died after a long illness. Mrs. Davis is survived by her husband and sister, Dorothy Harrison, Allied Film Exchange office manager.

# *A LONG TIME PROJECTIONIST REMEMBERS THE YESTERDAYS*

**ATLANTA:** There was a time when Atlantans regularly walked into downtown film theatres, watched a two-reeler and heard a minstrel sing with the song illustrated by slides. But that's no longer true. The days of the flickers and jerks, subtitles, and all that have been consigned to memories like those of 66-year-old Charles A. Eyrich. A veteran motion picture projectionist, he has been showing pictures in Atlanta ever since there have been any to show, and has seen most of the greats pass through his equipment.



*Charles A. Eyrich*

In the last half-century he has passed from the rough and tumble era of hand-cranked projectors to that of CinemaScope lenses and stereophonic sound. He grappled with the first flimsy equipment that gave the screen its voice, and suffered opening night jitters when the world premiere of "Gone With the Wind" almost didn't come off because a piece of the projector equipment burned out.

In the old days, he recalls, a prime requirement for his job was a good right arm that could whirl a projector crank as fast as possible.

"I turned the crank so fast," he says, "that my arm would almost drop off." At the same time somebody set a mood for the silent epic with a tinny tune from a piano, while the audience strained to read subtitles. It wasn't too long, though, before motor drives put an end to the coffee grinder aspects of his occupation. His old haunts included the Alamo theatre near Whitehall and Alabama Street and the Criterion at Five Points before he became projectionist at Loew's Grand, where he has been doing his best since the good old days of 1919.

The attraction then was five acts of vaudeville plus a feature picture with Tom Mix as the big money-getter, Mr. Eyrich remembers. There'll always be a tomorrow, he believes.

## HARTFORD

Jack A. Simons, manager of the Stanley Warner Palace, Norwich, Conn., has shifted to the circuit's Palace, South Norwalk, Conn., with Phil Allaire, formerly at the Palace, Torrington, Conn., replacing him in Norwich. Some years ago, Simons was in managerial capacities with Loew's theatres in Hartford and Providence. . . . The Glastonbury (Conn.) Zoning Board of Appeals has tabled an application by East Hartford businessman Jack Leitao for approval of a drive-in theatre project. The board will discuss the matter at a late January meeting. . . . Robert G. Maurello of the Star theatre, Hartford, has returned from a southern vacation. . . . The Stanley Warner Gem, Willimantic, Conn., has been sold by Stanley Warner under government divestiture ruling to Jason Theatrical Enterprises, operators of the Palace, Torrington, and Bristol, Bristol, both in Connecticut. Sales price was not disclosed.

## INDIANAPOLIS

The Allied Theatre Owners of Indiana will elect nine directors at large at their meeting here Jan. 4. . . . Louise Pfarrer of Paramount and Lee Lewis of Paramount received gold watches for 25 years of service at their office Christmas parties. . . . Murray Devaney, Columbia branch manager, is vacationing in Mexico; Claude McKean, WB branch manager, and James Smith, Paramount salesman, in Florida. . . . Ray Thomas, U-I salesman who has been ill several months, entered a hospital here for an operation this week. . . . Variety Tent No. 10 will hold its first party in its new clubrooms New Year's Eve. Breakfast will be served. . . . Downtown business, which had taken more than a seasonal dip before Christmas, came back strong with the holiday attractions. . . . Julian T. Sullivan, 36, formerly a film reviewer and later Sunday editor of "The Star," died Dec. 23. . . . "So This Is Paris" and "Three Ring Circus" did good business for the week.

## JACKSONVILLE

Col. John Crovo, manager of the Arcade theatre, has completed 52 years in show business. His career began at Newark in 1902, and he first came here in 1916 as manager of the old Duval theatre. . . . Opening in Miami on December 22 at three Wometco houses, grosses on "There's No Business Like Show Business" were on a par with those for the first run of "The Robe" at road show prices. . . . Jack Weiner, MGM publicist, suffered bodily injuries in

(*Continued on opposite page*)

(*Continued from opposite page*)

an auto collision near Hilliard, Fla., en route to Montgomery, Ala. . . . Paul Wilson, 20th-Fox executive, left for a New Year's visit to Houston. . . . Fred Hull's MGM staff had a year-end gathering at Timber Inn. . . . Holiday visitors were Bob Cannon, Cannon Theatres, Live Oak, and E. J. Kanarias, Beach Drive-In, St. Augustine. . . . Bob Skaggs, manager, Florida Theatre, and George Krevo, manager, Palace theatre, were among victims of a virus infection as the city had its longest cold wave since 1871. . . . An early heavy influx of winter tourists has been noted throughout the state.

## LOS ANGELES

The Warner Club held its annual Christmas Party in the club room quarters at the exchange, with the proverbial turkey and all the trimmings being the feature of the day. . . . Seymour Borde, RKO manager, was back from a business trip to Phoenix. . . . The Christmas Dance of the Film Row Club, held at the Hollywood Athletic Club December 18, was a huge success, with more than 450 members and their friends in attendance. . . . Walt Disney's Buena Vista Distribution Co. has opened new offices on the Row with Wedell Bjorkman, formerly of RKO, in charge, and Peter Thorn as Los Angeles sales representative. . . . Recuperating at Kaiser Hospital is Ben Judell, independent distributor, who was injured when struck by a car while crossing the street. . . . A visitor to the Row was Archibald Silverman of the Strand theatre in Providence, R. I. . . . Acquisition of a site for a 1,500 car drive-in in Torrance has been disclosed by Jack Dabbs, general manager for the Milstein-Mellinkoff circuit. The new ozoner will be known as the Torrance and will be the first out-door theatre to be constructed by the M-M chain, which operate the Stadium and Torrance in Torrance and the Park and Gardena in Gardena.

## MEMPHIS

Grand Palace theatre, Corinth, Miss., has been sold by W. P. Rhodes to Jewell Holland. . . . R. M. Bowners, owner, has reopened the Pines theatre, Mountain Home, Ark., which had been closed for some time. . . . Jack Pentz, booker, Universal, and Mrs. Pentz are parents of a baby girl, Jackie Pentz, born Christmas week at Methodist Hospital. . . . Office manager Billy Stevens at Universal was promoted to salesman and booker Jack Durell was promoted to office manager. . . . Variety staged its annual Christmas Eve dinner-dance at club quarters in Hotel Gayoso Dec. 31. . . . James Prichard, former Memphian, now district manager for Allied Artists at Dallas, was in Memphis on business. . . . Word has been received in Memphis that Mr. and Mrs. Howard Nelson, former Memphians, are parents of a baby girl born at Oklahoma City. Nelson worked for National Theatre Supply Co., in Memphis before being transferred by his company to Oklahoma City.

## MIAMI

Two of Wometco's managers are very interested in the present art exhibit which is on display in the lounge of the Mayfair Art theatre. One is the Mayfair manager who is very proud that the work on display is that of one of his former cashiers. Robert Brower, manager of the Capitol is the other whose pride is the fact that the oils being shown are those of his wife, Bea Brower, who got started in the artistic endeavor when gifted with a set of oil paints last Christmas. . . . Most of the theatres had special holiday treats for the youngsters, but the Claughton houses had boxes of candy for their lady patrons on Christmas Day. . . . Wometco's man of many talents, Sonny Shepherd, was a leading light in the Variety Hospital benefit show, "One Enchanted Evening" which was a $50 a service treat at the Latin Quarter.

## MILWAUKEE

Various Christmas parties were the highlight here this week in the industry. . . . Robert Gross, district manager for Smith Management Co., announces that Donald Baier, former manager of the Century theatre here, now serving in the army, will be out in April and has been hired by Gross. Baier will manage the Ridge Road drive-in outside of Gary, Ind., temporarily, which is Gross's district. . . . On January 3 John Mednikow, manager of National Screen here, is going to Mt. Sinai hospital here to have an operation on his ear. His friends wish him a speedy recovery. . . . Frank Schreihert's Greendale theatre has closed. . . . L. F. Gran, Gran Enterprises, has purchased the bankrupt Century theatre here for a reported $92,500.

## MINNEAPOLIS

Stephen Barutio was named managing director of "Cinerama" at the Century replacing Albert H. Rosen, resigned. He came here from Atlanta where he was associated with another business. . . . CinemaScope equipment will be installed in the Vogue theatre at Arcadia, Wis., according to John Leland, owner. . . . Sally Allen, office manager's secretary at Paramount, is leaving the exchange to move to California. . . . Saul Malisow, branch manager at 20th-Fox, returned from a Florida vacation. . . . W. H. (Bob) Workman, branch manager at MGM has resigned and moved to his home in Florida where he will live. . . . Howell Owens, MGM office manager, vacationed in Tennessee. . . . Film exchange employes were granted a blanket $5.50 a week pay increase and a 37½-hour week under terms of a new contract negotiated between the major film distributors and the film exchange office employes union. . . . The Roxy at Mitchell, S. D., had a pre-Christmas kiddie revue on its stage. Ditto the State in Minneapolis. . . . Worth Stocker purchased the Palace at Gettysburg, S. D., from Mrs. Jane Hoover.

## NEW ORLEANS

Henry Meyers closed the Don, Gulfport, Miss. . . . J. G. Broggi, buyer and booker for the U drive-in, Leakville, Miss., advised Transway that it was to close January 1 and scheduled for reopening on or about May 1. . . . Frank Olah, Star, Albany and associate in the Skyvue drive-in, Chef Menteur Highway, New Orleans, La., is bedded at Touro Hospital because of a back injury. . . . Roy Saxon, Elroy Kentwood, La., entered a local hospital for an appendectomy. . . . Frank Smith, Grand Isle exhibitor and head of Smith Refrigeration sales and installations specializing in Alton units, formerly of Marrero, La., has moved his headquarters to 119 Union St., Bay St. Louis, Miss., where the family now resides. . . . Two New Orleanians of the Motion Picture industry were elected national directors of the Navy League of the United States at the League's annual meeting in Detroit recently. E. V. Richards, Jr., former president of Paramount Gulf and the League's outgoing national president and Maurice Barr, Paramount, Gulf's secretary in charge of advertising, exploitation and public relations. . . . Lewis Cox slated January 19 for the reopening of the Bayouland drive-in, Donaldson (Barton), La., which has been equipped for CinemaScope showings. . . . George M. Leppert, president of New Orleans' newest film producing company, spent a week in New York before going to Madrid.

## OKLAHOMA CITY

R. Lewis Barton held a Christmas Party for all employees of Barton Theatres and all those connected with their 13 theatres, at the Chieftain theatre, December 22. . . . The State theatre has installed a new screen. Now showing is "Hansel and Gretel." . . . The Harber theatre reopened on Christmas Day, after being closed most of December. "Three Ring Circus" was the new feature. . . . The Rogers and May theatres, Oklahoma City, held a special "Kiddie's Xmas Party" December 18, with Santa "in person" giving free candy to all. . . . Hansel and Gretel were on the stage in person at the Tower theatre, December 18. . . . An early morning fire gutted the Capitol theatre at Amarillo, Texas, December 20. The lobby of the theatre was damaged by smoke and water. . . . Pacific Productions, Inc., Kansas City, Kas., has been granted a charter. The firm was formed to make and sell theatrical and TV films. . . . R. Lewis Barton has been elected second vice-president of the Capitol Hill Chamber of Commerce, Oklahoma City.

## OMAHA

Howard Kennedy, exhibitor at Broken Bow and member of the Nebraska Shorthorn Breeders Association, has been named to the board of directors of the new Nebraska Beef Council. . . . Rudolph Stastny has sold his theatre at Hooper, Neb., to Woody Simek, owner of the Circle A at Ashland, but the building was not included. It will be remodeled into a paint store and Simek has not announced if he will seek another location there or dispose of the equipment. . . . Alice Neal, who resigned two years ago as Warner Brothers office manager after 20 years with the exchange, has become secretary to Ralph D. Goldberg, head of the Goldberg Theatre Corporation. She replaces Mabel Mitchell, who left after a long period with the Goldberg circuit. . . . Mr. and Mrs. Clyde Crump, Yankton, S. D., exhibitors, have a new daughter. . . . Charles Janousek, Columbia shipper, is now assistant booker. . . . Delbert C. Renfro, 82, father of A. A. Renfro, head of Theatre Booking Service, died while visiting his son in Omaha. The body was taken to the Renfro home in Hugoton, Kans., for services and burial.

## PHILADELPHIA

Meyer Adelman, head of New Jersey Messenger, film delivery service, is industry chairman for the annual maintenance drive of nearby Deborah Sanatorium and Hospital

(*Continued on following page*)

(*Continued from preceding page*)

with branch managers Sam Diamond and Norman Silverman, theatre architect David Supowitz and former Variety Clubs International chief barker Jack Beresin as his associate chairmen. . . . Edward Gabriel, head of the independent Capitol Films exchange, heading for his 40th anniversary in the local field with Astor releases and some foreign product. . . . CinemaScope along with other renovations at Sol Shockor's Franklin, Allentown, Pa., while preparations for similar wide-screen installation has been announced by Earl Arnold, manager of Fabian's Rialto, also in Allentown. . . . Benjamin Glatz is now a booker at MGM, as well as handling the projection duties and censorship as heretofore. . . . Jack Weiss, after managing the show printing department of the Metropolitan Printing Co. here, has reentered the distribution field, handling both live and film roadshow attractions. . . . Nelson Wax, formerly head of the independent Boxoffice Attractions exchange, has taken over the Globe from J. Wolfe. . . . The Ritz, St. Clair, Pa., and the Ritz, New Holland, Pa., both owned by Stanley Peters, along with James Carey's York, York, Pa., have rejoined Allied Motion Picture Theatre Service. . . . Ben Shindler, owner of the Ace, Wilmington, Del., heralded the 21st birthday of the Young Timers of the Ace, believed to be the nation's oldest theatre club for children with a present membership of 1,400.

## PITTSBURGH

"The Young at Heart" was rushed into the Stanley the day after Christmas when "Hansel and Gretel" business was low in its four-day run. . . . "Times Gone By" follows the current "One Summer of Happiness" in the Art Cinema. . . . Ben Wyatt, manager of the Stanley Warner Virginia theatre in Charleston, W. Va., copped second prize of $1,500 in the recent national "Tribute to Si Fabian" sales contest, with Henry Rastetter of the Warner theatre in Erie also winning $500 in the same contest. . . . The Columbia musical, "Three for The Show" goes into the Harris following the current "There's No Business Like Show Business." . . . The mother of Norman Mervis, ex-chief barker of the Variety Club, died. . . . The Penn will finally bring "The Barefoot Contessa" in after "Deep In My Heart." The Ava Gardner drama has been on and off the Penn's boking chart now for months. . . . Charlie Barron, Cinerama house manager, and his sister, Cora, tossed a party for the 18 Cinerama usherettes during the holidays.

## PORTLAND

All of the Evergreen's theatre managers and their wives have returned from their annual meeting and Xmas party in Seattle. . . . William Thefford was appointed president of the Evergreen Corp. by the board of directors. . . . Paramount theatre manager Dick Newton has returned from brief Seattle visit. . . . Ben Gilbert, Irving Berlin representative, was in town to work with the Fox theatre. . . . J. J. Parker's United Artists theatre has just reopened with Harold Lawrence in as manager. The spot was dark for many months. . . . Frank Breall has also relit his Century theatre. . . . Local Paramount branch office executives Wayne Theriot, Frank Doty, and Collyer McDonald have just returned from a meet in Seattle where H. Neal East, Paramount assistant divisional manager, and Sidney Deneau, Paramount official from Gotham, were speakers. . . . Merriman Holtz, Jr., has joined his father's staff as distributor of films out of Anchorage, Alaska. The organization is called Guild Films Company and Pictures, Inc.

## PROVIDENCE

Frank M. Gookin, veteran theatre service engineer for RCA in New England, and a well known personality in this territory, recently received a promotion. With headquarters at Andrews Air Base, Washington, D. C., Gookin will serve in RCA's government operations division as liaison executive between his company and the U. S. Air Corps. . . . In reply to a criticism aimed at his advertising policies by another theatre operator, Joseph Jarvis, owner-manager of the Gilbert Stuart, popular nearby Riverside neighborhood house, published a paid newspaper advertisement, stating in part, ". . . we admit our ads are not just a little corny, but ALL corny . . . but, truthful salesmanship, and we will go right on telling people all about our little theatre regardless of whether we get a new carpet, stage curtain or a new furnace . . . right now, it's CinemaScope . . . and it arrives December 29th." These comments were in reply to a more-or-less good-natured complaint that Jarvis was "always blowing his theatre's horn." . . . Dave Levin, RKO-Albee manager, in conjunction with the forthcoming screening of "Hansel and Gretel," staged a special preview for the benefit of local school authorities, principals, teachers, members of the Catholic parochial school system, headed by Rt. Rev. Mons. Thomas V. Cassidy, Supt., several teaching Sisters and other officials. It was a most successful community relations procedure.

## ST. LOUIS

The Sunset Drive-In theatre at Houston, Mo., owned and operated by Mr. and Mrs. Hubert E. Lay since 1951, has been sold to Mr. and Mrs. Dick Fisher of Willow Springs, Mo. . . . Ross Scaggs, manager of the Capitol theatre, Bridgeport, Ill., gives a free admission to persons whose names appear in the "Happy Birthday" column of the Bridgeport newspaper on the night of their birthday when the column is clipped and presented to the ticket taker at the box office. . . . A corporation charter has been issued to the newly-formed Bloomer Enterprises, Inc., of Belleville, Ill., and is for drive-in theatres at Centralia, Ill., and Alton, Ill. . . . The Strand theatre at Louisville, Miss., was destroyed by fire recently with loss placed at $35,000. About 600 children and a handful of adults, who had been watching a western picture, marched calmly from the building without injury. . . . The Vista theatre at Centralia, Mo., owned by E. F. Bebermeyer, president of the First National Bank of Centralia, has just completed the installation of a wide screen for the showing of CinemaScope pictures.

## TORONTO

"Hansel and Gretel," released in Canada by RKO, was booked into seven local houses, four Famous Players, one Twinex, and one B & F, all day-and-date. Playing the picture for the Christmas week were the Tivoli, Capitol, Nortown, Alhambra, St. Clair, Westwood and Century. . . . Duncan Campbell heads up the Hamilton Theatre Managers Association. Paul Turnbull of the Granada is vice-president and Jean Ford, secretary-treasurer. . . . Called to jury duty was Famous Players head office booker John Heggie. Some of the film bookers are wondering who did most of the talking in the jury room. . . . Winner in Group "A" in the first month of Dan Krendel's Ballyhoo contest was Bob Harvey, manager, Capitol, North Bay, followed closely by Don Edwards, manager, Tivoli, Hamilton. In Group "B," George Forhan, Jr., Capitol, Welland, pulled off first prize, while second spot was shared by Len Gouin, manager, Capitol, Peterboro, and Al Hartshorn, manager, Regent, Oshawa.

## VANCOUVER

Odeon Circuit has made the following managerial changes: John Hammill, manager of the Rio, resigned and was replaced by Jim Moore, formerly with the Odeon theatre in Victoria. Warwick Johnson resigned as assistant manager of the Vogue and was succeeded by Ed Newton. . . . Local theatres suffered a blackout for one hour and 40 minutes through a power breakdown the other night. The only theatre able to operate during the blackout was the suburban Fraser, which switched over to an emergency power system which is now required in all new theatres constructed in B. C. Theatre managers reported that only about 10% of the patrons asked for a refund during the stoppage. . . . Pat Babiuk, secretary at Odeon's district office, who was on the sick list for a month, is back at her desk. . . . Donald Hood, 48, operator of the Lux theatre at Hudson Bay, Sask., and a director of the Saskatchewan M.P.E.A., was killed recently in a plane crash near Regina. . . . Ed Bickle, who operates four theatres in the Cumberland-Courtenay district of Vancouver Island, is now the oldest exhibitor in Canada. He is now in his 80's and still takes an active part in the operation of his circuit. His son is also associated with him. . . . W. J. Brotherton opened his new theatre at Nakusp in the Kootenay district of B. C.

## WASHINGTON

The Variety Club Membership Committee has approved the following for regular membership: Joseph Weinstein, account executive, Kal, Ehrlich and Merrick Advertising Agency; Robert W. Jonscher, manager of Station WMAL; and Donald L. Hearn, night club editor, Washington "Daily News." For Associate membership: Harold R. Robinson, manufacturers' representative. . . . Sam Galanty, Columbia Pictures mideast division manager, left December 23 for a week in Miami Beach. . . . January 3 is the installation date for the Local F-13 Film Exchange employees officers. The president is Sara Young; vice-president, Max Rutledge; financial secretary, Agnes Turner; recording secretary, Sandra Solomon; treasurer, Walter Bangs; guardian, Hazel McCarthy; business agent, George Sullivan. . . . Ronnie O'Leary, wife of 20th Century-Fox office manager, John O'Leary, is recuperating after surgery. . . . Jake Flax, Republic Pictures branch manager, was undergoing his annual check-up at Johns Hopkins Hospital in Baltimore. . . . Eric Shinkel, Variety barker, is now working at the Fontainebleau Hotel located in Miami Beach.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## Picking the Ten Best Pictures Is Good Publicity

NOW is the season when every first-string critic—and some lesser ones—play the familiar theme of picking the best ten pictures of the year. In practically every metropolitan newspaper—and in many national magazines—they pick and choose, with a surprising difference of opinion, which is as it should be. No two or ten critics could absolutely agree, for there will be regional differences.

In New York City, it's noticeable that at least three out of any group of ten selections will be "imports"—i.e., films that have played only in the so-called "little art theatres"—and thus have not been seen, by many millions, in general release, in spite of a product shortage. Managers searching the lists for product should inspect the critics' choice, as it is expressed in metropolitan centers. Perhaps they could be right, and your audience might agree. But that takes a little effort—and some "conditioning" for audience approval—which is another word for exploitation.

Fact is, we have many more than "ten best pictures" of this year. There's plenty of room for discussion and difference of opinion. It's natural for some critics who make up a seasonal list to group too many very late pictures of their choice, but that's to prove to you—and to themselves—that they are really right up in front. There's a great tendency to show off, when you occupy a prominent spot.

We all know, by now, that the Academy Awards really build business at the box office. Trueman Rembusch told us the other day he played back two pictures after the Awards judgement last year, to more business than he had on the earlier booking. And if Oldsmobile can afford to pay $250,000 for the Academy Awards program on the air, then you can be assured its value is established commercially, whether you catch a ride, or not.

We believe there is too much tendency to select the lists of the "ten best" at this particular time of year. The Academy Awards won't be announced until March—and there is ample opportunity for theatre managers to create their own lists, and their audience preferences. either before or after these dates. In fact, conduct your own audience poll when it suits you best, as a practical business-building idea, and space out the benefits to fit your box office barometer, which goes up or down with the seasons, in the face of new competition.




**Start A Promotion Drive . . . . In '55!**

**Good advice for theatre managers—another "inspiration" from Irving Mack—provided for our New Year's greeting on this editorial page. If you're looking for inspiration for showmen, you'll find plenty of reasons for starting a promotion drive.**

**There was never a time in our industry history when it was more important to "accent the positive"—here and now! We have suffered great losses through a negative approach, either from within or without, which has influenced the public in their thinking about motion pictures. The ground swell of public approval is now sweeping to your point of sale.**

**It's well argued, by exhibitor leaders, and in a recent editorial by Martin Quigley, Jr., in The Herald. "The best advertising and publicity campaign will be in vain if potential patrons are not made aware of when and where the picture is playing in their own neighborhoods." Yours is the last word in behalf of film industry.**

¶ ERNIE EMERLING had a good exploitation idea for Loew's Golden Jubilee celebration in New York, of the founding of the circuit by Marcus Loew, just fifty years ago. It's an idea that has worked before, and will work again, in all sorts of situations. But Ernie overlooked what might happen in a city as big as New York, when he invited couples who were also celebrating their 50th anniversaries to have dinner at a "Golden Jubilee" party at the Sheraton-Astor. Ernie admits he figured there might be a dozen or so, in the news.

So, last week, they celebrated, all right, with 268 couples present, whose combined ages totaled 37,583 years. It was a terrific success, even if it grew into proportions that were not quite expected. The couples danced to old-time tunes, including the Cake Walk, and had clever stunts to amuse them, with Harry Hershfield, as master of ceremonies. Loew's poured champagne, amid a shower of telegrams of appreciation and the plaudits of the press. All received gifts, and old-time favorites of the theatre were introduced as their guests.

¶ JOHN FALCO, district manager for Standard Theatres, at the Majestic theatre, Beloit, Wisconsin, and one of the top showmen in our international association of working theatre men, wins high praise on the editorial page of the *Beloit Daily News,* with his appointment as the new president of the Beloit Association of Commerce. We would like to reproduce both the news story and the editorial, but it is typographically impossible in our limited space. But we can quote the editor, who headlines "Capable Leadership"—and gives the record of John Falco in community relations over the past ten years—a matter of pride editorially as well as personally. James T. Coston's Standard Theatres in Wisconsin have some fine showmen of record, as members of the Round Table, and we compliment them on an overall job that is a credit to circuit operation. It is a natural result that brings the cream to the top. —*Walter Brooks*




Believe it or not, but this standee is a life-size, photographic replica of Lou Cohen, manager, and Norm Levinson, assistant, with their loyal staff at Loew's Poli theatre, Hartford—and it was so realistic that one woman asked if they didn't get tired, on their feet, all week, in the lobby. The same standee will be back on the job next year, with similar greetings.




Birk Binnard, manager of the Warner Theatre, Reading, Pa., poses with members of the local Welfare Agencies, Council of Churches, Marine Corps., etc. in their appeal for toys for children.

# Showmen Work On Holidays




Dal Schuder, manager of the Circle theatre, Indianapolis, poses with his staff, and the movie editor of the *Indianapolis Times*, and Dave Friedman, Paramount field man, in front of their display for "White Christmas."



A group of 60 or more members of New Orleans WOMPI—Women of Motion Picture Industry—sell Christmas Seals in front of the Orpheum theatre, calling on all theatres in the Queen City.



This is a "Cookie House"—built entirely of ginger cookies, as part of lobby display and exploitation planned by RKO-Radio Pictures, for local playdates of "Hansel and Gretel."




Frank Manente, manager of Loew's Stillman theatre, Cleveland, is congratulated by Santa Claus (personally) for his pre-season pre-view of Paramount's "White Christmas" which really started the holidays in a lot of pre-release towns.

# Showmen in Action

## "White Christmas" Will Put Action In Showmen

The spectacular draw of Paramount's "White Christmas" establishes what is probably an all-time record of its kind in the annals of show business. The picture will have grossed more than $7,000,000 at the end of the first seven weeks in pre-release runs, up to December 31, Paramount reports. The idea on this page is to prove that you will still have a "White Christmas."

Alice Gorham, director of ticket sales for United Detroit Theatres, parlayed a promotion with a Detroit department store, tying in women's white hats, with the upcoming premiere of "White Christmas"—which the store featured in special advertising on the women's page of the *Detroit Times*. Alice also set up a special television dancing contest on station WXYZ-TV, keyed to the film's dance sequences, which brought it right into the home.

▼

And while it doesn't say so here, good managers will know, or certainly their wives will tell them, that January is the month for "White Sales" in most department stores from coast to coast—and they are looking for things that are white to tie to.

▼

Frank Arena, manager of the United Artists Penn theatre, Pittsburgh, who has some action photos just below, had a juke box in the theatre lobby, playing picture music, and a well-listened-to disc jockey ran a local contest on the air to discover the longest list of Irving Berlin tunes.

▼

Frank Manente, manager of Loew's Stillman theatre, Cleveland, used Santa Claus in person, and in proper costume, as a messenger to visit press, radio and TV people, after making the identity of this particular Santa Claus under his beard, subject of a newspaper contest. Local disc jockeys saluted the songs on the air.

▼

Russ Newton, of the Capitol theatre, New London, Conn., plastered the town with one-sheets and had a sound truck traveling the street, entertaining the crowds with Irving Berlin music. A classified ad for a mystery Santa Claus stirred up curiosity.

▼

Jim Tobin, manager of the Warner theatre, Bridgeport, Conn., used the state-wide edition of the Sunday Herald to launch a campaign for "White Christmas"—with the Rosemary Clooney interview record and plenty of music tieups with disc jockeys.

▼

Johnny Petrosky, manager of the Palace theatre, Norwich, Conn., set up a "mystery tune" campaign on one radio station, while another ran an Irving Berlin contest, and a sound-truck toured the town with recordings from the picture.

▼

Ray MacNamara, manager of the Allyn theatre, Hartford, Conn., brought together the state's largest distributor with all of Hartford's radio stations and music shops, in a cooperative plan to all work together for the combined effect of mass effort.

Harry Goldsmith, manager of the Palace theatre, Lockport, N. Y., put on a real big "White Christmas" campaign with the sponsorship of ten local merchants, who provided the underwriting for a community celebration of Irving Berlin's music and the coming of the picture, in season. Library book-marks were used in a new way—each one numbered to win prizes.

▼

Joe Borenstein, manager of the Strand theatre, New Britain, Conn., arranged a tieup with Natlynn Dresses which resulted in cooperative newspaper advertising and promotion which was underwritten by a local shop. He used a 24-sheet under the theatre marquee, which stopped the crowds in their tracks.

▼

Art Cauley, manager of the Paramount theatre, Peterboro, Ontario, wins applause in Dan Krendel's "Ballyhoo" for his brilliant campaign on "White Christmas" which is to be featured in Famous Players-Canadian's showmanship drive in Ontario, and as an entry for the Quigley Awards.

▼

Tiff Cook has pages of exploitation ideas for "White Christmas" in his release of "What's COOKing?" in Canada. His ideas are planned to use either early or late in the season, as things happen in playdates. We have to remember that the picture isn't in general release until January.

▼

The Playhouse theatre, Scituate Harbor, Mass., sends us a Christmas card, made from that excellent publicity mat which they found in Paramount's pressbook on "White Christmas"—and it is a good choice in good season, with the good wishes of the theatre, and a suggestion for going to the movies.

Fred DeRado, manager of the Riviera theatre, Binghamton, N. Y., arranged for the entire window display of the city's biggest department store to sell "White Christmas" as their annual display, together with suitable cooperative advertising in their regular newspapers space. His campaign was cued with a special sneak preview.

▼

Julia Smith, of the State theatre, Waterbury, Conn., built a campaign around the contest idea of guessing when it was going to snow—and it did, with plenty of winners and losers, all of whom were thus interested in the coming attraction.

▼

Mel Jolley, manager of the Century theatre, Hamilton, Ontario, had the cooperation of the Shriners' Club in sponsoring a free "Toys for Tots" show for needy children on December 29th. He says that upwards of 1000 toys were donated by patrons.

▼

Harry Wiener, manager of Schine's theatre in Oswego, N. Y. sold 50 ticket books each to four local parish churches, who will award them after New Year's instead of as Christmas presents, to deserving winners of honors in local church activities.

▼

Note to Douglas Ewin, now in the home office of ABC in London, with regard to his Christmas card, just received. The idea is good, and would be Christmas in any language, especially before we reach retirement age. That's what we are afraid of.

▼

And from 4 Golden Square, Piccadilly, a refined and dignified card from Hope and Peter Burnup and all the gang at the Quigley office in London. Wish we were there, and hope that we may yet look upon this Golden Square.





***Lively is the word for it—this street ballyhoo, for the opening of "White Christmas" at United Artists Penn theatre in Pittsburgh, which was recently Loew's Penn theatre. Frank Arena is the manager, and we liked the action in these photos so much we used both of them above. by way of applause for a simple and most effective idea. The pretty girl was giving away plastic snowballs, stuffed with lucky numbers, to win gifts and guest tickets.***

# Selling Approach

**THERE'S NO BUSINESS LIKE SHOW BUSINESS — 20th Century-Fox.** CinemaScope, in color by DeLuxe, with Stereophonic Sound. Darryl Zanuck presents Irving Berlin's great musical, with Ethel Merman, Marilyn Monroe, Johnnie Ray, Donald O'Connor, Dan Dailey and Mitzi Gaynor—there's no music like it—there's no cast like it—there's no show like it, in show business. It's the musical CinemaScope was made for. 24-sheet has 'Scope and plenty of pictorial art and display material for lobby and marquee, and so do the smaller posters. Newspaper ad mats are especially refreshing—and will sell show business for any showman. We reproduced our favorite in last week's Round Table, as an illustration for Campaign Catalog, but there are others as good. A great chance—and a good reason—to use large splash ads for a real splash attraction. The complete campaign mat, selling at 35¢, has been selected to provide a choice assortment for small situations. Special tabloid herald, from Cato Show Print, is a circus-flash. The publicity mats are good, because they sell the the stars, and most especially, Marilyn, who is photogenic. Groups of all the stars make a nice display, for it looks like the proscenium of a theatre. An Irving Berlin interview recording, for disc jockeys, will permit your local favorite to ask the questions which Irving Berlin answers. A special lobby play-back record is also available, and will spin continuously without interruption, so long as it is plugged in. TV trailers are free for the asking, and music tieups are numerous. The sound-track album is a best-seller in music shops for mutual aid and benefit. Donald O'Connor will be surprise hit in your town.

**VERA CRUZ—United Artists.** SuperScope, in color by Technicolor. Gary Cooper and Burt Lancaster, in a grim, fighting mood, and with advertising accessories to match. The advertising will not only be new and different—it will be vigorous and exciting, if you follow the pressbook. Not in a long time have we seen such dramatic ads. Preselling in the national magazines has used the same theme, which is to your accumulative advantage. They say that 185,000,000 readers of magazines, and 32,000,000 television viewers in their own homes have had the pre-selling value of this picture, for "word of mouth" and "desire to see" on the part of the public. 24-sheet and all posters have the fighting pose that sells the two stars, in combat. Special herald keys the campaign with the essence of the advertising theme. Managers who don't have time to read pressbooks should at least look at the herald, which condenses all things for small-time. The picture also has Denise Darcell and Sarita Montiel, which offers a choice of two colorful stars, and both of them have SuperScope, if we can believe the publicity pictures. There are teaser posters as well as teaser ads, which are well worth your careful attention. The combination ad-publicity mat, selling for 35¢ at National Screen, has a nice selection of ad mats which will provide everything wanted for small situations. Take the whole mat to your newspaper composing room and let them tell you how they will cooperate to make your ads better, and more varied, without spending any more money than usual. Lots of good commercial tieups are illustrated in the pressbook.

**SIGN OF THE PAGAN—Universal-International.** CinemaScope—color by Technicolor. The story of Attila the Hun. Against the ravaging hordes of Attila, stood a warrior's might and the people's faith. Against ruthless pagan lust, the power of a woman's love. 24-sheet and all posters designed to give you art materials for marquee and lobby display. Herald keys the campaign with the best advertising slants. Newspaper ad mats follow the style of national magazine ads which have been extensively used in pre-selling campaign, which makes a tie-up that may be visible from your point of sale. There are plenty of sizes and shapes to select from, and the bargain composite mat at 35¢ supplies five one and two column ad mats and two publicity mats. A set of color-gloss photos in a special lobby frame will help you to sell your superior color on the big motion picture screen. A special set of CinemaScope stills in black-and-white will sell the new dimensions, and free mats of these scenes are also available. We doubt if these stills in our new aspect ratio should ever be shown with top-and-bottom white, merely because this is the only way they can be printed on an 8x10 still. It would be better to print two-up on an 11x14 and get the full value of the new 'Scope.






## It Takes Longer to Do the Impossible

Nick Langston, champion showman of the Odeon circuit, sends us tear sheets of two full-page co-op ads in the Hamilton, Ontario, *Spectator*, which he says was considered "impossible" in his town—and that's why it took a little longer. He sends regards from the Capitol theatre, and from Steve McManus, who just dropped in.

# Better Refreshment Merchandising

**. . . Timely news supplementing the special monthly department covering all phases of refreshment service.**

## Automatic Merchandising Up to 1¾ Billion in 1954

The automatic merchandising industry's gross sales in 1954 reached approximately $1¾ billion, compared to an estimated $1½ billion in 1953, according to Robert Z. Greene, president of the Rowe Corporation, New York, prominent manufacturers and operators of automatic merchandising equipment. Cigarettes and soft drinks and candy continued to lead vending sales, Mr. Greene reported.

Other new developments reported by Mr. Greene include:

1. Conversion of vending machines from "passive" to "active" salesmen to stimulate impulse purchases. An innovation along this line is the Rowe-Corder," a miniature record player which reminds cigarette vending machine customers through a mechanical "voice" to buy two packs and not run short!

2. The spread of "robot restaurants," consisting in batteries of food vending machines which serve complete light meals, with expansion into new fields.

3. Production of three-price, larger cigarette machines, to meet smokers' demands for the new filter brands and types.

**OUTSTANDING FOR NEATNESS**



Refreshment stand of the Picfair theatre in Los Angeles, which Ralph Moyer, manager of the Picfair, reports was selected by the ice cream division of Swift & Company "as one of the neatest and cleanest in the area." This photograph of it, with Sandra Sherwood, television and film actress, behind the counter, will be shown in the company's house organ.

# ABP Plans a Circuit-Wide Face Lifting

by PETER BURNUP

*LONDON:* Associated British Pictures Corporation's chairman, Sir Philip Warter, has disclosed here that the company's theatre group, Associated British Cinemas, will spend £3,000,000 over a period of three years in modernizing the circuit. The disclosure was made at a dinner in honour of ABC's Champion Showmen of 1954.

Sir Philip said the company earlier had set aside £1,500,000 in anticipation of entering the commercial TV field. "But we decided ultimately against that proposal and to place our faith in the motion picture theatre," the ABPC chief added. The £1,500,000 accordingly, has been diverted to the £3,000,000 improvement plan.

### *Increase CinemaScope*

Sir Philip said that by next March, 260 ABC houses will be equipped with CinemaScope, out of the total of 350 already equipped with wide screens. The balance of the 350 will go over to CinemaScope as soon as the lenses become available. "We believe CinemaScope is the new method and that it's likely to prove the winner," Sir Philip declared.

C. J. Latta, ABPC's managing director, warned the audience of showmen-managers that "we must expect to fight for our lives and our share of the entertainment business when sponsored television comes here." Theatre men must strive, he said, to make their theatres "such attractive community centres that the public will prefer to come to them rather than be entertained in their own homes."

▽

Reporting back on the outcome of his talks in America with Walt and Roy Disney, Cyril Edgar, director of the British Disney company, made it clear that the latter will distribute through its own resources all future Disney product, live or cartoon, feature or short. New and larger London offices are sought and its staff will be greatly expanded.

Mr. Edgar has hopes too of following the 20th-Fox pattern of insistence on extended playtime for worthwhile product. That, he says, will certainly be a condition of sale in regard to "20,000 Leagues Under the Sea." Plans are to give that picture a West End showing next Easter, with general release in September, 1955.

▽

The first meeting has occurred between the Independent Television Authority and its programme contractors to discuss the draft of an agreement drawn up by the Authority. The draft, which pinpoints the problems involved in screen advertising vis-a-vis that on TV, is a formidable and complicated document running to 22 printed foolscap pages. The point at issue now is how much of the country's total advertising budget will be diverted from conventional newspaper and periodical outlets and, in particular, from motion picture screens.

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending December 25 were:

**Albany:** THREE RING CIRCUS (Par.); PORT OF HELL (A.A.); BOWERY TO BAGDAD (A.A.).

**Atlanta:** ATHENA (MGM); DESIREE (20th-Fox) 3rd week; SIGN OF THE PAGAN (U-I).

**Buffalo:** HANSEL AND GRETEL (RKO); SILVER CHALICE, THE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.); 20,000 LEAGUES UNDER THE SEA (B.V.).

**Cincinnati:** HANSEL AND GRETEL (RKO); THREE RING CIRCUS (Par.); VERA CRUZ (U.A.).

**Cleveland:** LAST TIME I SAW PARIS (MGM) 4th week.

**Denver:** BOUNTY HUNTER, THE (W.B.); DESIREE (20th-Fox) 5th week.

**Des Moines:** 20,000 LEAGUES UNDER THE SEA (B.V.).

**Hartford:** HANSEL AND GRETEL (RKO); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.).

**Indianapolis:** SO THIS IS PARIS (U-I); THREE RING CIRCUS (Par.).

**Jacksonville:** THREE RING CIRCUS (Par.); 20,000 LEAGUES UNDER THE SEA (B.V.); VIOLENT MEN, THE (Col.); YOUNG AT HEART (W.B.).

**Memphis:** ATHENA (MGM) 2nd week.

**Milwaukee:** WHITE CHRISTMAS (Par.) 5th week.

**New Orleans:** BIG SLEEP, THE (W.B.) (Reissue); SARATOGA TRUNK (W.B.); VIOLENT MEN, THE (Col.).

**Oklahoma City:** BLACK WIDOW (20th-Fox) 3rd week; DESIREE (20th-Fox) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.); YELLOW MOUNTAIN, THE (U-I) 2nd week.

**Philadelphia:** CARMEN JONES (20th-Fox) 5th week; LAST TIME I SAW PARIS (MGM).

**Pittsburgh:** SITTING BULL (U.A.).

**Portland:** DESIREE (20th-Fox) 4th week.

**Providence:** HANSEL AND GRETEL (RKO); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.).

**Toronto:** BELLES OF ST. TRINIAN'S (Ind.); DEEP IN MY HEART (MGM); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); SO THIS IS PARIS (U.I.); THREE RING CIRCUS (Par.); TROUBLE IN THE GLEN (JARO); VANISHING PRAIRIE, THE (B.V.).

**Vancouver:** ON THE WATERFRONT (Col.) 2nd week; WESTERNER, THE (Goldwyn) (Reissue).

**Washington:** DESIREE (20th-Fox) 4th week; LAST TIME I SAW PARIS (MGM) 3rd week; SARATOGA TRUNK (W.B.) (Reissue).

## Present Burstyn Award to Japan's "Gate of Hell"

The Independent Motion Picture Distributors Association's second annual Joseph Burstyn award for the best foreign language motion picture was presented Monday to the Japanese color film, "Gate of Hell," at luncheon in Rosoff's Restaurant in New York. Presiding at the luncheon was Arthur Mayer, president of the Association, who introduced Bosley Crowther, film critic of the *New York Times,* who, in turn, presented the award to Jun Tsuchiya, the Japanese Consul General in New York. Mr. Crowther declared the film lived up to the late Mr. Burstyn's standards of "beauty, imagination, cultural illumination and pure sensuous excitement" and hailed the re-birth of the Japanese motion picture industry. Mr. Tsuchiya accepted the award as a "great honor" and said it indicated the film had succeeded in "giving you insight into the heart and mind of our people."

## New York Critics Pick Brando, Kazan and "Waterfront"

The New York Film Critics this week named Columbia's Sam Spiegel production of "On the Waterfront" as the best picture of the year and the picture's star, Marlon Brando, and director, Elia Kazan, as, respectively, best actor and best director of the year. Grace Kelly, star of Warners' "Dial M for Murder" and Paramount's "Rear Window" and "Country Girl," was named the best actress of the year for her performances in those pictures. The Japanese color production, "Gate of Hell," was named the best foreign language production of the year.

## U.A. Studio to Be Sold

*HOLLYWOOD:* Attorneys for Mary Pickford and Samuel Goldwyn have court instructions to prepare for immediate sale the old United Artists studio property here. In recent years the City of Los Angeles condemned seven acres as a site for an electrical transformer plant. The court order is for disposition of the remaining ten acres on which are three sound stages and other filming facilities.

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## *Arthur Kelly Dies at 64*

Arthur W. Kelly, 64, former executive vice-president of United Artists, died in Paris December 26. He was born in London, September 7, 1890, and began his film career at 21 when he joined Frank J. Gould Enterprises in the U. S.

He held the rank of major in the British Tank Corps in World War I, following which he joined United Artists as treasurer upon his return to America. He was appointed supervisor of foreign sales in 1924 and later was in charge of domestic sales. Mr. Kelly was named vice-president and U. S. representative for Eagle Lion in 1944 and was president of General Motion Picture Corp. in 1946.

He rejoined United Artists as executive vice-president in 1947 and resigned in 1950 to organize his own television company. Early in 1954 he moved his offices to Paris.

## RKO Theatres Dividend

At a meeting of the board of directors of RKO Theatres Corporation, a dividend of 20 cents per share was declared, payable January 14 to holders of record Jan. 6.

## Victor W. Hanbury, 57, Was British Producer

Victor W. Hanbury, 57, British producer and director, died in London December 14 following a sudden heart attack. Mr. Hanbury began his production career with RKO of which his brother, the late Ralph Hanbury, was then managing director. He later became an executive producer with the British Lion Film Corporation where his directorial credits included "Beloved Imposter," "Dick Turpin" and "Second Bureau." One of his most recent films as producer is "Sleeping Tiger." He is survived by his widow.

## Charles Kessnich Was a Retired MGM Executive

*ATLANTA:* Charles Emile Kessnich, 67, former MGM sales executive, died here December 24. He was born in Richmond, Va., where he owned and operated theatres. Mr. Kessnich joined MGM in 1918 as Atlanta branch manager when the Mutual Film Co. merged with Samuel Goldwyn. He was promoted to southern district manager two years later and retired in February, 1954. He is survived by his wife, a daughter, two grandsons, a great-grandson, a sister and a niece.

## Legion Approves Six Of Eight New Films

The National Legion of Decency this week reviewed eight pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "Devil's Harbor," "The Long Gray Line," "Three Ring Circus" and "Trouble in the Glen"; in Section II are "Bad Day at Black Rock" and "Silver Chalice"; in Class B are "Black Tuesday" because of "excessive brutality, low moral tone," and "The Other Woman" because of "suggestive costuming, dialogue and situations."

## Paramount Employees Join 25-Year Club

Fifty-one Paramount employes from various departments, branches and affiliates, who completed a quarter of a century of service, were inducted into the Paramount 25-Year Club last week at home office ceremonies conducted by Barney Balaban, president, and Adolph Zukor, chairman of the board. Gold watches, service pins and scrolls citing their loyalty and devotion were presented to the new members.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 116 attractions, 6,789 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent! AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| About Mrs. Leslie (Par.) | 3 | 9 | 14 | 20 | 22 |
| Adventures of Hajii Baba (20th-Fox) | – | 8 | 31 | 10 | – |
| Adventures of Robinson Crusoe (U.A.) | 5 | 19 | 22 | 10 | 3 |
| Apache (U.A.) | 8 | 22 | 27 | 19 | 3 |
| Athena (MGM) | 3 | 7 | 9 | 1 | – |
| Barefoot Contessa, The (U.A.) | 9 | 6 | 4 | 2 | – |
| Beau Brummell (U-I) | – | 6 | 16 | 14 | 15 |
| Bengal Brigade (U-I) | – | 6 | 16 | 14 | 15 |
| Betrayed (MGM) | 2 | 32 | 44 | 19 | 6 |
| Black Horse Canyon (U-I) | 1 | 14 | 38 | 31 | 4 |
| Black Knight (Col.) | 3 | 15 | 13 | 3 | 1 |
| Black Shield of Falworth (U-I) | – | 14 | 58 | 14 | – |
| Black Widow (20th-Fox) | 3 | 16 | 22 | 4 | – |
| Bounty Hunter, The (W.B.) | 4 | 8 | 17 | 5 | 3 |
| Bowery Boys Meet the Monster (A.A.) | – | 4 | 5 | – | 4 |
| Brigadoon (MGM) | 5 | 15 | 16 | 14 | 3 |
| Broken Lance (20th-Fox) | 28 | 29 | 15 | 10 | – |
| Bullet Is Waiting, A (Col.) | – | 9 | 18 | 15 | 8 |
| Caine Mutiny, The (Col.) | 39 | 35 | 38 | 13 | – |
| Captain Kidd and the Slave Girl (U.A.) | – | – | 9 | 7 | 8 |
| Carnival Story, The (RKO) | 7 | 35 | 36 | 31 | 19 |
| Dawn at Socorro (U-I) | 1 | 18 | 21 | 20 | 20 |
| Demetrius and the Gladiators (20th-Fox) | 34 | 28 | 14 | 5 | 1 |
| Desiree (20th-Fox) | 8 | 10 | 3 | 1 | – |
| Dial M for Murder (W.B.) | 8 | 56 | 26 | 22 | 8 |
| Dragnet (W.B.) | 56 | 35 | 13 | 7 | 2 |
| Drive a Crooked Road (Col.) | – | 13 | 9 | 17 | 6 |
| Drum Beat (W.B.) | 10 | 13 | 1 | 10 | – |
| Drums Across the River (U-I) | – | 18 | 41 | 9 | 4 |
| Duel in the Jungle (W.B.) | 21 | 6 | 32 | 1 | 2 |
| Duel in the Sun (SRO) (Reissue) | – | 17 | 17 | 27 | 5 |
| Egg and I (U-I) (Reissue) | – | 10 | 8 | 9 | 7 |
| Egyptian, The (20th-Fox) | 19 | 38 | 27 | 10 | 1 |
| Elephant Walk (Par.) | 15 | 52 | 28 | 7 | 3 |
| Fireman, Save My Child (U-I) | – | 5 | 7 | 10 | 17 |
| Fire Over Africa (Col.) | 2 | 5 | 7 | 5 | 1 |
| Flame and the Flesh (MGM) | – | 16 | 31 | 43 | 13 |
| Four Guns to the Border (U-I) | – | 7 | 15 | 4 | – |
| Francis Joins the Wacs (U-I) | 17 | 49 | 20 | – | 1 |
| Gambler From Natchez (20th-Fox) | – | 11 | 35 | 26 | 1 |
| Garden of Evil (20th-Fox) | 15 | 27 | 9 | 8 | 4 |
| Gone With the Wind (MGM) (Reissue) | 50 | 30 | 13 | 9 | 3 |
| Greatest Show on Earth (Par.) (Reissue) | – | 7 | 5 | 8 | – |
| Hansel and Gretel (RKO) | 7 | 8 | 3 | – | – |
| Her Twelve Men (MGM) | 7 | 10 | 24 | 25 | 10 |
| Hans Christian Andersen (RKO) | 6 | 2 | 8 | 5 | 4 |
| Hell Below Zero (Col.) | 1 | 18 | 52 | 16 | 8 |
| Hell's Half Acre (Rep.) | – | 6 | 35 | 9 | 5 |
| High and Dry (U-I) (Brit.) | – | 9 | 7 | 3 | 5 |
| High and the Mighty, The (W.B.) | 75 | 59 | 8 | 3 | – |
| Hobson's Choice (U.A.) | 8 | 7 | 6 | 3 | – |
| Human Desire (Col.) | – | 2 | 6 | 13 | 3 |
| Human Jungle (A.A.) | 10 | 8 | 15 | 4 | 2 |
| Indiscretion of an American Wife (Col.) | – | 1 | 17 | 9 | 11 |
| Jesse James vs. the Daltons (Col.) | – | 8 | 9 | 4 | – |
| Jesse James' Women (U.A.) | – | 12 | 15 | 3 | – |
| Johnny Dark (U-I) | 5 | 52 | 47 | 20 | 4 |
| Johnny Guitar (Rep.) | 30 | 53 | 35 | 4 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 21 | 4 | 2 |
| Jungle Gents (A.A.) | – | – | 5 | 5 | 5 |
| Jungle Man-Eaters (Col.) | – | 3 | 4 | 3 | 1 |
| Khyber Patrol (U.A.) | – | 10 | 11 | 3 | – |
| King Richard and the Crusaders (W.B.) | – | 8 | 11 | 17 | 22 |
| Knock on Wood (Par.) | 9 | 10 | 30 | 32 | 21 |
| Last Time I Saw Paris (MGM) | 6 | 10 | 5 | – | – |
| Laughing Anne (Rep.) | – | 2 | 11 | 9 | 7 |
| Law vs. Billy the Kid (Col.) | – | 13 | 17 | 7 | 2 |
| Living It Up (Par.) | 28 | 44 | 21 | 12 | 1 |
| Lone Gun, The (U.A.) | 2 | 7 | 17 | 5 | 4 |
| Long Wait, The (U.A.) | – | 19 | 25 | 27 | 6 |
| Magnificent Obsession (U-I) | 68 | 64 | 18 | 2 | – |
| Make Haste to Live (Rep.) | – | 1 | 9 | 7 | 6 |
| Man With a Million (U.A.) | – | 13 | 25 | 46 | 12 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (G.B.D.) | 6 | 8 | 8 | – | – |
| Naked Alibi (U-I) | – | 10 | 14 | 13 | 9 |
| On the Waterfront (Col.) | 14 | 16 | 23 | 11 | – |
| Outcast, The (Rep.) | 5 | 25 | 18 | 9 | 5 |
| Outlaw Stallion, The (Col.) | – | – | 7 | 5 | 2 |
| Phffft (Col.) | 6 | 4 | 5 | – | – |
| Princess of the Nile (20th-Fox) | – | 5 | 19 | 9 | 11 |
| Prisoner of War (MGM) | 1 | 14 | 20 | 7 | 6 |
| Pushover (Col.) | – | – | 6 | 12 | 12 |
| Raid, The (20th-Fox) | – | 12 | 22 | 21 | 16 |
| Rails Into Laramie (U-I) | 3 | 5 | 23 | 25 | 12 |
| Rear Window (Par.) | 22 | 30 | 11 | 1 | – |
| Return to Treasure Island (U.A.) | – | 1 | 1 | 4 | 13 |
| Ricochet Romance (U-I) | – | 7 | 3 | 9 | 5 |
| Ring of Fear (W.B.) | 2 | 12 | 21 | 10 | 17 |
| River of No Return (20th-Fox) | 70 | 24 | 25 | 2 | 3 |
| Rogue Cop (MGM) | 4 | 23 | 19 | 9 | 1 |
| Sabrina (Par.) | 17 | 15 | 17 | 2 | – |
| Saracen Blade, The (Col.) | 1 | – | 7 | 13 | 4 |
| Secret of the Incas (Par.) | 1 | 10 | 24 | 31 | 15 |
| Seven Brides for Seven Brothers (MGM) | 68 | 40 | 10 | 1 | 2 |
| Shanghai Story, The (Rep.) | – | 3 | 14 | 5 | 5 |
| Shield for Murder (U.A.) | 3 | 8 | 3 | 4 | 1 |
| Silver Lode (RKO) | 2 | 13 | 31 | 18 | 7 |
| Sitting Bull (U.A.) | 2 | 17 | 6 | 5 | – |
| Star Is Born, A (W.B.) | 16 | 15 | 10 | 6 | 2 |
| Student Prince, The (MGM) | 8 | 20 | 28 | 17 | 2 |
| Suddenly (U.A.) | 13 | 17 | 24 | 11 | 7 |
| Susan Slept Here (RKO) | 15 | 55 | 9 | 5 | 1 |
| Tanganyika (U-I) | 7 | 11 | 37 | 14 | 29 |
| Them (W.B.) | 3 | 18 | 23 | 24 | 15 |
| This Is My Love (RKO) | – | 5 | 7 | 3 | 1 |
| Three Coins in the Fountain (20th-Fox) | 50 | 57 | 16 | 6 | 1 |
| Three Hours to Kill (Col.) | – | 9 | 12 | 2 | 7 |
| Track of the Cat (W.B.) | 2 | 13 | 6 | 1 | 1 |
| Untamed Heiress (Rep.) | – | 2 | 1 | 13 | 1 |
| Valley of the Kings (MGM) | – | 10 | 40 | 27 | 10 |
| Vanishing Prairie (B. V.) | 25 | 16 | 10 | – | – |
| Weak and the Wicked, The (A.A.) | 10 | 13 | 11 | 1 | 4 |
| Weak and the Wicked, The (A.A.) | 10 | 13 | 11 | 1 | 4 |
| Woman's World, A (20th-Fox) | 35 | 30 | 14 | 4 | 1 |
| Yellow Tomahawk (U.A.) | – | 3 | 21 | 3 | 2 |



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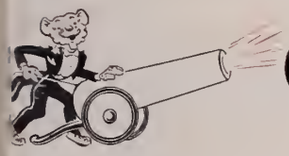
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(*CinemaScope—Color*) • starring Glenn Ford Eleanor Parker • with Roger Moore • Cecil Kellaway

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(*Color*) • starring Leslie Caron • Michael Wilding with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones

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# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 198, No. 2

January 8, 1955

## The Goal: More Admissions

INDIVIDUALS in each branch of the industry during 1955 need to address themselves to the imperative problem of bringing more patrons to theatres.

. . . It is not enough for producing companies generally to maintain a healthy economic condition.

. . . It is not enough that the *dollars* spent at the box office increased markedly in 1954 over the previous year.

. . . It is not enough that hit pictures do better than ever —and that there are more hits now than in past periods.

The motion picture is fundamentally an instrument of mass entertainment. To prosper for long, it requires mass audiences attending theatres with some degree of regularity. In recent years producers have learned how to make more good attractions. For this they deserve the abiding thanks of distributors and exhibitors. (Had producers not done so there obviously would now be fewer distributors and fewer exhibitors surviving.)

According to some reports from Hollywood, a few producers are looking forward to the day when the worldwide gross of hit attractions may be measured not in the millions but in the tens of millions. That would be wonderful if it did not mean that the studios would tend to neglect the staple kinds of pictures needed by many theatres. If there are only to be a relatively small number of very big attractions produced, the program needs of thousands of theatres—and not just those in hamlets and villages—will not be met. Also while some pictures might gross phenomenally, the total number of persons who attend theatres weekly might continue to decline. The long range implications of this trend are ominous.

The people of the United States used to be the movie-going champions of the world. This is no longer true.

There are several countries where a higher percentage of the total population goes to see pictures during every week. People in Great Britain, Ireland, Italy and some other countries now are relatively better patrons.

All branches of the industry would benefit both immediately and from a long range point of view if the total average weekly attendance figure could be increased. The goal for the year of 1955 should be at least a ten per cent gain in attendance. Perhaps in recent years there have been too many advanced admission engagements. Outstanding attractions, of course, merit special attentions but the motion picture should remain "mass" entertainment. Every theatre should play a substantial number of its shows at what are truly "popular prices."

Unlike most businesses, motion picture theatres do not need any increased investment to handle more patrons. There are seats available to be sold—if not at every performance, certainly during every week in virtually every theatre of the land. The sale of more tickets requires the concerted effort of all concerned. Everywhere there are the many who would like to see a particular picture but do not when it is available locally. A theatre operator needs to use all the old methods—and explore new ones—of informing his community of the merits and availability of each attraction.

More tickets can be sold in 1955. More tickets must be sold if the industry is to be a healthy expanding element in American life.

■ ■ ■

## The "Fast Buck" Boys

IT is time again to sound a warning against the "fast buck" boys who have been talking some exhibitors into showing "exploitation" pictures of a nature that are certain to cause adverse local reactions. Recently a bulletin of an exhibitor organization lamented that some exhibitors have been persuaded to show certain features without being informed that the pictures in question featured "nude women," "nude men" or other material unsuitable to general theatrical presentation.

While no defense is possible for salesmen of any product who conceal its character, exhibitors who book pictures from unknown sources, without adequate investigation, are violating sound business practice. There is plenty of information available on reputable product. The HERALD, for example, reviews all responsible features in general release. It does not review or otherwise promote pictures that are clearly unfit for the theatre. The HERALD reviews make plain the nature of the pictures which lie in the twilight zone between legitimate film fare and "exploitation" trash.

The carnival methods of "taking the local suckers" and then moving on to the next town—fast—have no place in motion picture exhibition. The theatre is a permanent business on Main Street. The exhibitor is or should be a man of substance in his community. It borders on the fantastic that anyone should want to play a picture that he hopes his community will soon forget.

■ ■ ■

¶ The most popular new television program in the New York metropolitan area, according to an advertisement of WOR-TV, is "Million Dollar Movie," a program which presents some above average quality features of post-World War II vintage. Even though the films shown on the TV program are interrupted regularly for commercials and most of them were below the "top hit" category during theatrical release, the interest shown by the public is significant.

—*Martin Quigley, Jr.*

# Letters to the Herald

## From the Public

To THE EDITOR:

I'd like to complain about something that disturbs me very much. It is this somewhat common practice of showing CinemaScope motion pictures on a wide screen. I went to my neighborhood theatre a couple of weeks ago to see the new Fox musical "New Faces." All the advertising in the newspaper and the bill-boards outside said that the attraction was "'New Faces' in CinemaScope!"

But when I got comfortably settled in my seat in anticipation of enjoying another fine CinemaScope production, what did my tired eyes see but a wide screen with the CinemaScope picture sheared off at the ends and with great spaces at top and bottom. I was disgusted. What a cheap way to treat the poor trusting public.

I hope something can be done about this. Let's stop the small theatres from perpetrating such frauds on the people. —*THOMAS HUSSEY, Valley Falls, Rhode Island.*

## Advance Sale

To THE EDITOR:

I know that there is a reason for everything and would like to be informed of the reason for this situation.

I am an avid movie fan and enthusiastically urge many of my friends to be sure and see many outstanding films and even go so far as to pay their way to see something I feel they would enjoy as much as I did. I do this especially if they think that television has replaced cinema, for to my mind they never will be able to produce the smoothness of the screen, as a bungled act or scene cannot be retaken—what's seen on TV is gone forever.

As your industry is competing with television and, to a lesser extent, with radio, as well as the legitimate theatre, I wonder why it is that I cannot go into any film house in Boston after it opens in the morning or afternoon, and purchase tickets for the night show. I cannot see why they turn away money when the railroads and legitimate theatres as well as all other outside industries are glad to get your money for future delivery of goods.

I often want to have a friend see a particular movie and feel I would offer offense if I offered the money, while I know the tickets would be accepted and undoubtedly used. Probably many people would like to make such gifts but are prevented from doing so by the rule that night tickets do not go on sale until 5 o'clock or whatever the set time happens to be for the changing of the admission price scale.

If one could buy tickets a few days in advance, or even on a lunch hour or a shopping trip, for the night show of the same day, it would be a great convenience and might increase patronage. Often a person might like to mail a ticket to a friend to make sure he would see a certain picture; but as things now stand, he must go to the theatre at a particular "line" hour, purchase the ticket and deliver it to a friend or relative in time to enable the recipient to dine and arrive at the theatre in time to see the last complete show. This is a very bothersome process.

When I have queried ticket sellers at several theatres I have received a number of explanations, and attempts to see the managers have been fruitless.

Possibly I am all wrong, and there may be many good reasons to deter exhibitors from selling advance "rush" tickets. If so, I should like to be advised.—*GARDINER BREWER, 30½ Shepard Street, Cambridge, Mass.*

## Too Much Sex

To THE EDITOR:

It's too bad the story writers, producers and directors can't get their minds off sex and give us some good clean family entertainment for a change. Very few pictures are suitable for children because of some sex angle and in my opinion most adults object to them. I sometimes wonder how a parent feels with his child sitting beside him seeing some of the scenes and hearing the dialogue. And what about the low-necked gowns? Have they gone low enough, or will they go still lower?

The Production Code should be made more rigid with reference to sex.—*N. C. WETTSTEIN, Coleman, Wisconsin.*

## Human Interest

To THE EDITOR:

There are too many historical costume pictures. Let's get down to human interest stories with less sword swinging, shooting and so on. Patrons like to relax at a movie. Give them something different from the average TV fare. The "Glenn Miller Story" was a fine example of a really good movie. Let's have more.—*HOWARD CADMAN, Hyannis, Mass.*

## Not Enough

To THE EDITOR:

With nearly 20,000 indoor and outdoor theatres in this nation, the industry is not producing enough good features to fill the demand. The movie theatre has been and will continue to be this nation's Channel I with the best in the entertainment field, if the movies are provided.—*ED PURCELL, Harrisonburg, Va.*

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# On the Horizon

AWARDS ON THE AIR

A six-year contract for telecasting and broadcasting the Academy Awards, as well as the nominations, has been signed by the Academy of Motion Picture Arts and Sciences with the National Broadcasting Company. The minimum fee to be received by the Academy for these events is $1,050,000, the announcement said. The contract gives the film industry first refusal of sponsorship after 1955, which is already committed to Oldsmobile. Charles Brackett, president of the Academy, said the contract is the "most important public relations step ever taken." Frederic W. Wile, Jr., vice-president of NBC, who recently tried unsuccessfully to line up an all-star Hollywood telecast for January 2, said, "NBC is proud and happy to be associated with the Academy in this new presentation of nominations and awards."

GOOD YEAR

The foreign market looks rosy to Americo Aboaf, Universal International vice-president. Quality is the reason. We can expect the big grosses made by pictures here, in foreign lands will be duplicated several months from now. Mr. Aboaf, forecasting 1955 the other day at the New York office, stated what has been widely said in this country: the low budget picture won't make the grade any more.

HOME TOWN SHOW

The Eastman Kodak Company launched its first television series program Wednesday night over 63 stations of the National Broadcasting Company, attended by unusual publicity for a television premiere. The program is on film and stars David Wayne as Pearson Norby, a young small town bank employee. It was filmed in Pearl River, New York, a small Rockland County community, a circumstance which caused the civic pride of that community to swell to the bursting point, even though the choice of site was quite accidental, a member of the production crew having lost his way in the back roads west of the Hudson River. For the citizens of Pearl River the Wednesday premiere over the air, preceded by extensive feature stories in the Sunday paper, was dwarfed by a local preview of the first two sections of the film in the local Central theatre. Irving Sherman, owner of the movie house, obtained the film and ran it for three shows to standing room only. Admission was free but Mr. Sherman figured it was worth it for community good will.

56 SOUND TRACKS

What with all the experimenting recently, Cinerama too is improved. Hazard Reeves, president of Reeves Soundcraft and also of Cinerama, Inc., the makers of equipment for the wide screen process, notes in his annual report that recording and recording of multiple sound tracks now is a highly controlled procedure, and that in the new "Cinerama Holiday" as many as 56 different sound tracks are combined. He added the new "CineramaSound" system "is able to reproduce an orchestra with such perfect fidelity that it is virtually impossible to tell whether an orchestra is playing live or recorded."

WIDER

UPA is stretching it. The cartoon producers (United Productions of America) announced this week they would make the new year's program also in CinemaScope.

FEE TV

The Federal Communications Commission is expected to announce a date for formal hearings on subscriber television within the next two or three weeks. Indications were that the hearings would be scheduled for late spring in order to give interested parties time to prepare their presentations. The exhibitors' committee against toll television was to file detailed objections to subscriber television with the FCC Thursday in anticipation of the announcement of the date for the hearings. The objections will be filed by the Washington law firm of Cohn and Marks, retained as counsel by the exhibitor group.

Floyd Stone--Vincent Canby
J. A. Otten

## WHEN AND WHERE

**January 10:** Philadelphia Variety Club, installation of officers, Bellevue-Stratford Hotel, Philadelphia.

**January 12:** MGM Ticket Selling Workshop, Cosmopolitan Hotel, Denver.

**January 14-31:** International Film Festival, Punta del Esta, Uruguay.

**January 17:** Joint meeting of exhibition and distribution arbitration committee, New York City.

**January 18:** Annual dinner of the Motion Picture Associates of Philadelphia, Bellevue-Stratford Hotel, Philadelphia.

**January 19:** Cleveland area exhibitors' testimonial to honor I. J. Schmertz on his 50th anniversary with 20th-Fox and its predecessor organization, Hollenden Hotel, Cleveland.

**January 24:** MGM Ticket Selling Workshop, held in conjunction with the annual winter convention of the Mississippi Theatre Owners Association, Heidelberg Hotel, Jackson, Miss.

**January 27:** MGM Ticket Selling Workshop, Peabody Hotel, Memphis, Tenn.

**February 8:** MGM Ticket Selling Workshop, Jefferson Hotel, Richmond, Va.

**February 8-10:** Allied States Association national drive-in convention. Chase Hotel, St. Louis, Mo.

**February 22:** MGM Ticket Selling Workshop, Statler Hotel, Detroit.

**February 22-23:** Annual convention of Allied Theatres of Michigan, Statler Hotel, Detroit.

**February 28 - March 1:** Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

**March 1:** MGM Ticket Selling Workshop, Columbus, Ohio.

**March 1-2:** Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

**March 9:** MGM Ticket Selling Workshop, Dallas, Texas.

**May 10:** MGM Ticket Selling Workshop, Billings, Montana.

# This week in pictures



by the Herald

PHILIP DUNNE, whose "Prince of Players" 20th-Fox is to open at the Rivoli, New York, January 11, spoke to the press this week in that city about his great care in this, his first production. Ordinarily a writer, Mr. Dunne is branching out in more films, such as "The View from Pompey's Head" and "Catherine." He realizes the need for product, but quality rather than quantity is Mr. Dunne's credo.



by the Herald

HAROLD HECHT, Hecht-Lancaster Productions president, stopped in New York on his way to Europe to prepare locations for his next, "Trapeze," and opined the legitimate theatre was increasingly valuable, and that he soon would have a story and play department to perhaps produce and "develop properties."



"ROMEO AND JULIET" bowed into New York the other day at a benefit for the March of Dimes. At the right, at the Sutton theatre opening, Arthur B. Krim, United Artists president; Mrs. Robert S. Benjamin, and Mr. Benjamin, United Artists board chairman.




THE MEETING, at the Universal New York home office, to plan the worldwide Daff Drive. Grouped around foreign general manager Americo Aboaf are Josephine Griffin, statistics; Ben M. Cohen, assistant foreign general manager and drive captain; Joseph Mazer, 16mm; Fortunat Baronat, foreign publicity director; Jack Dobbin, assistant to Felix Sommer, foreign finance; Mr. Sommer; and Irving Weiss, foreign service manager.

SIXTEENTH ANNUAL BANQUET, for the Baltimore Variety Club, honoring ex-chief barker Jack Pollack. At the head table are Jake Flax, international representative; Jack Beresin, former international chief barker; Mrs. Aaron Seidler; Mr. Seidler, general chairman; Henny Youngman, comedian; Mr. Pollack; Mrs. Rodney Collier; Mr. Collier, chief barker; and Mrs. Pollack.





E. J. HINGE, left, prominent in British exhibition, has received the order, Commander of the British Empire.

THE Screen Directors Guild "Nominee Plaque" goes to Samuel Fuller, right, from Guild president George Sidney, left. The SDG annual award is in February.






HIS HOBBY. It's none other than Herbert J. Yates, below, at the traps during the Republic studio party. The company president turned out to be an old and able hand.

VIRGINIA MAYO, "Miss Marine Air Reserve," with Marine sergeants Warren Davidson and William Rich at the Burbank, Cal., showing of Warners' "Battle Cry," at which a special patch was issued to a newly formed "Battle Cry" Battalion.





COMMENDATION to 20th-Fox, from the American Newspaper Publishers Association, for its advertising of CinemaScope. At the brochure presentation in the company's New York home office: Charles Einfeld, 20th-Fox vice-president; William Solch, ANPA; Spyros P. Skouras, 20th-Fox president, and Norman Greer and Robert McLauchlen, ANPA.

# UNIQUE SHOWMANSHIP PAYS OFF IN KANSAS

by JAY REMER

Showmanship, a rare commodity greatly desired but rarely acquired, has found one of its most ardent adherents in a town of approximately 5,000. Ted Irwin, manager of the Electric theatre, Larned, Kansas, with his wife Bernice, has a penchant for the unusual, almost the unique, in exploiting his theatre and the pictures it plays.

### *Started Employees' Week*

Several months ago, he instituted an Employees Week wherein the staff did all the work, including management. The public was informed of this procedure through an ad in the local newspaper. It read in part, "This is our week. Later on Mr. Irwin will have a Boss week and we have a picnic bet on who has the best week. We know we'll win because we have booked the best pictures available and have a lot of other good ideas thrown in too. Mr. Irwin has promised to stay away from the theatre as much as possible this week and just hopes that we won't wreck the place. Attend every show this week and help us win the bet."

Slightly less spectacular was his participation in the local Junior High School extra-curricular activities. The pupils voted him teacher of the movie course and every week he reviewed forthcoming shows and talked about theatre business. He says his Junior High School business has picked up decidedly since the classes started.

Not long ago Mr. Irwin hired himself out to the Kansas State Fair as master of ceremonies at kiddie contests in about 30 towns in Kansas. Each contest was held on the theatre stage in each town and the finals before 12,000 at the Fair in Hutchinson. The free publicity garnered for the Electric was immeasurable.

### *Value of Personal Touch*

Having been educated in the vicissitudes and eccentricities of show business since 1932, Mr. Irwin has learned the value of the personal touch. When an enumerator was needed in Pawnee County to take the farm census, the practical gentleman was hired and proceeded to poll more than half the county.

In his own words, "I visited over 400 farms, met with the men and their wives and visited a while. Our rural business has shown a decided increase since this work." For six weeks his day began at 5:30 A.M. and, including the running of the theatre, ended after midnight. But, as Mr. Irwin says, "It paid off two ways."

Perhaps the most unusual of all his stunts involved cowboy actor Tim Holt. After meeting him a few years ago, Mr. Irwin decided that a personal appearance would provide the theatre with a big Saturday.



***TED IRWIN started in show business at the Plaza theatre, Great Bend, Kansas, in 1932. He's been in theatre work ever since except for one year as a radio announcer. His wife Bernice and his son Dennis help him at the Electric.***

When he was contacted for this, Tim said he couldn't make the trip for just one town, so he hired Mr. Irwin as his agent who promptly booked him in 16 towns in Kansas on a personal appearance tour. The agent-nee-theatre manager says, "Not only did we have the biggest Saturday in years the day he was here, but I got five per cent of his earnings in the other 15 towns."

It is quite apparent that Ted Irwin, theatre entrepreneur deluxe, embodies rural showmanship at its apex. Many of his cosmopolitan counterparts could do worse than emulate him.

## $1,750,000 Bank Loan Is Made by Allied Artists

*HOLLYWOOD:* A new one-year loan agreement between Allied Artists and the Security First National Bank of Los Angeles, with the Bankers Trust Company participating, has been announced by Steve Broidy, and George D. Burrows, president and executive vice-president, respectively, of the film company. The agreement provides for a revolving loan with a maximum of $1,750,000 permitting Allied Artists guarantees up to $500,000 for producers releasing through them. The loan expires January 1, 1956, and replaces a similar one with a maximum of $1,250,000.

## New Haven Theatre Sold

*NEW HAVEN:* Loew's Poli Bijou theatre, here, has been sold to the First National Bank for a reported $200,000. Closed for the past two years, the theatre seats 1,700.

# Say City Tax Total Proves Officials Off

The second payment from all sources of the New York City five per cent amusement tax as tabulated for the three-month period ended November 30, 1954, totaled approximately $2,400,000, a representative of the City Tax Collector's Office said in New York this week.

While not revealing the amount paid by the 436 motion picture theatres, the tax official indicated that over 50 per cent of the impost reported came from exhibition returns. The total revenue which the city has collected since the inception of the tax July 1, 1954, has amounted to $3,711,949. Prominent New York City exhibitors now say in substance that the returns indicate the errors of the City Budget Director when he presented his estimated tax figures last spring to Mayor Wagner.

City budget officials originally estimated that the tax would raise $9,000,000 from theatres and $16,000,000 from amusements yearly. One circuit attorney, after studying the totals to date, estimated this week that the yearly return from all sources would not exceed $8,900,000.

In the meantime, circuit and independent theatre executives and attorneys continue to await a ruling from the Appellate Division, New York State Supreme Court, Second Department, Brooklyn, as to the legality of the five per cent tax. Exhibitor and city attorneys presented their arguments in the current suit December 3. At his first press conference of the year, New York City's Mayor Wagner said Monday the city could not repeal the five per cent tax "until we see what the financial situation is and what aid we can secure from Albany."

## Skouras Honored at Israel Fund Raising Dinner

Spyros P. Skouras, president of 20th Century-Fox Film Corp., was the guest of honor January 5 at the annual dinner concert of the American Fund for Israel Institutions at the Waldorf-Astoria Hotel, New York. S. H. Fabian, chairman of the affair, said Mr. Skouras was honored "in recognition of his leadership on behalf of Israel through the American Fund." Funds raised at the dinner go toward the American Fund's campaign to support leading cultural and educational institutions in Israel. The concert program features Rise Stevens, Robert Merrill, Pierre Monteux conducting the Symphony of the Air, and ballet stars Diana Adams and Andre Eglevsky.

## Alger Theatres Moves

*PERU, ILL.:* E. E. Alger and H. R. Alger, owners of Alger Theatres here, have announced the opening of new offices in the Art Theatre Building, 1818 Fourth Street. They were formerly located in La Salle, Ill.

# TRADE TALKS FATE NOW HANGING IN BALANCE

## *Exhibition's Leaders Are Troubled as Lichtman Puts Arbitration First*

by VINCENT CANBY

Exhibition leaders this week, some for the record and some privately, were expressing concern for the fate of the so-called industry round table conference, that projected meeting of exhibition representatives with distribution company presidents and sales managers to tackle the over-all trade practice problem.

### *Says Arbitration Talks Should Have Priority*

The concern was prompted by a casual statement by Al Lichtman, director of distribution of 20th-Fox and the author of the original round table idea, to the effect that any such round table conference would have to take an A-2 priority rating after the arbitration issue. In his estimation, said Mr. Lichtman, arbitration should be gotten "out of the way first," since it would be too much to grapple with both projects at approximately the same time.

While refusing to go on the record as far as predicting that a draft of an industry arbitration system will be adopted at the next meeting of exhibition-distribution negotiating committees, January 17, Mr. Lichtman was very optimistic on the subject. His tabling of the proposed conference for the time being, nevertheless, sounded ominous in the ears of Abram M. Myers, Allied States general counsel, and brought expressions of regret from Ben Marcus, Allied president.

Mr. Myers, whose organization is not participating in the current arbitration talks, wired The HERALD:

**"In view of the fact that the proposal for a conference between the heads of the film companies and exhibitor leaders was made by Mr. Lichtman himself, and inasmuch as the purposes of the conference as stated by Mr. Lichtman, to certain Allied leaders and perhaps to others, transcend the scope of any arbitration system the distributors have thus far been willing to consider, his announcement is astounding."**

Mr. Myers continued: "Mr. Lichtman's apparent desire to be fair in his dealings with exhibitors and to work for a better understanding within the industry increased his stature and good will among independent exhibitors, and this apparent repudiation of his own proposal will be most disappointing to them."

That his original statement was to be considered in any way "a repudiation," Mr. Lichtman vigorously denied when questioned Tuesday. The conference will be held, he said, just as soon as action has been taken on the arbitration draft and he added that the conference still could be held "in the very near future." If the draft is approved, he indicated that there would be nothing to delay the calling of a conference immediately thereafter.

It was pointed out too, from another source, that when the round table conference was first proposed by Mr. Lichtman it was understood that arbitration probably be one of the main topics on the agenda. Since the revival of interest—and hopes—in a workable arbitration system, it was said that it was only natural that the round table conference should wait on the other.

Mr. Marcus wired from Milwaukee:

**"It is unfortunate the heads of production and distribution find it necessary to postpone the round table conference with exhibition until arbitration is set up. The conference could contribute greatly toward achievement of a greater understanding between all branches of the industry, which would result in more fair and equitable sales policies by distribution and much greater understanding of the distributors problems by exhibition. This would tend to eventually help complement the final results for the setting up of arbitration. It is regrettable that production and distribution seem to be thinking in reverse by placing arbitration prior to this much desired round table conference, which met with such unanimous acceptance by all branches of the industry when first suggested by Mr. Lichtman.**

Wilbur Snaper, president of Allied Theatre Owners of New Jersey, was one Allied official who refused to believe that Mr. Lichtman's remark about the postponement of the round table conference meant that, in effect, the plan was dead. He indicated that since there remained a number of trade practice issues still to take up, outside arbitration, there would be no reason to suppose the distributors would change their approval of a round table meeting. Declining "to presume" what those other issues might be, Mr. Snaper emphasized his confidence in an eventual meeting.

Bearing in mind national Allied's disaffection for any arbitration system excluding arbitration of film rentals, the issue which prompted the national organization to walk out of arbitration conferences last year, it would seem likely that at least some of the other issues (which, in Mr. Myers' words, "transcend the scope of arbitration") would border on the subject of motion picture rentals.

### NEXT ARBITRATION MEETING JANUARY 17

**January 17 may well be the do-or-die date on the arbitration calendar. The distribution and exhibition arbitration negotiating committees are scheduled to meet in New York on that date to discuss a projected draft of an industry arbitration system. According to latest reports, lawyers now are drawing up the papers and both sides are in "substantial agreement on major points."**

## *It's a Happy New Year at Box Offices*

Generally high grosses and several record-breaking engagements were reported throughout the country for the holiday week, climaxed by the New Year week end.

In New York, "The Country Girl" appeared to be heading for a record week at the Criterion theatre, while the Radio City Music Hall estimated capacity business for "Deep in My Heart." Other pictures doing outstanding business were "20,000 Leagues Under the Sea," "There's No Business Like Show Business" and "Vera Cruz."

Disney's "20,000 Leagues" was reported to have broken all Christmas week records in Washintgon at the RKO Keith's theatre while George Crouch, zone manager for Stanley Warner theatres, said that the whole week was well up over last year.

Chicago, Boston, Detroit, Oklahoma City and Portland, Ore., were typically strong on the big films.

## Allied Delays Decision On Pushing Legislation

*WASHINGTON:* Allied States Association will make no decision as to whether to push its proposed bill for Federal regulation of the film industry until after the association's board meeting in St. Louis early next month, general counsel Abram F. Myers said this week.

Allied's emergency defense committee was to meet in Chicago Thursday and Friday to go over the survey conducted in recent weeks in all Allied territories as to whether film distributors have been living up to their promises on rentals, film availability and other items. The defense committee was expected to make some recommendations to the board as to the film regulation bill.

# EADY PAYMENTS SHOW INCREASE

## *Levy on British Exhibitor Gained for Year, More Going to Producers*

by WILLIAM PAY

*LONDON:* The fourth report of the British Film Production Fund shows that in the year to July 31, 1954, exhibitors paid into the Fund under the Eady levy £2,750,518 compared with £2,732,726 in the previous year.

The increase of £17,792, says the report, is probably due partly to increased attendance, particularly toward the end of the fourth year, and more cooperation from exhibitors. It is also evidence of a further reduction in the number of "non-cooperators": i.e., exhibitors who refused to pay the levy.

### *To 146 Recipients*

A total of £2,498,187 has been disbursed to producers and or distributors. Of this £2,231,880 has been paid to 55 recipients in respect of 679 films exceeding 3,000 feet, and £266,307 to 91 recipients in respect of 725 films of 3,000 feet and under. A further distribution of about £111,147 remains to be made.

Principal payments were made as follows: Exclusive Films, £884,437; General Film Distributors, £746,346; British Lion, £409,235; Associated British-Pathe, £230,747; Independent Film Distributors, £152,971; Eros Films, £120,818.

Eight subsidiaries of the major American companies share a total distribution of £187,407, with United Artists at the top with £42,205; next comes MGM with £35,780, and Republic Pictures, £32,981.

### GRANADA NET GAINS

Sidney Bernstein's Granada Theatres, Ltd., report net profit for the year ended September 30, 1954 of £84,786, compared with £72,572 for the preceding year. A dividend of five per cent on the ordinary shares, which are privately held, will again be paid.

Sidney Bernstein announced some time ago that his 55-house Granada circuit was going over wholeheartedly to CinemaScope and that the majority of his theatres would be fully equipped for films in that process by the end of 1954.

### BIG DEMAND FOR SHORT

Print orders continue to mount for British Movietonews' CinemaScope short "This Supersonic Age" dealing with the annual aircraft show at Farnborough.

Movietone have already received print orders amounting to 461. It is estimated that the total print demand will exceed 500 and 20th-Fox claims that the picture is likely to prove the most popular British film ever made.

America and Canada have already ordered 330 copies, while 50 copies will circulate in this country and 81 are being distributed in Australia, New Zealand, South Africa, Hongkong, Singapore, India, Pakistan, the Philippines, Siam, Mexico, Panama, Ecuador, Colombia, Venezuela, Porto Rico, Cuba, Trinidad, Argentine, Brazil, Chile, Peru and Uruguay.

▽

Exclusive Films' James Carreras has been unanimously reelected Chief Barker of the London Tent of the Variety Club. He is the first man to hold the office two successive years. Sir Louis Sterling has sent a cheque for £2,000 to the London tent, of which he is a member, in commemoration of his 75th birthday.

▽

Many celebrities of screen, stage and sporting spheres were guests of their children at RKO's young people's premiere of Michael Myerberg's "Hansel and Gretel" at the Tivoli theatre, Strand, London, recently. The performance was in aid of the United Appeal for the Blind.

## MGM Denver Workshop Adds Ray Smith to Speakers

Ray Smith, vice-president of Jamestown Amusement Company, has been added to the exhibitor panel for MGM's Ticket Selling Workshop in Denver at the Cosmopolitan Hotel January 12, it was announced this week by Mike Simons, director of customer relations for MGM. Mr. Smith will appear on a panel with Al Reynolds, of Claude Ezell and Associates, Dallas, who will be the drive-in panelist, and L. J. Williams, of Union, Mo., who will be the small town panelist. Appearing as principal speaker at the workshop will be Emery Austin, MGM exploitation head, who will discuss the company's theatre celebration. Official host will be Henry Friedel, MGM branch manager in Denver.

## Achievement Awards To Be Given January 20

Recipients of the 1954 "Mark of Achievement Awards," to be made January 20 by the amusement industry division of the Federation of Jewish Philanthropies at its luncheon at the Hotel Sheraton Astor, New York, have been announced by Oscar Hammerstein II, awards chairman. The annual awards, given to those "whose talents and genius have brought happiness to countless millions," will be made to Grace Kelly, motion pictures; Elmer Davis, radio; Jackie Gleason, television; Mary Martin, theatre; Mitchell Miller, records, and Arthur Schwartz, music.

### TOP TEN RESULTS WIDELY COVERED

The keen interest, both inside and outside the industry, in the results of The HERALD's 23rd annual poll on the year's 10 top money-making stars was reflected again this year in the coverage afforded last week's story by the press in the United States and England. Not only did John Wayne's recapture of the number one spot make news on radio, it also was covered as headline material by the New York *Times*, *Herald Tribune*, and by columnists such as Frank Quinn, film critic of the New York *Mirror*. Both the United Press and the Associated Press serviced their hundreds of newspapers from coast-to-coast with the story. The Associated Press described placement on the poll as "more coveted in Hollywood at option time than an Academy Award."

# *6 Top British Money Films Home-Made*

by PETER BURNUP

*LONDON:* No fewer than six of the 12 top money-making pictures in Great Britain last year were British-made, and, indeed, the first three money-makers were British pictures. Commentators of all categories throughout the country are gleefully noting these facts while the country's film-makers themselves are dissatisfied with the result.

The following, in the order of their precedence, are the 12 films which took in the most money at the box offices in 1954:

"Doctor in the House" (British), "Trouble in Store" (British), "The Belles of St. Trinians" (British), Universal's "The Glenn Miller Story," Paramount's "Knock on Wood," Warner Brothers' "Calamity Jane," Columbia's "The Caine Mutiny," "The Kidnappers" (British), Columbia's "From Here to Eternity," Columbia's "On the Waterfront," "The Purple Plain" (British), and "Happy Ever After" (British).

The two most successful CinemaScope pictures, "The Robe" and "Three Coins in the Fountain," manifestly could not be expected to figure in the most-favoured list in view of the relatively small number of theatres which were equipped for CinemaScope in the early months of 1954.

## Long Island House Leased

The Corona theatre, Jackson Heights, Long Island, N. Y., has been leased to the G. S. & D. Amusement Corp. by the Interboro Circuit, Inc., New York.

# Important Announcement about...

# VISTAVISION

MOTION PICTURE HIGH FIDELITY

## A NEW WORLD OF MOTION PICTURES

VISTAVISION

MOTION PICTURE HIGH FIDELITY

# Paramount's Gift to the Industry



*A Statement By Barney Balaban*

It is important at this time, I believe, to review what Paramount's development of the Horizontal VistaVision Camera means—and will continue to mean—to exhibitors in terms of increased theatre admissions and to the future of our industry.

Paramount's first VistaVision picture, WHITE CHRISTMAS, has now played widely to solid top grosses, in many cases to all-time record-breaking results.

More important — WHITE CHRISTMAS proves the wisdom of Paramount's policy as regards the Wide Screen.

From the start our Company was unwilling to rush into adopting any Wide Screen system technically not yet perfected and which would place an undue economic burden on our customer, the exhibitor.

With faith in our Studio's fine scientific department, Y. Frank Freeman and I authorized expenditures of several millions of dollars in the efforts to develop to perfection a system of photography and projection which would furnish to exhibitors everywhere the best photographed pictures in the ideal 2-to-1 proportion on the largest possible screen at the least possible expense to the theatres.

The results, beyond our fondest dreams, are:

The Horizontal VistaVision Camera—and the complete conversion of our Studio to this system.

Ten VistaVision pictures already completed.

A few weeks ago, the top executives of our worldwide sales and advertising departments came to Hollywood and viewed these ten productions. They were extremely enthusiastic over what they saw. So eager were they to spread the proof of the outstanding values in these pictures and of the amazing merits of the Horizontal VistaVision Camera, that they urged the Studio to prepare a Special Film containing the highlights of the pictures.

Running 20 minutes, this Special Film is nearing completion and is titled:

Paramount Presents

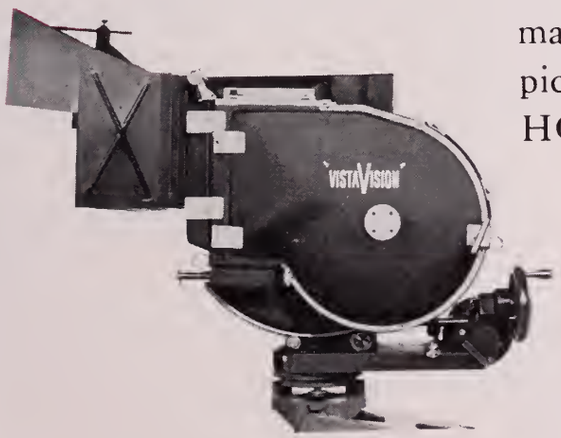
VISTAVISION

MOTION PICTURE HIGH FIDELITY

A Product Featurette

We are arranging trade showings of this film for exhibitors and will subsequently furnish prints, *without charge,* to theatres for the entertainment of their audiences.

I sincerely believe that this is a most important film. I think that, seeing it, you will visualize for the first time *A New World In Motion Pictures* and its vast potentialities. I am confident that, having seen it, you will agree that the real technical and financial future of our industry rests upon the ultimate photographing and projecting of motion pictures standardized on the principles of the HORIZONTAL VISTAVISION CAMERA.




*President, Paramount Pictures Corporation*

# Paramount Presents

# VISTAVISION

MOTION PICTURE HIGH FIDELITY

Plan Now To Play It—
Without Charge!

# A Product Featurette

The exciting scope and lifelike clarity of VistaVision, the ideal system of photography and projection, will be seen in this featurette, comprising 20 minutes of highlights from

## Paramount's
## First 10 Attractions in VistaVision

*—ALL IN COLOR BY TECHNICOLOR*

Irving Berlin's
**WHITE CHRISTMAS**

**STRATEGIC AIR COMMAND**

**RUN FOR COVER**

Hal Wallis'
**3 RING CIRCUS**

**WE'RE NO ANGELS**

**THE SEVEN LITTLE FOYS**

Alfred Hitchcock's
**TO CATCH A THIEF**

**THE FAR HORIZONS**

Alfred Hitchcock's
**THE TROUBLE WITH HARRY**

**LUCY GALLANT**

Now Available! The First Paramount Short in VistaVision

**VISTAVISION VISITS NORWAY**

color by Technicolor

Other VistaVision Shorts In Preparation

# EDITORS TOAST "TOAST" ON TV; GARROWAY RADIO

THE television editors and writers of the nation's newspapers and magazines, voting in the sixth annual "Motion Picture Daily" poll for "Fame," have selected Ed Sullivan's "Toast of the Town" as the Champion of Champions program for 1954. In addition the editors voted Mr. Sullivan the Best Master of Ceremonies and his CBS network program the year's Best Variety Program.

Named Best Television Performer for 1954 was George Gobel, placing him in the Champion of Champions niche as an individual, and also selecting him as the Best Comedian in Television for 1954.

At the same time, in the corresponding 19th annual "Motion Picture Daily—Fame" poll of radio editors Dave Garroway was selected radio's Champion of Champions for 1954, as well as Best Master of Ceremonies, Best Radio Performer, and his NBC program, Friday with Garroway, was named Best Network Radio Program and Best Variety Program.



GEORGE GOBEL



DAVE GARROWAY

*Following are the "Motion Picture Daily" - "Fame" television poll winners:*

### BEST NETWORK PROGRAM
1. Toast of the Town (CBS)
2. Disneyland (ABC)
3. Omnibus (CBS)

### BEST TELEVISION PERFORMER
1. George Gobel (NBC)
2. Jackie Gleason (CBS)
3. Jack Webb (NBC)

### MOST PROMISING STAR
Male
1. Dick Shawn (NBC)
2. Orson Bean (CBS)
3. Steve Hill (all networks)

### MOST PROMISING STAR
Female
1. Eva Marie Saint (all networks)
2. Elizabeth Montgomery (NBC)
3. Pat Carroll (NBC)

### MOST EFFECTIVE COLOR USE
1. Max Liebman Presents (NBC)
2. The Best of Broadway (CBS)

### BEST COMEDIAN
1. George Gobel (NBC)
2. Jackie Gleason (CBS)
3. Sid Caesar (NBC)

### BEST COMEDIENNE
1. Lucille Ball (CBS)
2. Imogene Coca (NBC)
3. Martha Raye (NBC)

### BEST COMEDY TEAM
1. Lucille Ball & Desi Arnaz (CBS)
2. Dean Martin & Jerry Lewis (NBC)
3. George Burns & Gracie Allen (CBS)

### BEST COMEDY SHOW
1. The Jackie Gleason Show (CBS)
2. George Gobel Show (NBC)
3. I Love Lucy (CBS)

### BEST VARIETY PROGRAM
1. Toast of the Town (CBS)
2. The Jackie Gleason Show (CBS)
3. Colgate Comedy Hour (NBC)

### BEST PANEL DISCUSSION
1. Meet the Press (NBC)
2. American Forum of the Air (NBC)

### BEST NEW DRAMATIC PROGRAM
1. Medic (NBC)
2. Climax (CBS)
3. The Best of Broadway (CBS)

### MOST UNIQUE NEW PROGRAM
1. Disneyland (ABC)
2. Tonight (NBC)

### BEST DRAMATIC PROGRAM
1. Studio One (CBS)
2. United States Steel Hour (ABC)
3. Robert Montgomery Presents (NBC)

### BEST MYSTERY PROGRAM
1. Dragnet (NBC)
2. Danger (CBS)
3. Sherlock Holmes (NBC)

### BEST MALE VOCALIST
1. Perry Como (CBS)
2. Eddie Fisher (NBC)
3. Gordon Macrae (NBC)

### BEST FEMALE VOCALIST
1. Dinah Shore (NBC)
2. Jane Froman (CBS)
3. Jo Stafford (CBS)

### BEST MUSICAL SHOW
Classical
1. Voice of Firestone (ABC)
2. NBC Opera (NBC)
3. Chicago Symphony (DuMont)

Popular
1. Your Hit Parade (NBC)
2. Perry Como Show (CBS)
3. The Dinah Shore Show (NBC)

### BEST QUIZ SHOW
Audience Participation
1. The Groucho Marx Show (NBC)
2. Two for the Money (CBS)
3. Break the Bank (ABC)

Panel
1. What's My Line (CBS)
2. I've Got a Secret (CBS)
3. 20 Questions (ABC)

### BEST MASTER OF CEREMONIES
1. Ed Sullivan (CBS)
2. Steve Allen (NBC)
3. Garry Moore (CBS)

### BEST ANNOUNCER
1. George Fenneman (NBC)
2. Jack Lescoulie (NBC, CBS)
3. Rex Marshall (all networks)

### BEST NEWS COMMENTATOR
1. John Cameron Swayze (NBC)
2. Edward R. Murrow (CBS)
3. Douglas Edwards (CBS)

### BEST SPORTSCASTER
1. Mel Allen (CBS)
2. Bill Stern (ABC)
3. Tom Harmon (ABC)

### BEST DAYTIME PROGRAM
1. Today (NBC)
2. Garry Moore Show (CBS)
3. Home (NBC)

### BEST CHILDREN'S PROGRAM
1. Ding-Dong School (NBC)
2. Howdy-Doody (NBC)
3. Kukla, Fran & Ollie (ABC)

### BEST COMMERCIAL (Audience Viewpoint)
1. Lucky Strike (NBC, CBS, ABC)
2. Kraft Theatre (NBC, ABC)
3. General Electric (CBS)

*Following are the "Motion Picture Daily" - "Fame" radio poll winners:*

### BEST PROGRAM
1. Friday With Garroway (NBC)
2. Jack Benny Show (CBS)
3. Lux Radio Theatre (NBC)

*(Continued on page 22)*

JAN.



IRVING BERLIN'S

## THERE'S NO BUSINESS LIKE SHOW BUSINESS

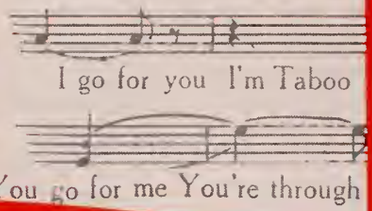
ETHEL MERMAN · DONALD O'CONNOR · MARILYN MONROE
DAN DAILEY · JOHNNIE RAY · MITZI GAYNOR

CINEMASCOPE

Color by DE LUXE

JAN.






OTTO PREMINGER presents OSCAR HAMMERSTEIN'S

## CARMEN JONES

HARRY BELAFONTE · DOROTHY DANDRIDGE · PEARL BAILEY · OLGA JAMES · JOE ADAMS

CINEMASCOPE

Color by DE LUXE · Released by 20th Century-Fox

FEB.



## WHITE FEATHER

ROBERT WAGNER · JOHN LUND · DEBRA PAGET · JEFFREY HUNTER

CINEMASCOPE

Print by Technicolor · A Panoramic Production

# 20th Centu
# starts
# your
# most
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CINEMA



*"It's a pleasure to do business with 20th!"*

ry-Fox

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ASCOPE

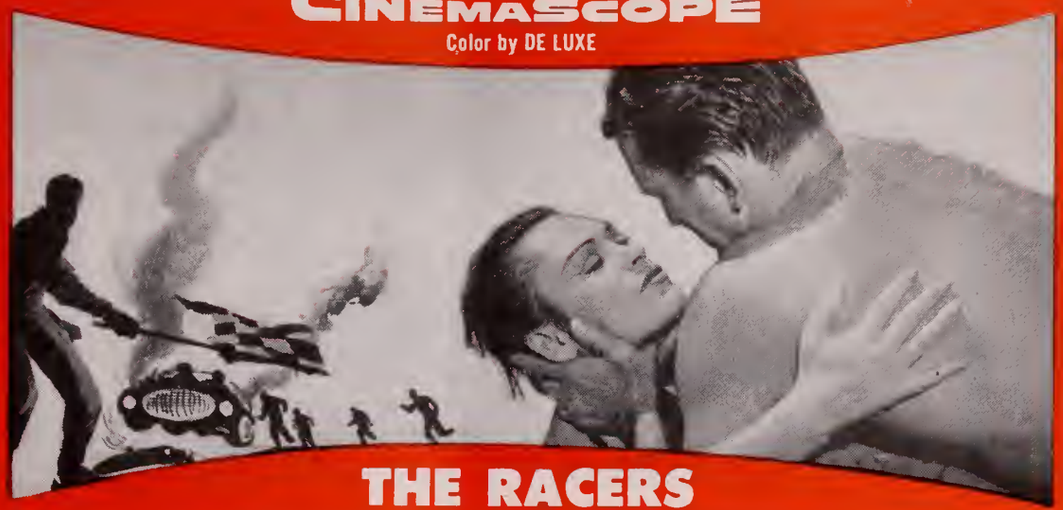


FEB.

## PRINCE OF PLAYERS

RICHARD BURTON · MAGGIE McNAMARA · JOHN DEREK · RAYMOND MASSEY
CHARLES BICKFORD · ELIZABETH SELLARS and EVA LE GALLIENNE

CINEMASCOPE
Color by DE LUXE



MAR.

## THE RACERS

KIRK DOUGLAS · BELLA DARVI · GILBERT ROLAND
also starring Cesar Romero · Lee J. Cobb · Katy Jurado

CINEMASCOPE
Color by DE LUXE



MAR.

## UNTAMED

TYRONE POWER · SUSAN HAYWARD · RICHARD EGAN

CINEMASCOPE
Color by DE LUXE

—and for Easter...the wonderful
love story of "A MAN CALLED PETER"

# TV RADIO POLLS

(Continued from page 19)

### BEST PERFORMER
1. Dave Garroway (NBC)
2. Jack Benny (CBS)
3. Bob Hope (NBC)

### MOST PROMISING STAR
Male
1. Jimmie Nelson (ABC)
2. Gary Crosby (CBS)

### BEST COMEDIAN
1. Jack Benny (CBS)
2. Bob Hope (NBC)
3. Groucho Marx (NBC)

### BEST COMEDIENNE
1. Eve Arden (CBS)
2. Marion Jordan (NBC)
3. Mary Livingston (CBS)

### BEST COMEDY TEAM
1. Fibber McGee & Molly (NBC)
2. Amos & Andy (CBS)
3. Dean Martin & Jerry Lewis (NBC)

### BEST VARIETY PROGRAM
1. Friday With Garroway (NBC)
2. Edgar Bergen Show (CBS)
3. The Breakfast Club (ABC)

### BEST POPULAR VOCALIST
Male
1. Perry Como (CBS)
2. Eddie Fisher (all stations)
3. Bing Crosby (CBS)

Female
1. Dinah Shore (NBC)
2. Rosemary Clooney (all stations)
3. Jo Stafford (all stations)

### BEST CLASSICAL VOCALIST
Male
1. Robert Merrill (ABC)
2. Ferruccio Tagliavini (all stations)
3. Ezio Pinza (all stations)

Female
1. Rise Stevens (ABC)
2. Patrice Munsel (all stations)
3. Roberta Peters (all stations)

### BEST DRAMATIC PROGRAM
1. Lux Radio Theatre (NBC)
2. Hall of Fame (CBS)
3. Suspense (CBS)

### BEST MYSTERY PROGRAM
1. Dragnet (NBC)
2. Suspense (CBS)
3. Mr. Keen, Tracer of Lost Persons (CBS)

### BEST MASTER OF CEREMONIES
1. Dave Garroway (NBC)
2. Art Linkletter (NBC)
3. Don McNeill (ABC)

### BEST NEWS COMMENTATOR
1. Edward R. Murrow (CBS)
2. Morgan Beatty (NBC)
3. Martin Agronsky (ABC)

### BEST ANNOUNCER
1. George Fenneman (NBC)
2. Tony Marvin (CBS)
3. Don Wilson (CBS)

### BEST SPORTSCASTER
1. Bill Stern (ABC)
2. Mel Allen (all stations)
3. Harry Wismer (MBS)

### BEST ORCHESTRA
Classical
1. N. Y. Philharmonic (CBS)
2. Firestone (ABC)
3. NBC Symphony (NBC) } *Tied*
   Telephone Hour (NBC) }

Popular
1. Guy Lombardo (WRCA)
2. Sauter-Finegan (all stations)
3. Ralph Martieri (all stations)

### BEST MUSICAL SHOW
Classical
1. Voice of Firestone (ABC)
2. N. Y. Philharmonic (CBS)
3. Telephone Hour (NBC)

Popular
1. Perry Como Show (CBS)
2. Dinah Shore (NBC) } *Tied*
   Bing Crosby (CBS) }
3. Friday With Garroway (NBC)

### BEST COUNTRY MUSIC SHOW
1. Grand Ole Opry (NBC)
2. Saturday Night Country Style (CBS)
3. Tennessee Ernie (CBS) }
   Old Dominion Barn Dance (CBS) } *Tied*

### BEST QUIZ SHOW
1. Groucho Marx Show (NBC)
2. Two for the Money (CBS)
3. Stop the Music (CBS)

### BEST CHILDREN'S PROGRAM
1. Let's Pretend (CBS)
2. Big Jon and Sparkie (ABC)

### BEST DAYTIME PROGRAM
1. The Breakfast Club (ABC)
2. Arthur Godfrey Time (CBS)
3. House Party (CBS)

### BEST EDUCATIONAL PROGRAM
1. Meet the Press (NBC)
2. Invitation to Learning (CBS)
3. Youth Wants to Know (NBC)

### BEST PUBLIC SERVICE
1. Meet the Press (NBC)
2. Weekend (NBC)
3. American Forum of the Air (NBC)

### BEST NETWORK PUBLICITY
1. NBC
2. CBS
3. MBS

### BEST INDIVIDUAL PUBLICITY
1. Young & Rubicam, Bureau of Industrial Service
2. J. Walter Thompson Co.
3. Batten, Barton, Durstine & Osborn

# MGM Plans Theatre Aid Personals

At least five MGM personalities from Hollywood will be active in helping exhibitors participate in MGM's 1955 motion picture theatre celebration, according to plans developed by Howard Dietz, Howard Strickling and the east and west coast publicists.

George Murphy, unofficial Hollywood goodwill ambassador and public relations head at the MGM studios, and director George Sidney, whose latest film is "Jupiter's Darling," will appear in Philadelphia January 18 as part of MGM's salute to William Goldman, who officially dedicates his Nickelodeon Museum that day as a big civic event. Esther Williams also will appear. (See page 32.)

Robert Taylor, star of "Many Rivers to Cross," will arrive in New York January 22, en route to New Haven for the world premiere of that film at Loew's Poli. He also will visit Boston and other New England cities. John Ericson, who appears in "Bad Day at Black Rock," will arrive in New York January 14 after appearing in Denver in advance of the picture's opening there. He also will make an appearance at Kingston, N. Y., for the picture's opening January 15 at Walter Reade Theatres' new Community theatre.

Mr. Ericson, as well as Grace Kelly and Marge and Gower Champion are scheduled to appear also at the William Goldman salute in Philadelphia. The MGM theatre celebration was set to get under way this Friday with the opening of the campaign in Green Bay, Wisconsin. The Green Bay campaign will continue two weeks and will be climaxed by the opening of "Green Fire" at the Orpheum and "Bad Day" at the Bay theatre, both January 21.

## First Censorship Board Approved in Kentucky

*HARLAN, KY.:* Preliminary approval by the City Council here recently was given to an ordinance creating a censor board, believed to be the first in the state. The ordinance would regulate objectionable films exhibited in Harlan. Mayor Roscoe Petery said its purpose was not "to interfere with the theatre business," but to give the city authority to ban films deemed unfit to be shown to general audiences.

## Italian Industry Produced 152 Films During 1954

The Italian film industry produced 152 feature films in 1954 through the end of November, it is revealed by Italian Films Export. More than half of these were filmed in color and 43 were made under co-production agreements with other nations. CinemaScope was utilized for three films while several more are in preparation for VistaVision filming in 1955.

From: COLUMBIA

To: SHOWMEN

For: JANUARY




*Sensational! Timely!*

*Headline attraction!*




*The fastest box-office draw of them all!*

—and of course

January is the

month for Columbia's

'The Violent Men!'

CINEMASCOPE

GLENN FORD · BARBARA STANWYCK

EDWARD G. ROBINSON

# THE VIOLENT MEN

Dianne FOSTER · Brian KEITH · May WYNN · Warner ANDERSON

...AND THEIR WOMEN!

Screen Play by HARRY KLEINER · Based upon a novel by DONALD HAMILTON · Produced by LEWIS J. RACHMIL · Directed by RUDOLPH MATÉ A COLUMBIA PICTURE

COLOR BY TECHNICOLOR

# Tax, Labor Key Topics In Congress

by J. A. OTTEN

*WASHINGTON:* Like most recent years, tax, labor and anti-trust law changes hold the center of the stage for the new Congress, which convened Wednesday.

In the tax field, Congress seems fairly certain to go along with an Administration request for another year's extension of the 52 per cent corporate tax rate, which otherwise would drop to 47 per cent April 1. There also will be a disposition to go along with the expected request for extension of existing excise tax rates on liquor, gas and tobacco, with some doubt as to whether Congress may not balk at the Administration's desire to extend the present excise rate on autos. There'll be little disposition right now for new excise cuts.

### *Films Might Benefit*

The industry, however, might benefit from some changes brewing in the technical tax field. The Administration is expected to repeat the request it made last year that some U. S. firms pay 27 per cent less tax on income earned overseas and also avoid payment of U. S. taxes on blocked funds overseas. The big question is whether the Administration has changed its thinking to include film companies in the group entitled to these tax breaks. Last year's recommendation excluded the film companies and certain other industries, and this was one of the reasons that Congress removed this provision from the huge technical tax relief bill.

The administration is also reported to be considering asking Congress to ease the taxation of capital gains, something which would be of interest to all industries, and also to provide special tax relief for actors, lawyers and other people with fluctuating incomes. Both proposals would face tough sledding in the Democratic Congress.

The Labor Department has reportedly been trying to sell the President on urging Congress to extend the Federal minimum wage law to retail and service trades, including theatres. The present minimum is 75 cents an hour. There may also be an attempt for some changes in the Taft-Hartley law, including the long-sought change to require actors and other studio workers to join the unions in union-shop studios very soon after they start working. At present, they can work 30 days without joining, and the agitation has been to cut this to seven days or even less.

### *May Probe Phonevision*

In the anti-trust field, there will be new attempts to enact legislation boosting the maximum fine for anti-trust law violations and enacting a uniform Federal statute of limitations for private anti-trust suits. Moreover, the Senate Judiciary Committee has under consideration proposals for a full-scale investigation of Phonevision and other proposals for pay-as-you-see television.

Industry leaders will probably line up behind Administration proposals for liberalizing U. S. foreign trade policies, including a three-year extension of the reciprocal trade agreements program and new lowering of U. S. import duties. Democrats in Congress have promised favorable action.

# Box Office Champions For December, 1954

*The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.*

### THE BAREFOOT CONTESSA
***(United Artists)***

Directed and written by Joseph L. Mankiewicz. Production Supervision by Forrest E. Johnston. Technicolor. Cast: Humphrey Bogart, Ava Gardner, Edmond O'Brien, Marius Goring, Valentina Cortesa, Rossano Brazzi, Elizabeth Sellars. ***(Champion for the second month.)***

### CARMEN JONES
***(Twentieth Century-Fox)***
(CinemaScope)

Produced and Directed by Otto Preminger. Written by Harry Kleiner. Book and Lyrics by Oscar Hammerstein II. DeLuxe Color. Cast: Harry Belafonte, Dorothy Dandridge, Pearl Bailey, Olga James, Joe Adams, Nick Stewart, Roy Glenn.

### DESIREE
***(Twentieth Century-Fox)***
(CinemaScope)

Produced by Julian Blaustein. Directed by Henry Koster. Written by Daniel Taradash (from the novel by Annemarie Selinko). Color by DeLuxe. Cast: Marlon Brando, Jean Simmons, Merle Oberon, Michael Rennie, Cameron Mitchell, Elizabeth Sellars.

### DRUM BEAT
***(Warner Bros.)***
(CinemaScope)

Directed and written by Delmer Daves. WarnerColor. Cast: Alan Ladd, Audrey Dalton, Marisa Pavan, Robert Keith, Rodolfo Acosta, Charles Bronson, Warner Anderson, Elisha Cook, Jr., Anthony Caruso.

### THE LAST TIME I SAW PARIS
***(Metro-Goldwyn-Mayer)***

Produced by Jack Cummings. Directed by Richard Brooks. Written by Julius J. and Philip G. Epstein and Richard Brooks (from the story by F. Scott Fitzgerald). Technicolor. Cast: Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed, Eva Gabor, Kurt Kasznar, George Dolenz, Roger Moore.

### WHITE CHRISTMAS
***(Paramount)***
(VistaVision)

Produced by Robert Emmett Dolan. Directed by Michael Curtiz. Written by Norman Krasna, Norman Panama and Melvin Frank. Technicolor. Cast: Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen, Dean Jagger, Mary Wickes.

## Quigley on Notre Dame Advisory Committee

*NOTRE DAME, IND.:* Martin Quigley, president of Quigley Publishing Company, is one of 23 men and women named this week as members of a newly created advisory council for Notre Dame's College of Arts and Letters. Included in the group are Senator John F. Kennedy of Massachusetts; Leo McCarey; Irene Dunne; Fritz Reiner, conductor of the Chicago Symphony, and Francis H. Taylor, director of the New York Metropolitan Museum of Art.

Others are Richard E. Berlin, president of the Hearst Corporation; Robert W. Galvin, executive vice-president of Motorola, Inc.; Harry C. Haggerty, vice-president, Metropolitan Life Insurance Co.; Thomas H. Keating, general manager, Chevrolet Motors; Edgar Koback, radio executive.

Also Jo Mielziner, stage designer; Mrs. Ernest M. Morris; Charles F. Murphy, Chicago architect; Harry C. Murphy, president of the Burlington Lines; Bartholomew O'Toole, president of the Pullman Trust & Savings Bank; Wilbur D. Peat; Victor F. Ridder; Thomas J. Ross; Frank Sheed of Sheed and Ward; Alfred C. Stepan, Jr., president of Stepan Chemical Co.; Walter Trohan, chief of the *Chicago Tribune* Washington Bureau, and John Walker, chief curator of the National Gallery of Art.

Rev. Theodore M. Hesburgh, C.S.C., president of the University, said the committee would advise the college on phases of its curriculum and on ways to enrich campus life through supplemental activities in the liberal and fine arts.

## Send Invitations for RKO's Underwater "Underwater!"

Invitations were sent out early this week for the underwater premiere of RKO's "Underwater!" January 10 at Silver Springs, Fla. Four Super-Constellations, two from New York and two from Hollywood, will carry stars, editors, columnists, reviewers and photographers to Florida for the affair. Among those on hand will be the picture's stars, Jane Russell, Gilbert Roland, Richard Egan and Lori Nelson. Guests can view the film either with aqualungs or through submarine portholes.


The sword



# that pierces your heart . . . almost

Here make-believe gives tough battle to reality—virtually overcomes it for the duration of the show.

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# Hollywood Scene

by WILLIAM R. WEAVER
*Hollywood Editor*

A CHANGE in the attitude of the American exhibitor toward the international motion picture at this point in his need for product would go a good way toward preventing a recurrence of the present shortage, on this or the other side of the Atlantic, in the opinion of N. Peter Rathvon, whose motion picture experience on both sides of the ocean is of a kind to make him perhaps the best qualified man in the business to know whereof he speaks on this manifestly two-sided matter.

### *Viewed as Virtually Untried Merchandise*

In Hollywood for the holidays, after three years abroad and before undertaking production ventures which will keep him there three or four more, the former president of RKO says he views the international motion picture as a virtually untried article of merchandise requiring only an open-minded acceptance on its merits by exhibitors in this country to prove its economic and entertainment usefulness. He points out that he means by the term "international motion picture" a production that is not merely an American picture made abroad, nor a foreign picture made here, but a designedly dual-purpose production conceived and filmed to serve the screen demands of two countries.

Mr. Rathvon, who launched his Rathvon Overseas, Ltd., in 1951, after two years of financing independent motion picture producers here under the corporate title of N. Peter Rathvon & Co., employs as illustration of his comments about the usefulness of the international motion picture one of his own productions, "Special Delivery," which is winding up in Weisbaden, Germany, after a shooting period of about 50 days. This is a two-language picture (English and German) intended for exhibition in all the areas where either of the languages is spoken.

### *Assigned Leads for Best Possible Acceptance*

To equip it properly for the market conditions it must meet in those different sections of the globe, he has given the male lead to the American Joseph Cotten, who has a warm acceptance in Europe, and the feminine lead to Eva Bartok, whose personality is by no means an unknown quantity in the English-speaking nations. To make sure that the German and English versions ring equally true in the lands where they will be seen, the Hamburg-born John Brahm, whose English and American film successes are many, was engaged to direct. And the American Stuart Schulberg and the French Gilbert de Goldschmidt were assigned to the projects as co-producers.

It is not properly to be concluded, however, that merely splitting the key responsibilities of a film between persons of different nationalities and renowns establishes a production as an international motion picture in the Rathvon concept. The indispensable factor in the making of an international motion picture is the story, he says, which must be international in (first) its complete suitability for the two markets in view and (2) its fundamental integration with and requirement of the locale in which it is filmed.

"Without these," he explains, "you have only a Hollywood production that is being filmed on location, and it could as well be made in Hollywood, so far as its warranting the term international is concerned."

### *Face Exhibitor Problem In U. S. Release*

Whether or not the Rathvon production of "Special Delivery" turns out to be, as he intends, a picture as indigenous to America as to Germany, it will have to face in this country a variety of exhibitor-resistance which has been built up, he says, by experiences exhibitors have had with foreign-produced pictures which have proved, more often than not, to have little claim to the attention of the American theatre-goer beyond the fact that they spoke his tongue. These, he said, have not been international motion pictures in the correct meaning of that definition, and the truly dual-target production (separate films are made, one in each language) ought not to be denied proper consideration on their account.

Mr. Rathvon says the international motion picture — such as the Italian and French, the French and German, the Italian and Spanish — is coming into the foreground rapidly in Europe, both for reasons of economic advantage, due to monetary situations there which aren't duplicated elsewhere, and to the enrichment of the product supply in those countries which results naturally from this development.

There is, he reminds, no product shortage in Europe.



TWO PICTURES got started during the pre-New Year's week, a period when Hollywood doesn't try to set records for new activity.

"Wichita" is a big CinemaScope-Technicolor production by Allied Artists' executive producer, Walter Mirisch, with Joel McCrea, Vera Miles, Keith Larsen, Lloyd Bridges, John Smith and Rayford Barnes, directed by Jacques Tourneur.

London Independent Producers, Ltd., producing for Columbia release, started "The Prisoner," with Alec Guinness, Jack Hawkins, Wilfrid Lawson and Ronald Lewis. Sydney Box and Vivian Cox are co-producers. Peter Glenville directs.

## THIS WEEK IN PRODUCTION:

### STARTED (2)

**ALLIED ARTISTS**
Wichita (CinemaScope; Technicolor)

**COLUMBIA**
The Prisoner (London Independent Producers, Ltd.)

### COMPLETED (5)

**INDEPENDENT**
No Place to Hide (Joseph Shaftel; Eastman Color)

**PARAMOUNT**
The Rose Tattoo (VistaVision)
You're Never Too Young (VistaVision; Technicolor)

**20TH-FOX**
Daddy Long Legs (CinemaScope; Color)

**U-I**
One Desire (Technicolor)

### SHOOTING (19)

**COLUMBIA**
Rebound (Film Locations Prods.; Technicolor) (formerly "Deadlock")

**DCA**
I Am a Camera (Remus)

**INDEPENDENT**
Special Delivery (Rathvon Overseas Prods.)

**MGM**
The King's Thief (CinemaScope; Eastman Color)
The Cobweb (CinemaScope; Eastman Color)
Love Me or Leave Me (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)
The Girl Rush (VistaVision; Technicolor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

**20TH-FOX**
Violent Saturday (CinemaScope; De Luxe Color)
Soldier of Fortune (CinemaScope; Color)

**UNITED ARTISTS**
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

**U-I**
Female on the Beach
Ain't Misbehaven (Technicolor)

**WARNER BROS.**
The McConnell Story (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)

## Wyler, Wilder Signed to Paramount Contracts

*HOLLYWOOD:* Paramount announced the signing of William Wyler and Billy Wilder, producer-directors, to multiple-picture contracts last week. The contracts will continue over a period of years with each participating in the profits of his pictures. Both contracts are non-exclusive, permitting both men to make pictures at other studios.

## Warner Signs Palance

*HOLLYWOOD*: Jack L. Warner has announced the signing of Jack Palance to star in "The Jagged Edge," action drama by W. R. Burnett. Willis Goldbeck will produce the film in CinemaScope and WarnerColor. Mr. Palance is currently appearing in the Warner film, "The Silver Chalice."

# Hollywood May Plan A Festival

by SAMUEL D. BERNS

*HOLLYWOOD:* Plans for conducting an International Film Festival in Hollywood are in progress with a format designed to signal individual achievement in the various fields of picture making rather than delegate awards to particular films, according to Lou Greenspan, executive secretary of the Motion Picture Industry Council.

The time is ripe for Hollywood to reciprocate to a greater extent the bids it has accepted heretofore in submitting product to all of the film festivals held throughout the world, Mr. Greenspan said.

"The problems are many, but the resolution to conduct an affair of this sort, stage-managed by the best brains in the film industry, could not only increase our prestige in the foreign markets, which already accounts for nearly half the industry's film revenue, but would have a far reaching effect on improving international relationships as an adjunct to the U. S. State Department's program," he added.

Andrew W. Smith, Jr., who recently resigned as head of the motion picture service for the United States Information Agency, as well as Nathan D. Golden, of the U. S. Commerce Department, have urged the MPIC to carry out its aim for the festival. Although there is little likelihood that USIA will participate in subsidizing the event, Mr. Greenspan indicated that a petition in that direction would be in order after completion of plans and acceptance by the Motion Picture Association of America had been determined.

Mr. Greenspan expressed hope that the plans would be completed early enough during the new year to allow for a year's end function, otherwise it will be scheduled for a late Spring event to follow the presentation of the Academy Awards in 1956.

## Texas COMPO Organizes Welcome for Sam Rayburn

Two Texas theatre men, A. S. Moore, Jr., of the Texas theatre, Greenville, and Jack Lilly, of the Palace theatre, Commerce, co-chairmen of the District Four Texas COMPO tax repeal committee, arranged a special welcome and banquet for House Speaker Sam Rayburn on his return to Greenville for the holidays recently.

## Two More Companies Abroad Receive Perspecta Rights

Two more European film makers, Incom and Thetis Films, both of Italy, have received royalty free licenses to use Perspecta stereophonic sound in all their productions, it was announced last week. This followed last week's announcement that two studios in Paris and one in Rome now are equipped to handle recording of Perspecta sound tracks for European producers and that three more sound studios in London, Berlin and Barcelona shortly will complete installation of Perspecta recording equipment. Thetis Films now is recording "The King's Musketeers" in Perspecta at Suonitalia Studios in Rome.

# THE WINNERS CIRCLE

**Pictures doing above average business at first runs in the key cities for the week ending December 31 were:**

**Albany:** THREE RING CIRCUS (Par) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); YOUNG AT HEART (W.B.).

**Atlanta:** DEEP IN MY HEART (MGM); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox).

**Baltimore:** DEEP IN MY HEART (MGM); DESIREE (20th-Fox); SILVER CHALICE (W.B.); 20,000 LEAGUES UNDER THE SEA (B.V.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox).

**Boston:** BREAD, LOVE AND DREAMS (IFE); ROMEO AND JULIET (U.A.); SIGN OF THE PAGAN (U-I); SILVER CHALICE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.).

**Buffalo:** SIGN OF THE PAGAN (U-I); SILVER CHALICE (W.B.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; THREE RING CIRCUS (Par.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Cincinnati:** THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week; VERA CRUZ (U.A.) 2nd week.

**Columbus:** HANSEL AND GRETEL (RKO); PHFFFT (Col.); 20,000 LEAGUES UNDER THE SEA (RKO); THREE RING CIRCUS (Par.).

**Denver:** BREAD, LOVE AND DREAMS (IFE); DETECTIVE, THE (Col.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.); 20,000 LEAGUES UNDER THE SEA (B.V.); VERA CRUZ (U.A.).

**Des Moines:** 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox).

**Detroit:** THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); 20,000 LEAGUES UNDER THE SEA (B.V.); VERA CRUZ (U.A.).

**Hartford:** DEEP IN MY HEART (MGM); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; THREE RING CIRCUS (Par.) 2nd week.

**Indianapolis:** DEEP IN MY HEART (MGM); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); YOUNG AT HEART (W.B.).

**Jacksonville:** CARMEN JONES (20th-Fox); SILVER CHALICE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); 20,000 LEAGUES UNDER THE SEA (B.V.).

**Kansas City:** BAREFOOT CONTESSA (U.A.); HANSEL AND GRETEL (RKO); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; THREE RING CIRCUS (Par.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week; YOUNG AT HEART (W.B.) 2nd week.

**Memphis:** THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.); 20,000 LEAGUES UNDER THE SEA (B.V.).

**Miami:** DEEP IN MY HEART (MGM) 2nd week; GREEN FIRE (MGM); SILVER CHALICE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week.

**Milwaukee:** DEEP IN MY HEART (MGM); HANSEL AND GRETEL (RKO); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); 20,000 LEAGUES UNDER THE SEA (B.V.).

**Minneapolis:** DEEP IN MY HEART (MGM); TWENTY THOUSAND LEAGUES UNDER THE SEA (B.V.); VERA CRUZ (U.A.).

**New Orleans:** SIGN OF THE PAGAN (U-I); 20,000 LEAGUES UNDER THE SEA (B.V.); VIOLENT MEN, THE (Col.); YOUNG AT HEART (W.B.).

**Oklahoma City:** DESIREE (20th-Fox) 3rd week; HANSEL AND GRETEL (RKO) 2nd week; THREE RING CIRCUS (Par.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Philadelphia:** AIDA (IFE); DEEP IN MY HEART (MGM); SILVER CHALICE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.); 20,000 LEAGUES UNDER THE SEA (B.V.).

**Pittsburgh:** CARMEN JONES (20th-Fox) 2nd week; DEEP IN MY HEART (MGM) 2nd week; ROMEO AND JULIET (U.A.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; YOUNG AT HEART (W.B.).

**Portland:** THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.); 20,000 LEAGUES UNDER THE SEA (B.V.).

**Vancouver:** ATHENA (MGM); DESTRY (U-I); THREE RING CIRCUS (Par.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox).

**Washington:** DEEP IN MY HEART (MGM); PHFFFT (Col.); ROMEO AND JULIET (U.A.); SIGN OF THE PAGAN (U-I); SILVER CHALICE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.).

# PUSH TV START IN AUSTRALIA

by FRANK O'CONNELL
*in Sydney*

The preparations for television in Australia have now advanced to the stage where the Broadcasting Board of Control has been charged with sorting out the applications for the two initial TV stations each in Sydney and Melbourne. Since television is a political football, however, it seems likely that the final decisions will have to be approved by the Federal Cabinet.

Heading the list of applicants in Sydney is a group of interests dominated by the Sydney *Morning Herald*, while in Melbourne the Hoyts circuit, with broadcasting interests already established there, has joined forces with Rank's Greater Union Theatres and others to seek a TV license. This group seems one of the most-likely-to-succeed.

Applications for the channels closed January 1, 1955, after which the Broadcasting Board of Control will start hearings. It looks now as if the Australian Broadcasting Commission won't be ready to start actual transmissions until the end of 1956.

▽

A company has been formed to build a second drive-in theatre in the Melbourne suburbs. Known as Parkside Drive-in Theatres Pty., Ltd., the company has as one of its directors Frank Selleck, of Dawson and Selleck Theatres and who is the present Lord Mayor of Melbourne. The drive-in will be situated in the suburb of Brooklyn on a 25-acre site and will accomodate 750 cars. The opening is scheduled for Febuary.

▽

The Australian Gevacolor production, "Jedda," will be released in Sydney in January, following "White Christmas" at the Capitol. The $250,000 feature, starring two unknown aborigines, was directed by Charles Chauvel and is being distributed by Columbia here and in New Zealand.

## FRANCE

by HENRI KAHN
*in Paris*

The French Producers' Syndicate is considering the organization of its own voluntary censorship body to ward off further attacks on the industry's product. The producers are increasingly aware of the changed attitude of the Government, responsible for the withholding of an export license for "Madame Du Barry." The Government's official censorship body, the Control Board, denied approval to the film, which had been considered by the industry as one of the best of the year, if a little frank.

Heretofore the Control Board has tried to stay out of industry affairs as much as possible, but growing criticism of films for immorality and indecency has changed the attitude. The producers, therefore, now are taking stock of the entire situation with an eye to setting up some kind of body which would read pre-production scripts and make recommendations. The body would have no powers, but would advise producers on whether certain story lines were "advisable" or liable to be harmful to the reputation of the industry.

Henri Frenay, the Producers' Syndicate delegate general, has sent out a letter to all producers calling attention to the number of films dealing with gangsterism and prostitution, and urging a "house-cleaning."

▽

The nationwide census of France, carried on in the early months of 1954, has produced some interesting figures for the film industry to consider. France now has 63 towns with populations of 50,000 and more, against 54 such towns when the last census was taken in 1946.

This means that the large towns have been growing rapidly in the last eight years and that the film industry should have been keeping up with the growth. It should mean better business, if the industry has been prepared to handle the increase.

There has been some business improvement in the past 12 months, but it has been painfully slow. Only 12 cities out of the 63 large-population centers have over 10,000 theatre seats available. There are quite a few cities with a population of 80,000 which have no more than five theatres offering a total of 4,000 seats.

## MEXICO

by LUIS BECERRA CELIS
*in Mexico City*

Peliculas Mexicanas, old line independent distributor of Mexican pictures abroad, has been converted into a "company of public interest"—that is, a semi-official company—for the announced purpose of allowing all producers who desire systemized distribution in Central and South America to avail themselves of its services. Previously, only producers who were stockholding members enjoyed those services.

The reorganized company ultimately will be capitalized at $1,280,000. Of that sum, $720,000 already has been subscribed. In addition, the trade's own bank, the semi-official Banco Nacional Cinematografico, has increased to 25 per cent control its previous five per cent participation in Peliculas.

Peliculas' new structure is similar to that of Cinex, which the Government organized earlier in 1954 to control distribution of Mexican product abroad and to which 80 per cent of the local producers now belong. Eduardo Garduno, the director general of the trade's bank, is the new Peliculas' board chairman. In one of his first announcements in his new role, Mr. Garduno reported that Pedro Galindo, long a distributor of top pictures, has turned over to Peliculas his Filmadora Chapultepec and 40 films which the firm had on hand.

▽

Future financing of films by the Banco Nacional Cinematografico is to be on a sliding scale, with the most money going to films which have the best stories and biggest box office potential, Mr. Garduno, as the bank's director general, has announced.

## ITALY

by DR. ARGEO SANTUCCI
*in Rome*

Italian films are second in popularity only to American product in the Egyptian market, according to a statement released by ANICA, the Association of Italian Producers. From September 1, 1953, to August 31, 1954, a total of 81 Italian pictures were shown on Egyptian screens. In the same period 250 American films and 71 native productions were shown, according ANICA.

In the same period, American films earned (Egyptian pounds) £760,000, while Italian films grossed £80,000. The 71 Egyptian films took in the most money with a total of £2,000,000. Fourth in popularity were French films, with 31 pictures in the period grossing £50,000.

▽

A new company, SOFINAC, has been established here for the purpose of financing film production. Loans of about 3,000,000,000 lira (approximately $5,000,000) already have been granted by the company since its organization early in November. President of SOFINAC is Comm. Antonio Marziale. Members of the board of directors are Dr. Renato Gualino, Comm. Salvatore Persichetti, Reg. Attilio Camerini and Dr. Giuseppe Marziale. The most important loans so far have been granted to Lux Films, Ponti-De Laurentiis and Minerva Films.

▽

A special meeting for clergymen on the moral problems of motion pictures was held here for the second time under the sponsorship of the Catholic Association of Exhibitors and the Ente Dello Spettacolo. More than 100 priests attended the meeting as representatives of the Motion Picture Diocesan Committees. A principal speaker was Cardinal Piazza.

## PAKISTAN

by B. A. SHAH
*in Karachi*

The Pakistan Ministry of Commerce has agreed not to import more than 20 Urdu films from India in the current year, it has been announced here. The decision was taken after a long series of conferences among producers, distributors and members of the Government.

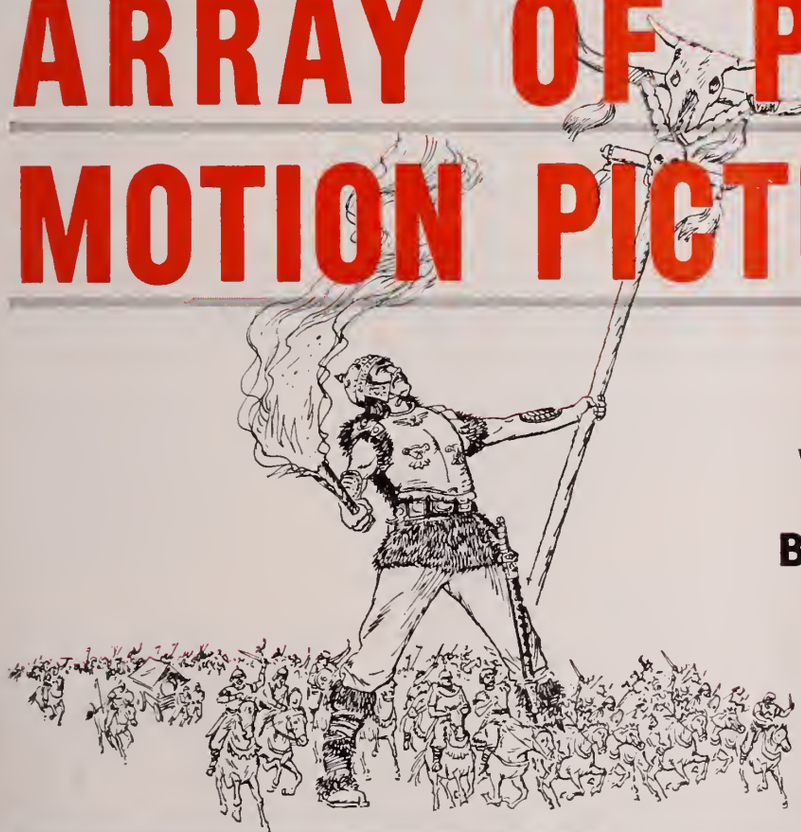
A spokesman for the industry group, which originally had demanded a complete ban on all films from India until India agreed to exchange Urdu films on a one-for-one basis, commented: "It is a step in the right direction and undoubtedly it will assure a great future to the nascent film industry."

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# NICKELODEON BACK—AT FRANKLIN INSTITUTE



**Committee members of the Motion Picture Associates dinner include: George Beattie, Laurence Shubert Laurence, William Goldman, chairman; Lester Krieger and Sam Diamond, president of the organization.**

The flickering flicker and the tinkling pianola are about to become part of the American scene again. These old screen techniques are not being revived on a national scale (for the present) but are being recreated in the Franklin Institute in Philadelphia. Sponsoring this nosegay to nostalgia is William Goldman, well known Philadelphia exhibitor, who has a special place in his memory for such an operation, for he began in this business some 40 years ago with a tent nickelodeon in St. Louis.

The Franklin Institute Nickelodeon is scheduled to be dedicated January 18, co-sponsored by the Institute and the Motion Picture Associates of Philadelphia, the latter composed of men employed in the Philadelphia exchanges.

### *Shrine to Industry*

Mr. Goldman says he planned this replica as a "shrine to the movie industry" and such silent "greats" as Mary Pickford, Douglas Fairbanks, Theda Bara, Charlie Chaplin, Pearl White and George Arliss once again will vie for the public's honors and attention. The early giant classics of D. W. Griffith and Harry Lubin will be shown, as well as the unfettered shenanigans of Mack Sennett's Keystone Cops. All the films will be supplied by Mr. Goldman from his library.

The nickelodeon will be 22 feet wide, 58 feet long and 20 feet high. The decor will be in the tradition of the period revived on the screen, with the intent of recapturing the flavor, the mood and the style of that much-satirized, belabored and beloved era.

Among the memorabilia to reappear are a wooden marquee hung over an old-fashioned marquee; an authentic gas lamp over the wooden sidewalk before the nickelodeon; gold leaf Gay Nineties lettering on the marquee; monk's cloth for carpeting and drapery; paddle-wheel fans hanging from a plain ceiling, and tulip-shaped gas lamps for illumination.

All this, and Vilma Banky too, for the probable admission of an obsolete dime. The films are going to be shown on a continuous basis and the proceeds (which are likely to be abundant) will go to the Franklin Institute.

Mr. Goldman, who was practically a boy exhibitor in his tent nickelodeon days, has expanded considerably since then. Besides being one of the country's largest independent exhibitors extant, he recently formed an independent producing company that encompasses films, plays, radio and television shows, and is president of a distributing outfit, Williams Company.

In conjunction with the dedication of the nickelodeon, the Motion Picture Associates will hold a dinner that evening in the Bellevue-Stratford Hotel, honoring pioneers of the industry in Philadelphia. Proceeds of the dinner will go to the association's welfare committee, according to Sam Diamond, president of the group.

### *Honor Four Pioneers*

The four pioneers to be so honored are William C. Hunt, head of Hunt's Theatres in southern New Jersey; Abraham Sablosky, a vice-president of Stanley Company of America which Warner Brothers eventually took over; Benjamin Amsterdam, president of Atlantic Theatres, also in southern New Jersey, and Albert R. Boyd, who began as an exhibitor in Philadelphia in the early 1900s and later became a vice-president of the Stanley Company of America in 1918.

Mr. Goldman is general chairman of the dinner committee and George Jessel will be toastmaster. Leading figures of the industry from Hollywood and New York are expected to attend the event, which is the first of its kind to be held by the Associates.

As for that new-fangled nickelodeon, its box office may be limited, but it's bound to be lusty. Neither shape of screen nor shortage of sound should cease this forward-looking backward movement.

# South Africa Finally Sees Techniques

*CAPE TOWN, SOUTH AFRICA:* After a long delay, occasioned by the Government's strict import controls, the Union of South Africa finally has gotten a look at the new screen techniques. With product from 20th-Fox, MGM and Warner Brothers, the 20th-Fox-sponsored CinemaScope technique made its bow in four South African cities December 8, and less than two weeks later, Paramount unveiled its VistaVision.

In Cape Town, 20th-Fox opened "The Robe," Warner Brothers "King Richard and the Crusaders" and MGM "Knights of the Round Table." In Johannesburg, the initial CinemaScope attractions were "Knights of the Round Table," Warners' "The High and the Mighty" and "The Robe." In Durban they were "The Robe," MGM's "Rose Marie" and "The High and the Mighty," while in Bloemfontein, seat of the Appellate Court of the Union of South Africa, MGM opened "Rose Marie."

The initial reaction in all situations has been very good, with fine business done at the box office. The remaining import restrictions have prevented magnetic stereophonic sound installations and there has been some comment that perhaps the absence of this sound technique has detracted from the initial impact. Also, it has been felt that it was unfortunate that the majority of the initial CinemaScope attractions should be costume dramas. The process, nevertheless, is widely hailed in almost all quarters.

Paramount introduced VistaVision with the premiere of "White Christmas" at the Alhambra in Cape Town December 20, and the Standing Room Only sign has been up ever since. The process itself was most favorably received, and the picture, starring Bing Crosby and Danny Kaye, great favorites here, is looked upon as a box office "natural" no matter what the technique.

## Magna Names Matsoukas

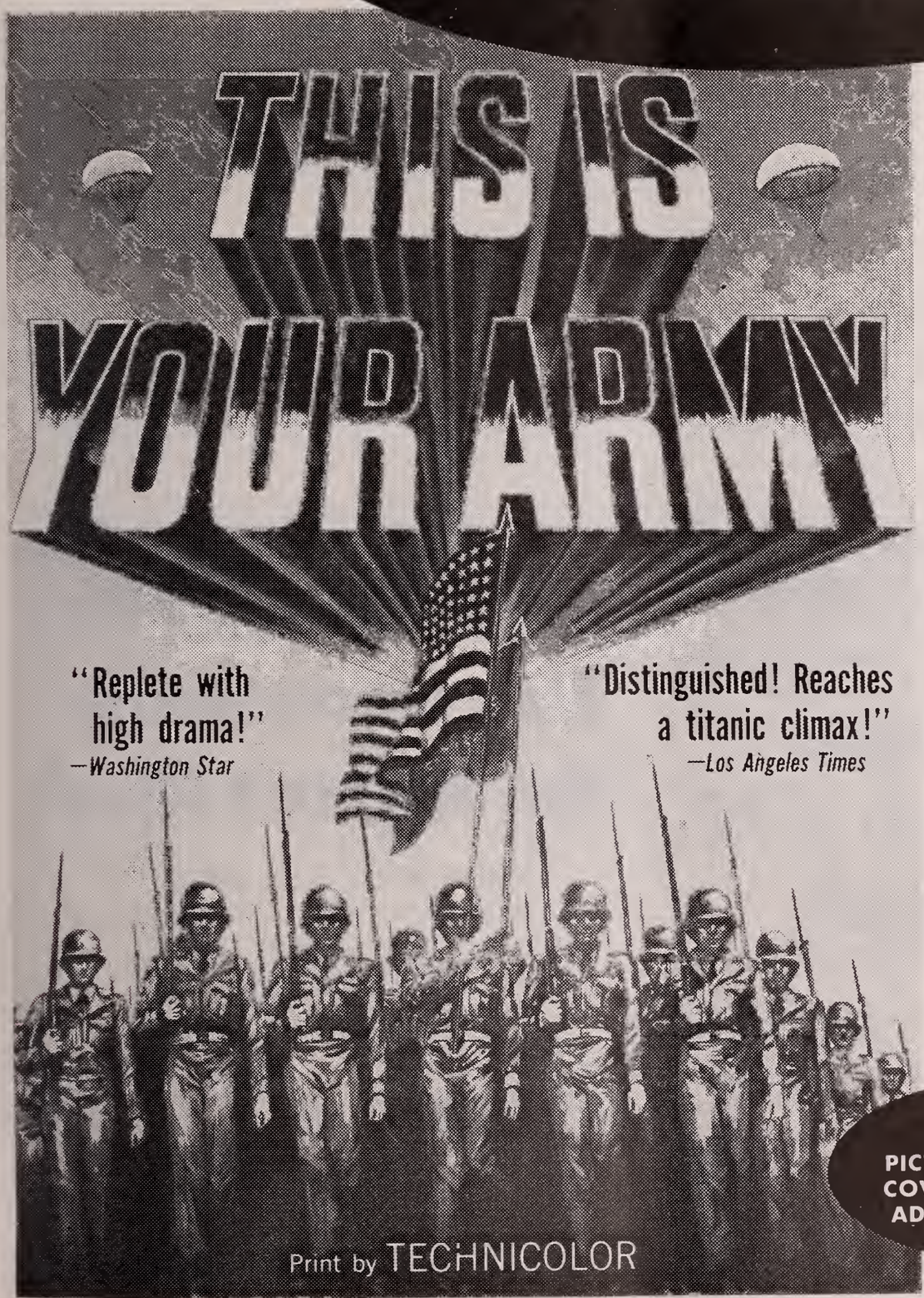
George P. Skouras, president of Magna Theatre Corporation, distributors of Rodgers and Hammerstein's "Oklahoma!" in the new Todd-AO big-screen process, this week announced the appointment of Nicholas John Matsoukas as national director of advertising, publicity and exploitation. Mr. Matsoukas, also director of advertising for Skouras Theatres and United Artists Theatre Circuit, will make his headquarters in New York.

## Lippert Acquires Two Films

*HOLLYWOOD:* Edmund Baumgarten, president of Lippert Pictures, has announced that the company will distribute two films produced by Arrow Productions. "Thunder Over Sangoland" will be released February 11, while "Phantom of the Jungle" has not been set. Both star Jon Hall.

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Washington, D. C.

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Produced in cooperation with the UNITED STATES ARMY · Sponsored by THE COUNCIL OF MOTION PICTURE ORGANIZATIONS, INC.

# Bank Cites Progress of The Screen

The motion picture industry in general and Paramount's VistaVision camera in particular have inaugurated a series of large-space newspaper advertisements by the California Bank calling attention to the vital industries of the state of California.

Featured in the initial ad, which appeared in various metropolitan newspapers as well as the *Wall Street Journal*, is a large picture of the VistaVision camera, plus the copy: "Essential tool of the motion picture industry. . . . First completely redesigned camera since the advent of the 'talkies', this newest of essential tools makes possible wide-angle and clearer vision motion pictures. . . . One more advancement in the art that entertains millions the world over."

Meanwhile, this week Barney Balaban, president of Paramount Pictures, announced that the company's 20-minute product short subject, "Paramount presents VistaVision," is nearing completion. The short, which contains scenes from the company's first 10 productions in VistaVision, will be made available to exhibitors without cost. The 10 pictures represented are "White Christmas," "Three Ring Circus," "Strategic Air Command," "We're No Angels," "Run for Cover," "The Seven Little Foys," "To Catch a Thief," "The Trouble With Harry," "The Far Horizons" and "Lucy Gallant." All are in color by Technicolor.

# People in The News

DICK PITTS, former director of public relations of the Theatre Owners of America, has been named director of advertising of Filmack Trailer Co., with headquarters in Chicago. He replaces LOU KRAVITZ, who has been elected vice-president in charge of sales.

MAX BRODSKY, who retired from Universal-International in Chicago after 30 years, was feted by his co-workers last week.

MORRY H. SCHWARZ joined Exploitation Productions, Inc., as Philadelphia branch manager.

JACK BRAUNAGEL, head of drive-in operations for Commonwealth Amusement Corporation, Kansas City, Mo., will become associated with United Theatres of North Little Rock, Ark., in an executive capacity in several weeks.

GRADY JOHNSON, publicist and national magazine writer, has been named publicity director for the Hal Wallis independent producing company which releases through Paramount.

ERIC A. JOHNSTON, Motion Picture Association of America president, plans to return to the Near East some time in January as President Eisenhower's personal emissary.

JOSEPH J. LAUB has been appointed assistant general counsel of RKO Pictures. He has been chief assistant to the general counsel in distribution, financial and corporate matters, and has also served as assistant secretary of RKO Radio Pictures and affiliate companies. He will also serve hereafter as secretary of affiliated operating companies.

AMOS HIATT has been appointed special assistant to the Motion Picture Export Association treasurer to handle foreign exchange and compensation arrangements. He has served as treasurer of RKO-Pathe companies and as vice-president and director of First Division Productions.


COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

GLENN FORD BARBARA STANWYCK
EDWARD G. ROBINSON
THE VIOLENT MEN
Dianne FOSTER · Brian KEITH · May WYNN · Warner ANDERSON
Screen Play by HARRY KLEINER • Based upon a novel by Donald Hamilton
Produced by LEWIS J. RACHMIL • Directed by RUDOLPH MATÉ
CINEMASCOPE
Color by TECHNICOLOR

RANDOLPH SCOTT
"Ten Wanted Men"
with
JOCELYN BRANDO · RICHARD BOONE
SKIP HOMEIER • DONNA MARTELL • ALFONSO BEDOYA
Screen Play by KENNETH GAMET
A SCOTT-BROWN PRODUCTION • Produced by HARRY JOE BROWN
Directed by BRUCE HUMBERSTONE
Color by TECHNICOLOR

WOMEN'S PRISON
starring IDA LUPINO · JAN STERLING · CLEO MOORE
AUDREY TOTTER · PHYLLIS THAXTER
and HOWARD DUFF
Screen Play by CRANE WILBUR and JACK DeWITT • Produced by BRYAN FOY • Directed by LEWIS SEILER

Pirates of Tripoli
Color by TECHNICOLOR
starring PAUL HENREID · PATRICIA MEDINA
Story and Screen Play by ALLEN MARCH • Produced by SAM KATZMAN • Directed by FELIX FEIST

# The National Spotlight

## ALBANY

George H. C. Farley, 36, who with his brother, William W., Jr., operate from Film Row the Farley realty business and handle the Farley estate's interests in exchanges and theatres, was stricken with a heart attack on a Florida-bound train and was removed to Rex Hospital, Raleigh, N. C. . . . Edward J. Wall, Paramount field representative for Albany and Buffalo districts, was seen with executive producer Don Hartman in a short, produced on the Coast for television use, at a screening of "The Bridges at Toko-Ri" in the local Fox studio. . . . Margaret Doran, former booker's secretary and a 30-year Paramount employee, succeeded Mrs. Marie B. Eddy as cashier. Mrs. Eddy retired after 34 years' service. . . . Visitors included: Louis W. Schine and William Graham, of Gloversville.

## ATLANTA

The Charlotte, N. C., Variety Club, Tent 24, opened its new quarters with a housewarming. . . . Richard McKinney is the new manager of the Midway drive-in, Fayetteville, N. C. . . . O. S. Barnett, office manager of Allied Artists Southern Exchange at Atlanta, and his wife are back after a vacation spent in Chicago with their daughter. . . . J. E. McLeory, sales representative, Allied Artists' Charlotte branch, is back there after visiting in Atlanta. . . . Leonard Burch, Atlanta branch manager, United World Films, is back in his office after visiting his parents in Brooklyn. . . . The Rose, Forsyth, Ga., has closed due to lack of business. . . . The 28th drive-in theatre, St. Petersburg, Fla., celebrated its fourth birthday with special favors for all patrons. . . . The Colonial Plaza drive-in, Orlando, Fla., with a 600-car capacity, now is under construction. . . . George M. Jones, sales manager, Universal, is back at his desk after a stay in the hospital for an operation. . . . Mack Grimes, Bailey Theatres, is back after a visit to Florida.

## BALTIMORE

Daughter of Art Hallock, Paramount manager, was married recently to Lieut. Robert Huber, Air Force jet pilot. They will reside in Texas. . . . Helen Leonard, Rappaport Theatres, spent New Year's weekend in Atlantic City. . . . Irv Cantor, Hippodrome manager, was entertaining his Florida cousin. . . . Orville Crouch, Loew's eastern divisional manager, in town for a few days. . . . Vince Dougherty, U-I salesman, is back from Boston sales meeting. . . . Ted Routson, Playhouse manager, had his apartment looted a few weeks back and now he is in the hospital with pneumonia. . . . Governor Ritchie drive-in has installed a new CinemaScope screen. . . . James Kerig has resigned as manager of the New in Leonardtown. . . . The Rex theatre will premiere "John Wesley" this week under the auspices of the Council of Churches. . . . March of Dimes kick-off meeting for the theatre division was held last week in the Variety Club rooms.

## BOSTON

Christmas Week business was definitely good after getting off to a slow start with Christmas Day matinees and similar conditions on Sunday afternoon. The evenings of those days and the rest of the week as a whole more than came up to expectations. . . . James M. Connolly, New England division manager for 20th Century-Fox, was elected chairman of the Examining Board of the Boston Public Library for 1955. He has been a member, for the past four years, of the group of 50 prominent citizens who examine policies and practices of the library system. . . . Bessie Cohen of 20th Century-Fox booking department, is engaged to be married to Samuel Szatchmary of Brookline. No date yet set. . . . Added to the 20th Century-Fox staff as an apprentice booker is Richard Young of Washington, D. C. . . . Eddie Kline, head of Bay State Films, is in Massachusetts Memorial Hospital. . . . The Allston theatre, closed for three years, and formerly operated by American Theatres Corporation, has been sold to R. C. Mann, owner of store property next door. It will be torn down to make room for a parking lot. . . . Ernest Comi of Capitol Theatre Supply, and his wife, celebrated their 25th wedding anniversary.

## BUFFALO

Work is scheduled to begin at the Teck theatre the middle of the month on the installation of Cinerama. One of the novelties of the re-construction will be the placing of two projection booths outside the building proper with the projection machines shooting through holes in the auditorium walls. One of the booths will be on the north side of the building and one on the south side. Approval of the new plans by the local municipal building authority is being awaited. . . . When E. J. Wall, Paramount Pictures field representative, was in Hollywood recently for the big sales promotion pow-wow, he had his "picture taken" with William Holden—reading a copy of the "Buffalo Evening News." The photo landed on the "News" picture page here the other day with a nice plug for forthcoming Paramount product. . . . Arthur Krolick, Charles B. Taylor, Edward Miller, Leon Serin, Paramount Theatres; George H. Mackenna and Bill Brereton, Basil Theatres; Edward Meade, Shea Theatres and Robert T. Murphy and Phil Tadaro, Century theatre—all attended a luncheon meeting the other day in the Park Lane when Bob McCullough, Billy Keaton and Ollie Howard of the WGR-TV executive staff discussed promotional matters of especial interest to the downtown theatres. . . . Carl E. Bell, manager, Buffalo branch of the Perkins Theatres Supply Co., Inc. receiving thanks from many exhibitors for the very useful permanent calendar and note compartment desk set they received from him as the New Year bowed in.

## CINCINNATI

The new year has started auspiciously theatrewise, with the box office curve pointing definitely upward, particularly at the first run houses. The subsequent run theatres, although doing nicely, are not keeping pace with the downtown spots. . . . The local Frederick W. Ziv Co., largest producers of radio and television shows for syndication, has announced the acquisition of the American National Studios in Hollywood, representing a value of $1,650,000 in land and equipment. . . . Robert McNabb, manager of the 20th Century-Fox branch, has announced appointment of Bennett Goldstein as sales manager. He replaces Jack Kaufman, who resigned recently. Mr. Goldstein, originally associated with the Schine office here, was transferred to the local 20th-Fox branch from Indianapolis, where he was a salesman. Irving Mumper has purchased the Ohio theatre, in Loudenville, formerly operated by George Planck, who intends to devote his time to other businesses in which he is engaged.

## CLEVELAND

Leo Greenfield is lining up his Buena Vista exchange personnel. Rhoda Koret, formerly with Columbia, takes over the secretarial duties and Arthur Ehrlich, longtime Warner booker, returns to active duty as booking manager after an interim of retirement due to his health. . . . Ernest Sands, Warner branch manager, is completing his convalescence from surgery in Florida, planning to return here about Jan. 10. . . . I. J. Schmertz, 20th-Fox branch manager who will be honored Jan. 19 with an industry testimonial dinner to celebrate his golden anniversary with 20th-Fox and his 28th year as manager of the Cleveland branch, joined his wife in Florida for a couple of weeks' rest in preparation for the event. . . . Sam Fritz, manager of the Hilliard Square, is the father of an exemption that arrived Christmas Day in Lakewood Hospital. The seven-pound, two-ounce baby girl was named Vicky Anne. . . . Staff Sgt. Forrest Weaver, son of Mary Lou Weaver, secretary to Warner branch manager Ernest Sands, presented his new wife to his mother at Christmas and left to report to his air base in Salina, Kansas. . . . Mrs. Bernard Rubin and Alfred A. Sunshine have formed a partnership to continue operation of Imperial Pictures headed by Bernard Rubin who died suddenly two weeks ago.

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## COLUMBUS

Christmas week business was on the upbeat. "Twenty-Thousand Leagues Under The Sea" went into a second week at RKO Palace. . . . Millicent Easter, who was publicity manager of the old B. F. Keith house on E. Gay Street in the Twenties, was hospitalized at Grant Hospital, suffering from pneumonia. In recent years, Mrs. Easter has been publicity representative of the Southern Hotel. . . . The Ohio State football team, in Pasadena for the Rose Bowl game, visited Metro-Goldwyn-Mayer studios through arrangements made by Walter Kessler, manager of Loew's Ohio. . . . David Sonner, 19-year-old organizer of the Worthington Film Society, said the group now has 150 members. One of the hopes of the society is to sponsor the shooting of a film in the Columbus area using local talent. . . . Leo and Milton Yassenoff, Academy theatres, were in Pasadena as members of the Ohio State party for the Rose Bowl game. . . . William Elder, former manager of Loew's Ohio, postcards local friends with his new address, 1049 Portola Drive, San Francisco 27, Calif. Elder is now manager of Loew's Warfield, San Francisco.

## DENVER

Largest number of exhibitors ever in Denver at one time expected for Metro Workshop at Cosmopolitan hotel Jan. 12. . . . IATSE B-29 elected William Fenske president; Robt. Boland, vice-president; Ida Schultz, secretary; Al Andersen, treasurer; Paul Kauzlarich, sergeant-at-arms; Jack Pattison, business agent; Elmer Finch, chairman of the board of trustees. . . . IATSE F-29 elected Floyd Brethour, president; Frank Monaco, vice-president; Kathryn Becker, secretary; Herman Reule, treasurer; Louis Kolocheski, sergeant-at-arms; George Mayo, business agent. . . . Howard Campbell, for years office manager at Warner Bros., the past few months a salesman, has resigned to become booker for Westland Theatres in Colorado, Lincoln, Neb., and Oklahoma City. . . . Carl Schaffer, owner of the Pastime, Broadus, Mont., opens 300-seat Tug, Ashland, Mont., opening that town to pictures. . . . Fox Intermountain Theatres sold 650-seat Bison, McCook, Neb., and 850-seat Paramount, Cheyenne, Wyo., to Carlin Smith.

## DES MOINES

The theatre at Lamont has been closed because of poor attendance. Manager of the house is Burdette Ross, who says the place will be shuttered indefinitely. . . . Also closed, but just for the winter months, is the Strand at Victor. The Strand management said the theatre would be reopened in the spring with the advent of warm weather. . . . Mrs. Tesse Hanson, owner of the Sharon at New Sharon, closed up the theatre for six days just before Christmas so she and her staff could take a vacation. Mrs. Hanson explained her choice of timing by saying she wanted her employees to be able to participate in the many pre-Christmas activities. . . . Two new screens have been installed in the state. One is the Rialto at Adel, which closed for the installation and then reopened with "Broken Lance;" the other is the DeLuxe at Kingsley, owned by Lee Bainbridge. . . . Adult admissions at the Dows in Dows have been reduced by William Guthrie, owner, from 50 cents to 35 cents. Children's tickets remain at 10 cents. . . . H. S. (Doc) Twedt closed his Chief theatre at Britt for four days in order to allow for extensive redecorating and the installation of new equipment.

# *HAS MADE HIS THEATRE REAL COMMUNITY SERVICE CENTER*

BOSTON: Francis J. Gooch, manager of the Houlton theatre, Houlton, Me., has received the Daughters of the American Revolution Reward of Merit for constructive contribution in furthering the American way of life, from the D.A.R. Lydia Putnam Chapter in Houlton. It was presented to him by D.A.R. Regent Mrs. Isabelle Hess Miller, head of the chapter, at a recent meeting.

Mr. Gooch has received other indirect awards as a result of his enthusiastic participation in all sorts of community affairs in Houlton. Not the least of these is general appreciation of his theatre as a real public service institution—a respect and affection which is shown, for one thing, in an almost complete absence of vandalism. Teenagers, apparently, count their theatre manager as something of a pal, who not only is glad to welcome them to good shows, but who also works for their best interests as a member of the Youth Service Committee of the local Rotary Club, of which he is a vice-president. Mr. Gooch has two children of his own. Francis, Jr. is a freshman at the University of Maine. Mary is a pupil at St. Mary's School, for which her father is P.T.A. vice-president.

Mr. Gooch has performed all sorts of public services. He has been a member of the board of directors of the Chamber of Commerce and has served on its fire prevention, clean-up, retail board and publicity committees. During World War II he personally sold over a million dollars worth of War Bonds and covered the schools each week for the sale of war stamps. He also was chairman of the USO Fund Drive and the founder of Houlton's draftee parties. He has served as local Red Cross chairman, and each year of the Jimmy Fund. As a member of the Houlton Recreation Committee he led a request to the Town Meeting for a recreation program, outlining a program which developed into the founding of the present Recreation Department of the town.



***Francis J. Gooch, Houlton theatre manager, receives the Award of Merit from Regent Isabella Hess Miller, D.A.R.***

## DETROIT

The first runs took on a new look as all new bills opened for Christmas week. The neighborhoods looked like old times. "White Christmas" led the second runs with balconies dusted off and standees running through Tuesday night. Hopes were high that box offices would kill the pre-Christmas week deficits. . . . David Korman will build in the lush Royal Oak-Birmingham-Bloomfield area in the spring. Plans call for a year round drive-in, the first here, with swimming in summer and skating in winter. Principal funds for the 1,700 car, $600,000 drive-in will come from a college looking for investment. . . . Walter Frank was elected head of Billposters Local No. 94. . . . Havilland Reves is touring the west for several weeks. . . . Lou Marks, MGM manager, is honeymooning in N. Y. . . . The Cub in Bear Lake, operated by Stanley Dilley closed for an indefinite period. . . . Robert Reagan has been named head of Local B-25 to follow Nellie Arnold. . . . One of the J. L. Hudson Christmas parade judges was Harold Brown, United Detroit Theatres president.

## HARTFORD

Interstate Theatres of New England have installed what is believed to be the first recorded announcement of current attractions outside of metropolitan New York at the Palace, Rockville, Conn. The equipment is connected to the theatre telephone and was installed by the Southern New England Telephone Co. . . . Doug Amos, Hartford district manager, Lockwood & Gordon Theatres, is in Puerto Rico on a vacation. . . . Atty. Joseph A. Adorno, son of Sal Adorno, Sr., M&D Theatres, Middletown, Conn., has retired as State Treasurer of Connecticut. . . . George E. Landers, Hartford division manager, E. M. Loew's Theatres, has returned from a vacation trip. . . . Manchester drive-in theatre, Bolton, Conn., is increas-

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ing its car capacity from 750 to 1,000. . . . Hartford visitors: Mara Corday, U-I actress; Sam Cornish, Niantic Theatre Corp., Niantic, Conn.; Harry Browning, New England Theatres, Boston.

## INDIANAPOLIS

Robert Conn, 20th-Fox branch manager, was reelected chief barker of Variety Tent No. 10 for 1955. Other officers include Robert Jones and Dale MacFarland, first and second assistants; Wm. A. Carroll, property master and B. N. Peterson, dough guy. . . . The New Year holiday brought prosperity to all first run situations here. The Greater Indianapolis houses changed their attractions at 5 p.m. New Year's Eve. . . . Rex Allen flew here from the West Coast in time for a Sunday engagement at the Lyric after attending the Rose Bowl game Saturday afternoon. . . . Marc Wolf, general manager of Y & W reports the TV box office factor waning except in smaller towns. . . . Trueman Rembusch brought the Allied Theatre Owners of Indiana fight against toll TV on regular channels into the open here last week with a blast in the papers. . . . Ed (Pop) Greiner, 77, doorman at the Circle theatre for many years, died Dec. 27.

## JACKSONVILLE

Ken Laird, Southeastern manager for Buena Vista, was busy moving his district office from here to Atlanta. Harvey Reinstein will remain as the Buena Vista salesman in this area. . . . R. Cameron Price, RKO branch manager, returned from a vacation in Birmingham. . . . Judson Moses, MGM publicist from Atlanta, was pinch-hitting here for Jack Weiner local MGM exploitation man who is confined to a hospital with a punctured lung as a result of an auto crash. . . . Bill Baskin, Florida State Theatres booker, passed out grins and cigars when his wife gave birth to an eight-pound girl. . . . Leonard Allen, Paramount exploitation man, was in from Atlanta to effect co-operative advertising campaigns on "Three-Ring Circus.". . . Holiday travelers were Leon D. Netter, FST president, and Mrs. Netter, who visited relatives in Miami, and Mrs. Ernestine Noah, FST ad staffer, who spent several days in Tennessee. . . . Rube Joiner, former RKO booker, was here from Georgia to book for several of his independent accounts.

## LOS ANGELES

John P. Filbert, Jr. of the J. P. Filbert Co., is to wed Lillian Anderson of the MGM office. They will marry next February. . . . Ben Levin, General Theatre Co., was in from San Francisco for the holidays. . . . Howard Schreiber, son of Alex Schreiber, owner of the Paradise theatre, is honeymooning in Honolulu. . . . Al Lapidus has moved his popcorn plant from Pico Boulevard to a new location at Washington and Vermont Aves. . . . Dave Bershon, owner of the Leimert theatre, Leimert Park, celebrated his natal day Dec. 23. . . . Robert Kronenberg, Manhattan Films, is back from New York, where he closed a deal for 26 new films. . . . Sherrill Corwin, Metropolitan Theatres president, is vacationing in Hawaii with his family. . . . Fred Stein, Metropolitan Theatres, was in Lompoc to attend the opening of the newly acquired Lompoc theatre. . . . In town to buy and book were George Page, Fair Oaks theatre, Arroyo Grande; Joe Markowitz, La Paloma theatre, Encinitas; and Hugh McKee, Montrose theatre, Montrose.

## MEMPHIS

First run attendance started setting new records with 1955 in Memphis. A surge of attendance which started during the holidays continued. . . . Memphis Board of Censors, chairmaned by Lloyd T. Binford, with Avery Blakeney, Mrs. B. F. Edwards, Mrs. St. Elmo Newton and Mrs. Walter Gray, was re-appointed for 1955 by Mayor Tobey and the City Commission. The "Press-Scimitar" complained in an editorial saying: "Binford's personal views will continue to be law.". . . Jesse Franklin Adams, 72, who built and operated Rebel drive-in, Oxford, Miss. died of a heart attack at his home and was buried at Oxford. . . . Ben Bass, Rosewood theatre, Memphis, presented Crippled Children's Hospital at Memphis with a complete set of equipment to show movies. . . . H. G. Walden, owner, plans to re-open Belmont theatre at Belmont, Miss., this month. . . . William H. Everett, owner, has reopened Rae theatre at McRae, Ark. . . . Shelby theatre, Shelby, Miss., which was forced to close when the city condemned its building, plans to build a new home.

## MIAMI

All the hoop de la of the New Year's Orange Bowl Parade and activities were natural tie-ins for movie exploitation as Don Tilzer of Claughton's proved when he had his 11-foot stilted "daddy longlegs" join in the parade merriment and mingle with the gorgeous floats over which he towered. The stunt didn't harm attendance at "Green Fire" which he ballyed. Watchers of the Orange Bowl game also had aerial ads when a "Deep in My Heart" streamer attached to a plane flew over the 68,000 patrons. . . . In town to enjoy the festivities was Milton Rackmil, head of Universal, who was stopping at the Roney-Plaza. . . . With four local theatres offering films graced by Vic Damone, the star came in town for a night club engagement which was in effect, a personal appearance at the various theatres: Lincoln, Florida and Coral with "Deep in My Heart" and the Sheridan with "Athena.". . . The new Fountainbleau Hotel will get a good national plug when the Colgate Comedy Hour will be televised from its domain on January 16.

## MILWAUKEE

John Mednikow's plans to go to the hospital January 3 were changed. He received an invitation from the president of National Screen Service, Herman Robbins, to spend a week of business and pleasure on his yacht, the Ambler, docked in Miami, Florida. He took his wife, Gertrude along when they left January 7. Mr. Mednikow will go to the hospital January 31. . . . Chuck Schmidt, formerly booker at the Warner exchange here, is now a booker at 20th Century-Fox. . . . As expected, business during Christmas week was off especially over the weekend. However, at the neighborhood houses business was pretty fair on Sunday.

## MINNEAPOLIS

Charlie McCarthy, manager of the Dakota theatre at Grand Forks, N. D., for Minnesota Amusement Co., passed away at Grand Forks. He was well known in the industry and at one time owned Film Transfer in Minneapolis. . . . Film Row also was saddened by the death of Jack Hayward, operator of the Gem at New Richmond, Wis. . . . Ernie Lund, city salesman for Paramount, and Forrie Myers, sales manager, were presented gold watches by the company for 25 years of service. Presentation was made by Bryan D. (Buck) Stoner, Midwest division manager for Paramount. . . . Jeanette Du Chene is the new stenographer at Independent Film Distributors replacing Audrey Olson, who has joined Welworth Amusement Co. . . . George Engelking, Paramount booker, resigned and moved to the west coast. . . . Evelyn Lukes, cashier at UA, is engaged to Cpl. Jim Glader. . . . Dorothy Wilk, former office manager of North Star Pictures, and her husband, Reno, operator of drive-in theatres in the territory, are on a tour of the southern states and the west coast. . . . Herb Greenblatt, RKO domestic sales manager, was in.

## OKLAHOMA CITY

More than 400 children from orphanages and homes in Oklahoma county were guests Dec. 23 at a movie party in the State theatre with the principal film fare being "Hansel and Gretel." They were guests of Hollis Herod, manager of the State and of the Oklahoma Publishing Co. The feature, plus a full bill of supporting short subjects, drew much applause from the youngsters. . . . All orphanages in the Oklahoma City area were vacant Dec. 30. Children were at the Harber theatre for a free holiday motion picture complete with popcorn. The showing was under the auspices of the Biltmore hotel, the downtown merchants association and Cooper Foundation Theatres. "Three-Ring Circus" was the attraction. . . . A special New Year's Eve show, "There's No Business Like Show Business" was the attraction at two theatres: the Criterion and the Tower. . . . Woodie Sylvester has been named manager for Video Theatres at Stillwater, Okla. He came to Stillwater from Cushing, Okla., where he went in 1951 from Lubbock, Texas. He has been in theatre business the past 17 years. . . . Hillcrest Drive-In Inc., a drive-in theatre at Ottawa, Kas., has been granted a charter. William D. Bancroft, has been named resident agent.

## OMAHA

Mr. and Mrs. Charles Gibson were installing CinemaScope at their Lyric theatre at Sutton last week. . . . Walter Creal, operator of the Beacon and Center theatres in Omaha, reported his 78-year-old mother was apparently doing well after an emergency operation for a ruptured appendix. . . . The Variety Club held its annual holiday party at the Birchwood Club. . . . Several members of the MGM staff held a New Year's Eve party at the Field Club to celebrate the birthday anniversary of Rich Wilson, MGM salesman. . . . Edna Nass, Republic office manager, visited her sister in Los Angeles on Christmas. . . . Connie Rose,

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Allied Artists salesman, spent the holidays in Salt Lake City on his vacation. . . . Mr. and Mrs. John Kemptgen of Milwaukee were Christmas visitors in Omaha. Mr. Kemptgen, MGM branch manager in Milwaukee, formerly headed the Omaha office and Mrs. Kemptgen, the former Hazel Anderson, was office manager here. . . . Ollie Schneider, Osceola exhibitor, is vacationing in California.

## PHILADELPHIA

Mort Magill and Leonard Mintz have established local headquarters for Walt Disney's Buena Vista Productions at 311 No. 13th Street along film exchange row. . . . Howard Minsky, Paramount division manager, and Harold Seidenberg, general manager of the Fox, are serving as co-chairmen of the entertainment committee for the Motion Picture Associates dinner at the Bellevue-Stratford on Jan. 18. . . . Charles Hirsh, formerly with the Hirsh Amusement Company, is returning to the industry. . . . De Luxe Theatre Service here is now handling the buying and booking for Al Moffa's 19th Street, Allentown, Pa., and Norman Kaplan's Sauconia, Hellertown, Pa. . . . Max Bronow, MGM booker, is recuperating at home from a long illness. . . . Pete Magazzu closed his Ritz, Weatherly, Pa. . . . Prospects that the city authorities in Reading, Pa., would eliminate or split the 10 per cent amusement tax for 1955 have vanished, for a year at least, since the new city budget introduced in City Council calls for retention of the amusement tax at the same rate. . . . A new drive-in to be located just outside of Woodbury, N. J., near the New Jersey Turnpike, is being planned by Herbert A. and Alfred E. Hill, of Woodbury, N. J. . . . All Comerford Theatres in Scranton, Pa., are supporting the Crippled Children's Fund Drive sponsored by the local Variety Club Tent No. 13.

## PITTSBURGH

Paramount sponsored a special trade screening Jan. 6 of "The Bridges at Toko-Ri" in the Shadyside theatre. . . . Film Row is buzzing about the big business chalked up by Cinerama in the Warner theatre during the holiday season after taking it on the chin during the pre-Christmas lull. . . . Dean Parker, MGM recording star, who has waxed the song "Vera Cruz" is due back here Jan. 14 for United Artists when the Penn opens that film. . . . Stanley has set "The Silver Chalice" to follow "Three Ring Circus" and "20,000 Leagues Under the Sea." . . . "One Summer of Happiness" giving the Art Cinema its biggest business in months. . . . Mrs. Eva Soren of Toronto is visiting her daughter Mrs. Earl Gordon wife of the Squirrel Hill manager. . . . Bernie Hickey back for a few weeks in the Fulton managerial post until Ed Fahey arrives Jan. 14. . . . "Sign of the Pagan" follows the current "Carmen Jones" in the Fulton.

## PORTLAND

When "There's No Business Like Show Business" opened at the Fox Theatre, manager Oscar Nyberg arranged a phone call to local boy Johnny Ray, currently at the Latin Quarter in New York. At 9 p.m. Mr. Nyberg phoned Ray along with many civic leaders and mama and papa Ray from the stage of the Fox. The two-way conversation was heard throughout the house for big results. . . . June Hope was visiting here for a few days. . . . Harold Lawrence was in as manager of J. J. Parker's United Artists theatre when it re-opened last week. . . . Marie Wilson is making her night club debut at Amato's Supper Club. The package unit heads for the Flamingo in Las Vegas the middle of January. . . . Frank Breall has reopened his Century theatre. . . . The Star theatre has a picket in front.

## PROVIDENCE

William J. Trambukis, Loew's State manager, offered his patrons an extra "bonus" for two weeks during the Holiday Season. In addition to the current attractions, Trambukis ran off special showings of "Lili" at the morning shows. . . . Dave Levin, RKO Albee manager, taking advantage of the school holidays, started "Hansel and Gretel" off with 9 A.M. showings, resulting in considerable added activity at the boxoffice. . . . The Avon Cinema brought back "Sabrina" as a request-film, as the holiday attraction. Companion feature was "Kind Hearts and Coronets." . . . Holiday film fare attracted exceptionally good houses, locally. . . . Neighborhood houses, and nearby suburban theatres, for the most part, reported very satisfactory holiday business.

## ST. LOUIS

Francis I. Gwaltney, an author of Conway, Ark., has had his book, "The Day The Century Ended," accepted for filming and it will be produced by Twentieth Century-Fox Studios in Hollywood. . . . The merchants of Boonville, Mo., recently sponsored a free show at the Casiono theatre in that city for the children of the Boonslick Area. . . . John E. Scott, 55 years old, who was with Twentieth Century-Fox in St. Louis, before going to Omaha, Neb., as manager of the Omaha office, died recently in that city of a heart attack. He was president of the Omaha Variety Club. . . . The theatre at Canton, Mo., during the holidays took canned goods, non-perishable foods and toys as the price of admission and the offerings were used to fill baskets for approximately 40 families in the Canton area. . . . The Landers theatre at Batesville, Ark., recently showed "This is Your Town," filmed by the Dixie Film Productions, which was a showing of local scenes, and business, civic and religious life of the city. . . . George Paul Byer, 61 years old, operator of the old Park theatre at Broadway and Park Avenue in St. Louis, died recently of heart disease.

## TORONTO

Exhibitors in a number of Ontario communities are watching, with interest, a trend among retail business establishments to increase the number of store hours, particularly by staying open in the evenings. . . . Arch H. Jolley, executive secretary of the Motion Picture Theatres Association of Ontario, was reelected vice-president of the Musical Protective Society of Canada, of which Col. John A. Cooper, the founder is honorary president. Among the directors are Angus MacCunn of Famous Players, Craig P. Hughes, of Odeon Theatres and William Redpath, General Films, Ltd. . . . There's a new publication for French-speaking citizens of Toronto, called "L'Alliance," offering exhibitors who play French pictures a new medium of sales. . . . The annual motion picture Christmas party was held in the Admiral Beatty Hotel in St. John with Graydon Matthews, manager of JARO, as chairman. . . . There are now 18 TV stations operating in Canada, with the Canadian Broadcasting Corp. providing a basic service to the affiliated private stations. In the very near future, it is expected that the whole country will be linked with microwave.

## VANCOUVER

Downtown business is swinging to high gear now Christmas shopping is over. . . . John Hamill, manager of the Rio, resigned and has been replaced by Jim Moore, formerly at the Odeon, Victoria. . . . Warick Johnson, assistant at the Vogue, resigned and will leave for England in the New Year. He was replaced by Ed Newton. Ross Forrestor, of the Capitol, assistant to manager Charlie Doctor, is away on leave of absence. . . . George Brewerton, owner of the east-side Rex, has taken over the suburban Cambie, a 488-seater, from A. Milan and Pete Junas, who formerly operated the Roxy, now being used for church services. . . . The Main theatre, a 426-seater, is being closed down. It has been up for sale or lease with no takers for the past year. . . . Safecrackers lost a weekend trying to blow the safe at the Odeon-Park but were unable to open the inner doors guarding the weekend receipts. . . . Bob Foster, of the Orpheum, was re-elected president of B-71 IATSE. . . . Drive-in operators of the Vancouver area, all of whom had a bad season, are discussing a pool effort to combat TV which is cutting into their business. . . . Due to weather conditions FPCC will not open its new 1,000-seat Paramount at Kamloops in the interior until late in February.

## WASHINGTON

The Variety Club of Washington had a gala New Year's Eve party in the club rooms, with a capacity crowd attending. . . . The Branch drive-in theatre in Clinton, Md., had an unusual program for New Year's Eve: six feature pictures, starting at 7 P.M. and lasting for eight hours. . . . Sympathy is extended to Bob Tolley, Variety Club manager, on the death of his father. . . . RKO Keith's will have a world premiere, early in February, of Columbia's "The Long Gray Line." . . . Tony Muto, 20th Century-Fox, was in Florida, for some picture taking. . . . Jake Flax, Republic Pictures branch manager, is undergoing treatment at Johns Hopkins Hospital in Baltimore, for a liver condition, and hopes to be back home within ten days. . . . The Feld Brothers have signed again to handle summer programs at the Carter Barron amphitheatre. . . . Sam Galanty, Columbia mideast division manager, returned from a vacation at Miami Beach.

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## Opens Bridgeport Action House

Loew's Poli-New England Theatres, Inc., has reopened the long-closed Globe theatre, Bridgeport, Conn., on an action feature policy with a 25-cent top at all times and 10-cent fee for children. Albert R. Domian, former assistant manager of Loew's Poli, Bridgeport, is manager.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## Accounting For Color Is All In Our Favor

WHICH press-agent do you read? There are many different opinions in the news releases from television sources, as to the real number of color TV sets in use. "Color will shine on 350,000 sets by the end of 1955"—is one network prediction. At the same time, another network claims 30,000 sets in 1954 and predicts this will multiply ten times, to a total of 300,000 sets in 1955. Another, less optimistic, "doubts that the entire industry's production of color-TV sets will exceed 100,000 sets next year." And for a real wild prediction, a fourth network forecasts that "it will take four years for color to replace black-and-white, set for set."

Actual figures that you can believe are much different. In October, we made a study of existing color sets, and determined there were 7,600 color sets in use, many of them "on the cuff"—as loan-outs to opinion-makers and Very Important People. The *United States News and World Report,* in their issue of December 31st, says that "Industry figures are that only about 10,000 sets are now in use, and that is considerably below predictions." They estimate that it will take ten years to replace the existing 32,000,000 television sets with color, and that's a conservative guess. Of course, all standard TV sets can receive a color telecast in black-and-white—but did you ever make a black-and-white print from a color photograph? The comparisons are about the same, and somewhat inferior.

Why do the television sponsors pay such huge sums to put on "color spectaculars"—when only 1/3200th part of the existing sets can receive color? That's a good question, and maybe you should ask how it comes that sponsors and customers will pay for the conversion of an industry to the use of color, when we have to pay our own way in this business. We have the color, superior by far to anythnig that television will have for years to come—and we have new dimensions that will never be matched in television. Sell your color, on the big action picture screen—you can be sure that you have an exclusive benefit that won't be picked out of the air, now or in the future, even if you are willing to pay $1,000 for a color set, to get the occasional program that will come through on the TV screen. Buying new sets will mortgage the public's amusement dollar for many months after the purchase has been finally negotiated, even at lower prices. It takes a long time to meet the payments on a family budget, and film industry will take the rap for these expenditures.

### CINERAMA CELEBRATES

**Cinerama is celebrating holidays of its own, both current and coming. Lynn Farnol sends many tear sheets to show the festivities in Pittsburgh, when the attraction rounded out a full year—and that was distinctly news, in Pittsburgh. We were out there when the Stanley-Warner boys were putting together the plans to celebrate this milestone.**

**In New York, "This Is Cinerama" opened originally at the Broadway Theatre on September 30th, 1952, and later moved to the Warner Theatre, which is the permanent home of Cinerama in this area. It is now in its 82nd week at the Warner, and will run for five more weeks before "Cinerama Holiday" comes in as a new attraction, in February. The engagement in the two theatres totals 122 weeks in New York, which is cause for celebration, even here, where runs are longer.**

**In February, Detroit celebrates the 97th week; Hollywood, the 92nd; Chicago, the 78th; Philadelphia, the 70th; Washington, the 65th; Pittsburgh, the 61st; San Francisco, the 59th; Boston, the 58th; St. Louis, the 52nd; Minneapolis, the 42nd; Cincinnati, the 33rd and Dallas, the 31st—all with the original attraction. There will be more openings of the original program, both here and abroad—and millions are waiting for the new show. It's big-time show business, which earns acclaim for American motion picture industry.**

¶ L. W. FORESTER, director of advertising and exploitation for Frontier Theatres, located in the Tower Petroleum Bldg., Dallas, Texas, who has a Christmas letterhead, sends us a sample of the "Tribute to Law Enforcement Officers" which his theatres used in connection with the promotion of "Dragnet"—with pictures of the Chief of Police and the County Sheriff contained in the newspaper advertising. Such a "salute" created a very friendly relationship and produced much good will in each community.

A plan to curb vandalism with the help of the teenagers themselves, was launched by veteran manager Maurice Sidman at his newly-acquired State theatre, East Milton, Mass. The theatre had been closed. He found a major teenage club in the neighborhood, offered them a benefit performance, if they would police the premises against vandalism, as one of the conditions for re-opening a dark theatre. They agreed, with enthusiasm, and the plan is working out very well for all concerned.

¶ SOME YEARS AGO, we sat in an MGM projection room and looked at all the "Tarzan" pictures they had in the studio vaults. Took about three days, as we recall, and we enjoyed every minute of it. Now, they are reissuing the "Tarzan" series a couple at a time—and they are great, right now, for a whole population of youngsters who have grown up since. For these pictures will never grow old. We predict that any manager will sit through them again, along with the kids, if he books them back. These were the original "Tarzan" films—with Johnnie Weissmuller and Maureen O'Sullivan—and they will do everything all over again, at the box office. This time around, the series has the benefit of the now well-established MGM complete campaign mat, for small situations, which gives you new mats and slugs, and a new line of posters, appropriate in cost and styling for the return of these popular releases for a waiting audience, of all ages.—*Walter Brooks*

# Small Town Premiere Gets Real Big Town Newspaper Publicity



Virginia Mayo, one of the stars of "The Silver Chalice," and actor Tab Hunter wave from car during parade preceding premiere.




Crowd mills around (l. to r.) Virginia Mayo, Marion Carr, Gonzales Gonzales, Alan Hale Jr. and George O'Hanlon and his wife. The Hollywood contingent later acted as judges at the gigantic Winter Carnival.

## Big Hearts in A Small Town

Saranac Lake, N. Y., isn't a big town. It has a population of only 6,913 people. But its Christmas charity spirit is second to no big city in the country. As a result of selling the most Christmas seals on a per capita basis, Saranac Lake won the right to be host to the world premiere showing of "The Silver Chalice," a CinemaScope spectacle. Some of the picture's stars attended the opening and the town took on a Hollywood atmosphere for two days.




The "big" movie house in Saranac Lake, the Pontiac Theatre, is crowded by early arrivals for the premiere of "The Silver Chalice."



(Globe fotos)

Tab Hunter kisses one of the local girls as MC Art Linkletter looks on. Girl volunteered from movie audience to date Hunter, one of Hollywood's most eligible bachelors. The kiss followed. See →



After getting kissed by Hunter, the blushing girl ran back to her seat. While the rest of the audience giggles, she's overcome with embarrassment.

# Air Photos To Identify Iowa Farms

"Doc" Twedt, manager of the Chief theatre Britt, Iowa, back from Norway and now refurbishing his house with new dimensions, says he will celebrate that accomplishment with a "big blow-off" in the local newspaper. And incidentally, the *Britt News-Tribune* is a big and important country weekly, running sixteen or more pages per issue. They announced 500 new subscribers in a recent drive—and maybe they could use Charlie Joncs' good idea of tickets for new subscribers.

Also, and even more important, "Doc" is again making those air-photographs of Iowa farms in his area, which run on the front page of the *News-Tribune*, and are sponsored jointly by the theatre and the First State Bank. Each halftone shows a nice Iowa farm, in a picture made from a low-flying plane probably a Piper Cub but a good photograph. To the first person who telephones the newspaper and identifies the farm, tickets for the Chief theatre—and the same for the owners of the farm. The one shown in the current issue and identified as the property of Lloyd Prohaska, was bought in 1917 for $8000 but later sold for $17,000, as farm land boomed. All this is interesting to many people, including perhaps Charlie Jones, who could do the same thing around Northwood,

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Dale Tysinger, manager of Shea's theatre, Ashtabula, Ohio, sends in a front-page tear sheet from the Ashtabula *Star-Beacon* with two fine publicity breaks, each three columns wide, right and left of center, on the same page!

▼

Mike Stranger, manager of the Plymouth theatre, Worcester, Mass., says he's cramming to get in all his entries for the fourth quarter in the Quigley Awards and encloses pictures of the personal appearance of May Wynn and Robert Francis for the opening day of "Caine Mutiny."

# Applause From This Corner

**To Mort Blumenstock, and his boys of Warner Brothers' advertising, publicity and exploitation department in New York—for the extraordinary newspaper coverage, shown on the opposite page. The world premiere of "Silver Chalice" at the Pontiac theatre, Saranac Lake, N. Y.—(population, 6,913) landed as a full picture page in the *New York Sunday News*—(circulation 3,650,000)—which is the largest circulation of any newspaper in America! Our compliments and congratulations, to a homeoffice gang that conjured up, and delivered, such a phenomenal result.**

# CONTENDERS FOR QUIGLEY AWARDS

TED ALLEN
Rivoli
Hempstead, N. Y.

KERMIT W. ALLUM
Majestic
Evansville, Ind.

FRANK ARENA
Penn, Pittsburgh, Pa.

M. B. ARGO
Clay
Green Cove Spgs., Fla.

STEVE BARBER
Florida
Haines City, Fla.

PAUL BARKER
Regal, Franklin, N. H.

TED BARKER
Loew's, Cleveland, O.

F. J. BICKLER
Wisconsin
Milwaukee, Wis.

JACK BOKSER
Academy of Music
New York, N. Y.

JOSEPH BOYLE
Poli, Norwalk, Conn.

C. F. BRODIE
Regal, Barrow, Eng.

ELLIOTT BROWN
Odeon, Victoria, Can.

BARRY CARNON
Hyland, Toronto, Can.

J. B. CLOWES
Strand, St. John, Can.

LOUIS COHEN
Poli, Hartford, Conn.

RALPH CONNOR
Odeon, Trail, Can.

R. L. COOK
Savoy, Swindow, Eng.

MAX COOPER
Cove, Glen Cove, N. Y.

BOB COX
Ben Ali, Lexington, Ky.

R. J. CRABB
Lyric
Wellingborough, Eng.

B. IAN CRAIG
Odeon, Cardiff, Wales

A. L. CULLIMORE
Hippodrome
Blackpool, Eng.

R. N. DOUGLAS
Waverly,
Shawlands, Eng.

PETER DRYHURST
Regal, London, Eng.

RICHARD EMPEY
Granada
Duluth, Minn.

JOHN ENDRES
Calderone
Hempstead, N. Y.

JOHN FALCO
Majestic, Beloit, Wis.

GEORGE FORHAN
Belle, Belleville, Can.

BOYD FRY
Loew's, Atlanta, Ga.

CHARLES GAUDINO
Poli, Springfield, Mass.

H. E. GEORGE
Palace, Abroath, Scot.

SAM GILMAN
State, Syracuse, N. Y.

BOB HARVEY
Capitol,
North Bay, Can.

WILLIAM B. HAVER
Paramount,
Waterloo, Ia.

A. H. HOLLOWAY
Ritz, Wokingham, Eng.

VERN HUDSON
Capitol
St. Catharines, Can.

D. HUGHES
Cabot, Bristol, Eng.

P. E. JELKS
Ritz, Aldershot, Eng.

AL JENKINS
Vogue
Vancouver, Can.

MEL JOLLEY
Century
Hamilton, Can.

A. W. JOHNSON
Beacon
Pt. Washington, N. Y.

ARLEN KATZMAN
Capitol
St. Catharines, Can.

MARGE KEINATH
Jackson
Jackson Heights, N. Y.

WALTER KESSLER
Ohio, Columbus, O.

C. KIRKCONNELL
Beacon
Port Washington, N. Y.

IGOR KLEIN
Tower, Peekham, Eng.

HARRY KLEIN
Liberty
Elizabeth, N. J.

LOU KLINGER
Squire
Great Neck, N. Y.

JOHN E. LAKE
Savoy, Luton, Eng.

NICKY LANGSTON
Capitol
Hamilton, Can.

G. MELVILLE LEGGETT
Kelburne, Paisley, Scot.

G. LENNOX
Regal, Stirling, Eng.

A. LOEWENTHAL
Ward, New York

J. TAPKE LOKENBERG
Asta, Hague, Holland

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

J. N. LONGLEY
Sutton, Coldfield, Eng.

JOHN LORENZ
Pascack,
Westwood, N. J.

HOMER McCALLON
State, Houston, Texas

CECIL McGLOHON
Avon, Savannah, Ga.

JOHN McKIM
Odeon,
Ladysmith, Eng.

RAY A. McLEOD
Hastings
Vancouver, Can.

JIM McMILLAN
Warfield
San Francisco, Cal.

F. MARSHALL
Lux, Vancouver, Can.

MERT MARTIN
Unique, Gunnison, Col.

F. MAWBY
Empress, Urmston, Eng.

GERALD W. MYERS
Arcade
Waynesboro, Pa.

ALMA OBERST
Loew's, Evansville, Ind.

L. D. PAUL
Regal
Cheltenham, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's
Rochester, N. Y.

NORM REAY
Plaza, Victoria, Can.

RAY RESKY
Broadway
Saskatoon, Can.

TED RODIS
Astoria
Astoria, N. Y.

CARL ROGERS
Loew's, Dayton, O.

TONY ROSATA
Playhouse Theatre
Great Neck, N. Y.

SYDNEY L. SALE
Granada, Dover, Eng.

GENE SANTERAMA
State
Jersey City, N. J.

A. L. SARGEANT
Regal
Camberwell, Eng.

MATT SAUNDERS
Poli, Bridgeport, Conn.

G. SAVOIE
Victoria
Ossining, N. Y.

JOHN J. SCANLON
Warner
Torrington, Conn.

A. SCAVATTO
E. Hartford Drive-In
South Windsor, Conn.

DAL SCHUDER
Circle
Indianapolis, Ind.

JERRY SCHUR
Crotona, New York

IRVING SCHWARTZ
Pelham, New York

JACK SIDNEY
Century
Baltimore, Md.

H. E. SMITH
Odeon, Torquay, Eng.

JOHN L. SMITH
Ritz, Edinburgh, Scot.

JULIA SMITH
State
Waterbury, Conn.

SOL SORKIN
Keith
Syracuse, N. Y.

MURRAY SPECTOR
Plaza, Englewood, N. J.

H. L. STAHL
Drake, Oil City, Pa.

I. STAMATIS
Bayside
Bayside, N. Y.

MICHAEL STRANGER
Plymouth
Worcester, Mass.

MORRIS SUSSMAN
Hobart
Woodside, N. Y.

EVAN THOMPSON
Fox, Hackensack, N. J.

DALE THORNHILL
Capitol, Benton, Ill.

RODNEY TOUPS
State, New Orleans, La.

PAUL TURNBULL
Granada
Hamilton, Can.

J. W. TURNER
Savoy, Sale, Eng.

H. S. TWEDT
Chief, Britt, Iowa

WILLIE WALLOS
Gateway
Kenosha, Wis.

G. C. WILLIAMS
Regent, Chatham, Eng.

WILLIAM WYATT
Virginian
Charleston, W. Va.

JIM ZIMMERMAN
Strand, Marietta, Ga.

# Yvonne Dolls Up The Twin-City Premiere










Yvonne De Carlo had a busy personal appearance schedule during her two-day visit to Minneapolis and St. Paul to promote the Northwest premiere of Allied Artists' Technicolor romance, "Tonight's the Night," at the Radio City and Paramount theatres. Starting with a surprise appearance to the Prom ballroom, where 3,000 persons were waiting to hear contest winners announced in a month-long talent search conducted by radio station WTCN as promotion for the picture. Then, at right above, she sits with John C. Flinn, Allied Artists' advertising and publicity director, in the lobby of the Radio City theatre, Minneapolis, where the star was interviewed by press, radio and public, in a mutual greeting to the Twin Cities.

At left below, Charles Zinn, division manager for Minnesota Amusement Corporation, presents Miss De Carlo with a huge bouquet of flowers, which she in turn sent to the St. Paul Variety Club Heart Hospital. Finally, you see her in the old-fashioned surrey which drove her around town, followed by newsreel cameras covering her tour for three local television stations. The picture co-stars David Niven and Barry Fitzgerald, who were on hand to participate in the festivities.

# Wm. Wyatt's Good Entries For Awards

William Wyatt, manager of the Virginian theatre, in Charleston, W. Va., who was cited as a new champion showman by several authorities when we were in Pittsburgh for the first MGM "Ticket Selling Workshop," has been in New York as one of the winners in "Fabian's Fabulous Forty" showmanship drive, and a visitor at the Round Table. He has two fine campaigns entered in the fourth quarter for the Quigley Awards, in the judging that comes up this month. And among other events, while he was here, he saw a pre-sneak preview of the new, new "Cinerama Holiday" which will have its first runs in February. All the Stanley-Warner boys in the Pittsburgh zone are working for Cinerama, and sending in business from their towns.

The two big campaign books cover his activities for the last three months of 1954, and include many examples of newspaper breaks, stunts and features which command free space and mean fine publicity and public relations. He has many theatre rentals, to sponsors, for children's shows, and commercial tieups which result in gifts and guest tickets. Among the most unusual, for a town the size of Charleston, was a page-story in the *Sunday Gazette* with a fine magazine piece on "Dragnet." The 40th Anniversary of the Virginian Theatre had a full-page news break, in a special 8-page section of complimentary ads from local merchants.

This apparently is only a small part of the newspaper breaks which he obtained through the period. Another, bigger book shows many pages, so it is a regular thing with him to get this kind of cooperation from his business neighbors and his newspaper man. He has a cost-less program herald, underwritten by cooperative advertisers, and many tieups with friendly radio stations, who give him equally fine treatment. The indication is, and it proves itself, that he is capable and agreeable, when it comes to the delicate business of soliciting and getting cooperation for the theatre, and that's why his friends in the Pittsburgh zone feel so proud of his results. Some good photographs, which we won't detach from his books prior to the judgings, show good use of attractive models in merchant tieups, which resulted in news pictures in the press, for the mutual benefit of both parties. His fashion contest—"Fill the dress, win the dress" idea is a particularly good example.

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Phil Katz, of the Stanley-Warner crew in the Pittsburgh zone, got a column mention in the *Sun-Telegraph,* quoting a reference to his good work in the Managers' Round Table—which attracted the attention of Karl Krug, local by-liner.

▼

Walter Godfrey, assistant manager of Odeon's flagship theatre in Toronto, whom we met up there, paid a fast visit to the Round Table during a holiday in New York.

▼

Murray Spector, manager of Skouras' Plaza theatre, Englewood, N. J., sends snapshots of his special show for boys from St. Joseph's Orphanage and Memorial Home, for a Christmas program with sponsored gifts and a by-liner's column reference to what he would give, if he were Santa Claus—plush seats at the Plaza.

Paul Barker, manager of the Regal theatre, Franklin, N. H., sends a picture of his window tie-up for "Susan Slept Here"—with a poster cut-out in bed—which he says is being published in the U. S. Rubber Company's trade magazine—(they liked it!)

▼

George Peters obtained a whopping big art layout and by-line story about "Vera Cruz" and its stars, in the *Richmond Times-Dispatch,* for the picture at Loew's theatre.

▼

Ben Schwartz, who stands in our book as the best of those who used the Graduation Party in theatres for public school relations, has a wonderful spread in the Massillon, Ohio, *Evening Independent* in praise of his salute to Paramount Newsreel for their treatment of the football weekend in Massillon, which was subject of a short film.

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MGM's "Deep In My Heart" has been booked in more than 385 theatres starting December 23rd, and will be given special color treatment in Collier's magazine in its issue of January 7th. The issue will display a double-spread of pictures on the musical based on Sigmund Romberg's life story and his music.

## Universal Using Color Ads at Local Level

The most comprehensive use of color advertising at the local level will be utilized by Universal-International for the new James Stewart Technicolor picture, "The Far Country." Full color ads will appear in 184 Sunday and weekly newspapers in 177 cities and towns in the United States and Canada. The extensive coverage will be obtained by using, for the first time, the new newspaper weekend supplement, "Family Weekly"—which adds 88 smaller communities to those already served by Sunday supplements. This effort to reach smaller communities with pre-selling advertising is announced by David A. Lipton, vice-president, as a result of research begun months ago, in response to many exhibitor requests. Four color ads will appear in American Weekly and Parade, and in Canada's largest Sunday newspaper supplement, Weekend Magazine.

## Biggest Christmas Children's Show

The largest Children's Christmas Party on record was held in nine New Haven theatres on December 24th, sponsored by the New Haven Savings Bank, who were hosts to 20,000 youngsters, at the Westville, Whalley, Howard and Pequot theatres, New Haven; the Strand, Dixwell, Playhouse and Whitney theatres, Hamden; the Rivoli, West Haven, and the Capitol, East Haven.




***Nicky Langston, Odeon's Champion Showman in the recent "Big Show" drive, shows a sample of his own kind of cooperative advertising, used at the Capitol theatre, Hamilton, Ontario, with ten sponsors underwriting the full newspaper page. It is well planned, with sufficient and agreeable space to headline and underline the theatre and the attraction, and yet with full sweep across the page for the friendly merchants who paid the bill.***

# Selling Approach

**THE LAST TIME I SAW PARIS—MGM—** In color by Technicolor. Starring Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed. "The wildest beauty in the Paris whirl—she lived life to the full, as though each day was her last!" A great love drama based on F. Scott Fitzgerald's daring story. Actually filmed in color in France. Love in Paris! The French resorts! Paris night life! Unforgettable, romantic drama. 24-sheet and all posters designed to create lobby and marquee display. Use this art material at the lowest-price. Two-color herald from Cato Show Print, has all the best selling approach in the pressbook. Newspaper ads are fine and dandy, with good portraits of the stars, and especially Elizabeth Taylor, who stops traffic in the amusement ads. We like mat No. 407 for a good close-up, and No. 306 has its good points. The complete campaign mat for small situations supplies nine ad mats, two publicity mats and half-a-yard of linotype borders, all for 35c, at National Screen. Too big a bargain to pass up. Show the whole mat to your composing room foreman. Some teaser ads, in two sizes, are mostly Elizabeth's big, beautiful eyes. A set of 8x10 color prints which MGM does so well, will sell color in your special lobby frame, to compete with colorless television. Pressbook suggests giveaway cards, in small size, with one drop of French perfume on each, and a cooperative merchant may supply them, and the perfume. It will be Parisian. Music tieups, and plenty of department store and specialty shop promotions will be apparent in the pressbook.

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**SO THIS IS PARIS—Universal-International.** Color by Technicolor. Starring Tony Curtis, Gloria DeHaven, Gene Nelson, Corrine Calvet and Paul Gilbert. Bubbling with song, sparkling with dance. Hilarity and happiness, with young romance. "So This Is Paris" is warm—and wonderful. Nine sparkling new hit songs; two great Decca Albums. 24-sheet and other posters are planned to make cut-outs for lobby and marquee display. You can do a lot with this art work—if you'll try. A set of color-gloss photos tells and sells the public on our superior color. The herald keys the campaign with the best advertising slants. Newspaper ad mats have action, and sell music and fun, in a Parisian setting. The story of three gobs and a lot of gals, including "Miss Universe," etc. etc. The big, bargain composite mat is especially well selected, with six one- and two-column ad mats, and two good publicity mats, all for the price of a single mat, at National Screen. A national dress designing contest conducted with stores will win a free trip to Paris. There are plenty of merchandising tieups, including "Fifi"—the toy French poodle that plays "Rock-a-Bye Baby"—a grand prize, which stands 16 inches high, weighs eight pounds and costs $3.50 each in carton lots of six poodles. The toy retails at $8 from Ideal, and will make a hit with your patrons. Paris out-front, a French kiosk, putting your staff in French uniforms, running a Paris sidewalk cafe in the lobby, street ballyhoo of sailors and a midinette, and many other suggestions are found in the pressbook. 150,000,000 readers have read pre-selling advertising for the picture in national magazines—all aimed directly at your box office line. The national contests were described in Campaign Catalog.

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**3 RING CIRCUS—Paramount.** VistaVision, in color by Technicolor. Dean Martin and Jerry Lewis, with Joanne Dru and Zsa Zsa Gabor. The circus will really come to town when these zanies mix with Zsa Zsa on the amazing new VistaVision screen. It's truly a "3 Ring Circus"—with sight and sound. 24-sheet has huge art-work heads and materials to create your own cut-outs for lobby and marquee display. Six, three and one-sheet posters equally good. There's plenty of clowning in the picture—put it in your ballyhoo and front display. Newspaper ad mats range from very big down the scale, but you'll find what you want if you study the pressbook. Lots of small-space ads are provided, and the complete campaign mat at 35c supplies twelve ad mats and slugs in various sizes for small situations, plus three good publicity mats, worth having in hand when you visit your newspaper office. They have to buy such fillers from their own mat service. A folder herald from National Screen keys the campaign with the right selling angles, and there is a mat to print a big circus herald—three columns wide, it sells for 45c but it's a full page deep, so use it for a circus herald, as intended. Accent the "hurry, hurry, hurry" call of the circus ballyhoo, and sell this on circus terms to circus fans. A line of special background paper, etc. for lobby display is offered in the pressbook to accomplish that circus atmosphere in front of your theatre. You can serve pink lemonade in the lobby, and have the staff dressed in costumes. A contest for kids, to dress and make up as clowns, sounds like a swell idea.

YOU CAN ALWAYS DEPEND ON
FILMACK
1327 S. WABASH CHICAGO 5, ILL.
FOR THE BEST SPECIAL TRAILERS
630 NINTH NEW YORK 36, N. Y.



# the customer in 3-D...

Customers come in 3-D. First, they buy tickets. Profit for you. Second, they buy refreshment while in your house. More profit for you. And in the third dimension, they come back if they like what they get. Theater patrons enjoy the combination of entertainment and refreshment when you sell delicious Coca-Cola . . . and satisfied customers come back. For the money-making details on a variety of vending equipment, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

SELL Coca-Cola REG. U.S. PAT. OFF. for extra profit

COPYRIGHT 1954, THE COCA-COLA COMPANY

THEATRE SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, Associate Editor

# Candy in Open Displays in Three Locations

**The Odeon Circuit's triple-treat system, augmented by aisle selling at intermissions, which hiked business 1000%.**



Main refreshment stand in the lobby of the 2400-seat Odeon theatre in Toronto, pictured as decorated for the Christmas holiday period.

NO LESS THAN three candy stands, strategically located in different parts of the house, are employed by the Odeon theatre, Toronto, Canada, in its highly successful refreshment merchandising operation. All the stands are of the open-display type for direct customer selection, and feature candy plus a variety of other merchandise.

The largest stand is located in the main theatre lobby. It carries a mass display of candy bars, boxes of chocolates, popcorn, potato chips, cello-bags and nuts, also Life-Savers and novelties, plus 25¢ pocketbook editions of the current screen attraction, and Canadian fan magazines, which find a ready sale at 10¢. Coca-Cola and Orange Crush are sold via counter dispensers. And a large, self-service ice cream cabinet does a fine business the year around.

The main stand is kept open throughout the theatre operating hours. "During matinees, one girl is sufficient to give adequate service," reports James W. E. Hardiman, director of Odeon advertising and publicity. "But during evenings and peak holiday crowds, this bar requires up to three attendants."

The other two, smaller stands, located farther inside the theatre, are stocked with a similarly varied assortment of merchandise to tempt the eye and the palate, but in smaller quantities. One stand is positioned in the foyer behind the main floor seating, the other at the mezzanine approach to the balcony—both high traffic locations. These two stands are open only in the evenings and during holiday periods.

In addition, several coin-operated beverage machines are placed throughout the theatre, well away from the stands, but covering smoking and approach areas.

"We have placed great emphasis on showmanship in merchandising, and this is probably the most vital factor of all in the great increase which this circuit has experienced in candy sales and merchandising," states Mr. Hardiman. Confirming this are many photographs and examples sent in by various theatres of the Odeon circuit during "The Odeon Big Show" drive, of which Mr. Hardiman was "Circus Boss."

Careful attention is given to decoration and display at all theatre refreshment




The two auxiliary refreshment bars of the Odeon theatre in Toronto. That above is behind the main floor seating, the one below at the mezzanine approach to the balcony.




counters, tieing in with either the current attraction or the season. Special uniforms and trays have been designed for the candy bar and aisle sales staff, and special intermission candy sales trailers are developed and sent to the entire circuit. In-and-out items are considered very important.

## AISLE SELLING

An excellent example of how extra effort produces extra revenue is the aisle-selling practiced at the Odeon and in every house throughout the circuit. As Mr. Hardiman describes it:

"A three-minute intermission is dropped into every program, at which time the aisle sales attendants merchandise ice cream and soft drinks throughout the auditorium and the balcony. This is presented in a dignified manner. A special trailer precedes the intermission, and, at the end of the trailer, curtains are closed, while colored footlights are being turned up slowly on the rheostat.

"At this point, the aisle sales girls are in position at the foot of the aisles. They are equipped with beautifully made trays, with a small light for identification purposes, and are dressed in spotless white uniforms. The projectionist picks them out one at a time with a spotlight, and the girls then proceed slowly up the aisles.

"We receive no unfavorable patron reaction; on the contrary, hundreds of people in each theatre purchase from these girls during every intermission."

The effectiveness of these methods can be gauged by an estimated increase of 1000% in ice cream sales across the circuit through aisle selling. Moreover, Mr. Hardiman adds:

"Counter sales are not affected adversely: In fact, all items, including ice cream, increase at the counter as aisle sales are introduced. Special metering devices are set up to register the number of customers making purchases at the counter. And all categories of sales, broken down to cents-per-patron figures, provide foolproof before-and-after comparisons."

Eskimo-style ice cream bars prove the best sellers. And added interest was developed by the supplier-theatre cooperation for a "Flavor-of-the-Month" ice cream up. This is regarded as an in-and-outer item.

"Ice cream is a year-round item in this circuit," reports Mr. Hardiman. "Sales records held by theatre managers in situations, where the summer season is shortest and the temperature hits zero, are the usual occurrence."

## THEATRE RESTAURANT

Neglecting no source of refreshment income, the Odeon theatre, Toronto, also maintains on the mezzanine a complete restaurant, in ultra-modern decor, so situated that it is not necessary for dining patrons to purchase admission tickets to the theatre.

The main portion of the dining room, plate glass encased on both sides, overlooks the main lobby and the grand staircase. This arrangement, Mr. Hardiman points out, allows the patrons of the restaurant to see what's going on in the theatre, and, at the same time, helps create patronage for the eating place, since theatre patrons can see into the restaurant.

While few theatres have the facilities for such an extensive refreshment operation as that of the 2400-seat Odeon, most of the showmanship and merchandising principles have been applied to much smaller theatres in the circuit, and could as readily be utilized elsewhere.



Section of the restaurant of the Odeon theatre in Toronto, located on a mezzanine level overlooking the foyer, which rises above the restaurant floor. The restaurant is operated by the Honeydew chain.

# Fastest Switch In Soft Drink History

## 63% more theatres now vending Pepsi than one year ago.



*And here's why Pepsi is the right choice for your theatre:*

**COMPLETE ACCEPTANCE**

Pepsi gives people a better tasting drink. That's why more people are switching to Pepsi-Cola. And because *consumers* are switching, smart theatre operators are switching, too. Pepsi is the fastest growing cola drink in America.

**MORE PROFIT**

*Pepsi profit tops all nationally advertised and nationally available cola syrup lines.* Pepsi's syrup price is the *lowest* of any nationally advertised cola—far lower than the nearest comparable cola. Add *extra* profits from Pepsi's *extra* drinks —128 drinks per gallon, compared with 115 for other comparable colas.

**BETTER SERVICE**

Specialists are available to help you with sales problems in all markets.

**PROMOTION**

Pepsi supplies you with strong Point-of-Purchase material and sales aids for your particular markets.

*Write for full details. We'll be around to discuss this important subject with you.*

Pepsi-Cola Company 3 West 57th Street New York 19, N. Y.

**The most profitable top quality cola line for you is . . .**

PEPSI-COLA

*Refreshes without filling*

# People & products



## by Carl R. Mos

• • •

THEY'VE BEEN eating more candy in theatres, even though the population in general has been neglecting its sweet tooth somewhat, according to a recently published survey compiled by the National Association of Tobacco Distributors, comparing 1953 with last year.

The report on candy sales shows that Theatres and Amusements accounted for 9.1% of all the candy sold, to the tune of $148,057,000 —which is a lot of nickel and dime bars. And, incidentally, bar goods and specialties got the lion's share of national sales at 49.1%. Package goods were runners-up with 26.7%.

Though per capita consumption dropped, Theatres and Amusement Centers accounted for 1.1% more candy in '53 than in '54.

Interesting to better refreshment merchandisers was the report's recommendation: "The (candy) industry must —more than heretofore—encourage sound distribution and *merchandising* programs."

The substantial sales gain showed by Independent and Chain Super-Market Food stores was credited to "their ability to stock as complete an assortment as local consumer tastes demand" and "promotion by means of mass display and special merchandising racks." A double hint to help hike your refreshment stand take.

•

*MERGER*: Rowe Corporation again makes important news on the financial front with Automatic Canteen Company purchasing Rowe stock control, as jointly announced by Automatic's board chairman Nathaniel Leverone and Rowe's prexy Robert Z. Greene. Bob stays as Rowe's prexy and additionally becomes a board member and exec committee chairman of Automatic. . . . It should be a happy marriage combining Rowe's keen manufacturing know-how with Automatic's wide experience in vending equipment operation.

•

### CANDY FAMILIES

Talking with Heide's Gene Sullivan (who wrote an important history of candy-making) revealed that most candy companies are family owned. And many go *'way back*. The Heides, for instance, have been at it for 87 years; the Beich clan for a century. Also in the 100-year bracket are the families controlling New England Confectionery. And there's the Aus and the Magenheimers, who took over from Mason in the 1800's. Walter H. Johnson can boast more than two decades of candy-making; the D. L. Clark family has a 45-year record; while Peter Paul and Bunte (now Chase-Bunte) have venerable traditions in the field. Must be a sweet business!

•

JIM HARDIMAN, *ad and publicity head of Odeon Theatres of Canada, really popped our eyes with his report on how "aisle selling" upped ice cream sales in his circuit by* 1000% (*one* thousand, *that is*). *With sales records set when the outside temperature was zero! Not only that, but the extra promotion increased rather than decreased the take at the regular refreshment stands. And patrons actually welcome the sales intermissions, so tactfully and dramatically are they handled.*

•

### NICKEL BAR DOOMED?

"Many industry observers feel that the 5¢ chocolate bar is on its way to oblivion to join the 5¢ cigar and the 5¢ telephone call," declared Nestle's prexy, H. J. Wolflisberg in a year-end statement. "The reduction in the size of the 5¢ bar, caused by higher cocoa bean prices, has prompted consumers to turn to the 10¢ bar to obtain the full bite, which gives the rich satisfying flavor of chocolate at its best," H. J. added.

Nestle's chief also pointed out that his company has been concentrating merchandising emphasis on the 10¢ bar as against the nickel size.




A regiment of candy bars, all ten-centers, as they were paraded in the Candy Industry, being winners in that publication's annual dime bar survey. Whereas in 1952 there were only 20 bars among the top 20 in the survey, 31 dime bars, including ties, formed the top 20 of 1953, and in 1954 the 20 positions were won by 39 ten-centers. Pictured are 46 of the 69 bars among those named the top 30 in the 1954 survey.

### BITS O' NEWS . . .

Walter H. Johnson Candy Company is promoting its Powerhouse and ¼-pound Bittersweet Fudge via the "Captain Video" TV program in Chicago. . . . Bert Mills Corporation is producing a self-contained hot chocolate vender, adaptable for hot soup, too. . . . Sweden Freezer has appointed John W. Sterling Company to service their soft-serve freezers and milk shake machines in the Everett, Wash., area.




# 10¢ POWERHOUSE JUMPS TO THIRD PLACE IN ONE SHORT YEAR!

## 10¢ JOHNSON'S BUTTERSWEET FUDGE MOVES INTO 6th PLACE!




The 1954 Candy Industry Survey shows sensational gains scored by 10c Powerhouse and Johnson's 10c Buttersweet Fudge—proof that QUALITY counts! Size alone won't do the trick.

That's why value-conscious consumers are buying more and more 10c Powerhouse Bars and 10c Buttersweet Fudge every single month. Because here is quality without compromise for quantity—the finest 10c Candy Bars money can buy.



### BACKED BY COAST-TO-COAST TV AND RADIO ADVERTISING!

We're giving Mr. & Mrs. Consumer *quality* and quantity—more for the money in every mouthful. We're giving you faster turnover and bigger profits with the largest advertising appropriation in our history:

- **Capt. Video: Dumont Television Network (did you see the 2 page spread on Capt. Video in a recent issue of Life?)**
- **Television Spots: In major markets not covered by Capt. Video.**
- **Radio: Special local campaigns.**

Write, Wire for Samples and Price Lists on our Special Vend Packs

**WALTER H. JOHNSON CANDY CO.** • 4500 West Belmont Avenue, Chicago

BISHOP & COMPANY (West Coast Div.) 1366 East 7th Street, Los Angeles

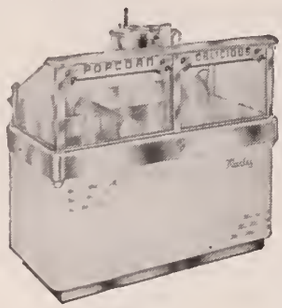
"Starting a Museum?"
"Going Into the Junk Business?"
or
"Just Going Crazy?"

These are typical comments made by theater people when they hear about Manley's BIG trade-in offer.

They're all wrong. Manley is simply offering a special incentive to theater concession operators, as a part of their program to *prove* that a new modern popcorn machine will mean greater sales and greater profits. That's why Manley is offering exceptional trade-in allowances on old model machines. Manley knows that a modern, up-to-date Super Stadium popcorn machine will pay for itself in a short period of time. Why? Because you get better popcorn, greater popping volume, more repeat sales, use less supplies, handle big crowds faster and easier . . . all these things mean just one thing to you . . . *more profit!*

Here's your chance to put a brand new model Manley popcorn machine in your concession stand. Act now! Write Manley direct or contact your Manley representative.

**MANLEY SUPER STADIUM** . . . ideal for drive-in operations, has fast, big capacity to meet big demand in a hurry. The counter of this practically designed machine is low enough for over-the-counter service. Fits right into your present counter. Be ready to serve those big intermission crowds faster . . . and make more profits. Write today! Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. Address Dept. MPH 155.




## Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart supplied on page 53, provides a form card for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, New York 20.

# MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

## Consolidated Canteen and Rowe Corporations Merged

TWO GIANTS of the automatic vending field have been consolidated in the acquisition by the Automatic Canteen Company of America of 52% of the stock of the Rowe Corporation. Announcement of the merger was made jointly by Nathaniel Leverone, chairman of Automatic Canteen, and Robert Z. Greene, president of Rowe.

In making the announcement, they said, "In view of the complementary nature of the operations of Automatic Canteen and Rowe, such amalgamation of these companies would result in a well-integrated, well-managed organization in a strong position to take full advantage of the continuing growth of Automatic Merchandising."

As part of the arrangement, it is proposed that Mr. Greene, who will remain as president and active head of Rowe, will become a member of the board and chairman of the executive committee of Automatic Canteen.

Automatic Canteen is a leader in the operation of vending equipment, specializing in food products, including candy, soft drinks, coffee, milk, sandwiches, gum, etc., while Rowe is a pioneer in the development and the manufacture of vending machines, and is also a substantial operator, mainly in the cigarette vending field in retail locations.

One immediate advantage for the entire industry, it was pointed out, is that the combined operators' know-how of both companies would go into the development of new and improved vending machines by Rowe's manufacturing branches. The policies of Rowe's manufacturing subsidiary will continue unchanged and the machines will continue to be sold to all operators in the industry.

## Heide Brings Out Two Dime Chocolate Bars

TWO TEN-CENT size chocolate-covered candy bars are being introduced to the theatre trade by Henry Heide, Inc., New York. The Heide *Chocolate Sponge,* described by the company as an "old-time favorite," has a honeycomb sponge center with a rich, natural molasses




flavor. The Heide *Chocolate Breeze* has a center of similar consistency, but is flavored with peppermint.



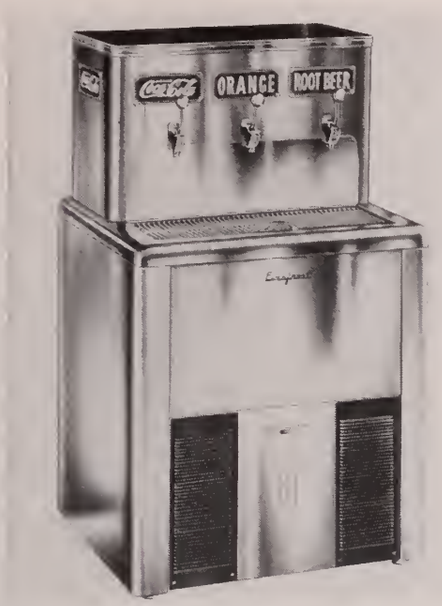

Both bars are wrapped as double bars (two pieces per package) and come in a 60-count "theatre pack." While the wrappings on each bar carry the Heide diamond trademark in red, the Chocolate Sponge has brown lettering against a molasses-yellow background, and the Chocolate Breeze has brown lettering against a white background.

An intensive advertising campaign on both bars is planned, the company says, as soon as certain distribution problems have been solved.

## Three-Drink Dispenser In Three Finish Styles

A NEW beverage dispenser offering either three carbonated, or two carbonated and one non-carbonated beverages, has been added to the line of Ever-

frost Sales, Inc., Gardena, Calif. Total capacity is 6 gallons. Trade-named "Soda Bar," the unit is equipped with a ½-h.p. hermetically sealed compressor operating




through a dual temperature control designed to maintain the syrup at 28°, and water at just above freezing temperatures. The "Soda Bar" is rated to serve 120 drinks to the gallon, with equal parts of syrup and water.

The unit is of steel construction with welded and reinforced steel frame. It is available in three exterior finishes—one of stainless steel with black Formica syrup tank covers, one with red dulux base and stainless steel service section, and one of red dulux and black Formica except for stainless steel base capping.

Cup storage space is provided under a sliding drip pan. Dimensions of the unit are depth 26 inches, length 29 inches, workboard height 32 inches, overall height 50 inches.

## Turkey in a Bun for Drive-In Theatres

A NEW food item for drive-in theatres, consisting chiefly of barbecued turkey sealed in a bun, made to retail at 30¢, has been originated by Flavo-Rite Foods, Inc., makers of Flavo's Shrimp Rolls. Trade-named "Turkey Steam-Roller," the product weighs 3 ounces, is pre-cooked and frozen, and contains barbecued diced turkey, fresh green peas and rich natural gravy contained in what appears to be a regular bun.

Though the "Steamrollers" are shipped frozen, they can be kept fresh in an ordinary refrigerator for two weeks. No deep-freeze storage is required.

Packed in each shipment is a glassine bag for each "Steamroller," imprinted with the design reproduced below. Point-of-purchase displays and a refreshment trailer are also available to purchasers.




HOT BAR B QUE TURKEY-INNA-BUN

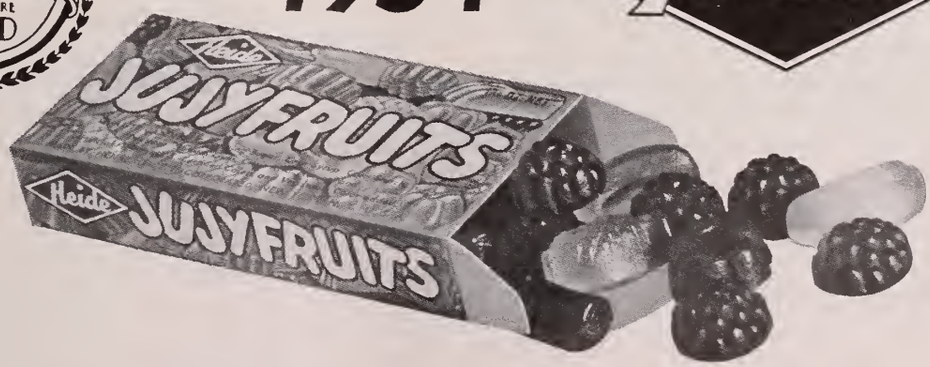
Recommended preparation consists of inserting the roll in its glassine bag and placing it in a bun warmer for a few minutes, when it is ready to serve. "Steamrollers" also may be kept in a bun warmer for a whole evening. This will not dry them out or otherwise impair the flavor.

Present distribution covers the territory east of the Mississippi from New England to Louisiana, but the firm reports that marketing is being rapidly extended.

1954 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

AGAIN IN 1954

Heide®




A THEATRE SALES CHAMPION

HENRY HEIDE, INC.

313 Hudson Street, New York 13, N. Y.

# WINNERS OF AWARD CITATIONS

FOR their reports of ideas and methods to further better refreshment merchandising at indoor or drive-in theatres, the persons listed below have been selected to date for "Citations." Thus they become eligible as contenders for the first annual "Special Merit Awards" for the twelve months ending February 1955. The winners will be announced in March.

The reports on which these Citations were based have been published in the monthly Better Refreshment Merchandising department of Motion Picture Herald. All further reports of business-building activities at theatre refreshment stands or snack bars, received up to the end of February 1955, will be considered similarly.

Theatre managers, refreshment stand employees, or concession operators, are invited to report on their ideas, plans or activities for attracting more people to the refreshment stands and promoting better business. If possible, include a photo of the stand or snack bar, or other illustrative material.

You still have time, if you act promptly, to achieve this recognition of your abilities. Address your report to Better Refreshment Merchandising Department, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

**CITATIONS FOR AWARDS:**

**Earl W. Barlow, Alma Theatre, Vancouver, B. C.**
**Elliott Brown, Odeon Theatre, Victoria, B. C.**
**Charles Butler, Star-lite Drive-In, Wauchula, Fla.**
**Marcel Desjardins, Rex Theatre, St. Jerome, Que.**
**Gerry Dillon, College Theatre, Toronto, Ont.**
**Charles Gaudino, Poli Theatre, Springfield, Mass.**
**Francis Gill, Paonia Theatre, Paonia, Colo.**
**Edwin Gross, Center Theatre, St. Thomas, Virgin Islands.**
**R. Harvey, Capitol Theatre, North Bay, Ont.**
**Robert Helm, United Artists Theatre, San Jose, Calif.**
**Harold Jenkins, Coosa Theatre, Childersburg, Ala.**
**Peter Jewett, Regal Theatre, Hounslow, England.**
**E. C. Lamoreaux, Palace Theatre, Windsor, Ont.**
**J. J. Lefave, Capitol Theatre, Windsor, Ont.**
**Myron Levy, Roxy Theatre, New York, N. Y.**
**Mrs. Ruth Lowe, Radio City Music Hall, New York, N. Y.**
**T. Murray Lynch, Paramount Theatre, Moncton, N. B.**
**Marceline Melenderas, Hardee Theatre, Wauchula, Fla.**
**Mrs. Rosella Newman, Loew's Victory Theatre, Evansville, Ind.**
**J. J. Parker, Broadway Theatre, Portland, Ore.**
**Norman Reay, Plaza Theatre, Victoria, Ont.**
**Olga Sharabura, Orpheum Theatre, Saulte Ste. Marie, Ont.**
**F. Skinner, Paramount Theatre, Halifax, N. S.**
**Ralph G. Tiede, Park Theatre, Ontario, Ont.**
**Robert Tuttle, Sky Drive-In, Adrian, Mich.**
**Dale F. Tysinger, Shea's Theatre, Ashtabula, Ohio.**
**Howard Young, Rialto Theatre, Peoria, Ill.**
**Harry Wiener, Oswego Theatre, Oswego, N. Y.**

## To Theatre and Concession Managers—

**Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports throughout the year on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.**

**Include photos of your stand and samples of any printed matter.**

**Reports considered by the editors to be of interest to readers will be published, with due credit.**

**From the published reports, selections will be made for citations. Citation-holders will qualify as finalists for the annual Special Merit Awards.**

**Remember, BRM also means Better Recognition for Managers. Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.**

## Promotion Effort Seen Need of Candy Industry

A PLAN dealing with the where and the how of selling more candy is the great need of the confections industry today, in the opinion of a majority of industry leaders who attended a one-day meeting of manufacturers in Chicago last month, sponsored by the National Confectioners Association.

Manufacturers present at the meeting stressed the urgency of such a plan. Two talks at the meeting dealt with the problem. Richard Crisp, research director of Tatham-Laird, Inc., Chicago advertising agency, described what other food fields are doing to increase sales.

Public attitude toward candy was discussed by Dr. Franklin C. Bing, Chicago consultant. Both speeches emphasized that the candy industry has not realized its potential progress during the past decade.

## New Drink Dispenser With Reserve System

A NEW multiple-drink self-refrigerated soda dispensing unit has been announced by the Superior Refrigerator Manufacturing Company, St. Louis. Catalogued as "Sodamaker," Model 300, the heavy-duty machine features a 100-gallon-per-hour Procon hydraulically balanced 100-mesh water pump, and a 100-gallon-per-hour Temprite carbonator, and is designed for continuous draw of 37° drinks through a reserve system consisting in a heavy bank of solid ice and a 40-gallon water bath. Ice water is continuously circulated by a submerged ½-h.p. hermetically sealed water pump, and water is refrigerated as it is drawn. Water capacity of the unit is 46 gallons.

The new model serves a choice of three carbonated 6-oz. beverages, or two carbonated and one still, through stainless

steel faucets. The sweet water drink faucet operates on its own water supply system independently of the carbonated water system. Six-inch tubes of stainless steel supply the syrup.

Cabinet dimensions are 47 inches high, 34 inches wide, 22 inches deep. Standard finish is white baked enamel, while the top is of Formica with stainless steel trim. The sink of stainless steel construction is 4½



inches wide, while the vinyl-cated liner is of 20-gauge galvanized steel. An on-and-off switch installed on the front leg of the cabinet turns off the water and pump.

## Two New Chocolate And Licorice Specialties

TWO VARIETIES of candy specialty items have been marketed by R. L. Albert & Son, Inc., 52 West Houston St., New York. One variety is solid




milk chocolate pretzels, packed in an illustrated cellophane package with a net weight of 3 ounces. Display boxes consist in 12 packages. This item comes 12 boxes to a carton, with a gross weight of 37 pounds. Milk chocolate pretzels are also available in coffee and orange flavors.

The other new item is Dunhills licorice. This is a half-pound package of licorice




all-sorts in a cellophane window carton, packed 12 boxes to the carton.

## Automatic Coin Unit For Making Change

A COMPACT automatic change-maker which can be placed in the area of the refreshment stand to relieve sales personnel of the burden of requests for change for vending machines has been developed by Continental Coin Devices, Inc., Cicero, Ill. The unit is available in three models—one offering two dimes and a nickel for a quarter; five nickels for a quarter; and five pennies for a nickel.

•

### NEW SWEDEN AGENTS

The Sweden Freezer Manufacturing Company, Seattle, Wash., has appointed a new dealer and servicing organization. The dealer is Richard W. Thompson, Wichita Falls, Tex., wholesaler of fountain and restaurant supplies for 35 years. The new service firm is the Don McNaughton Refrigeration Company, Sudbury, Ont.

## *Better Refreshment Merchandising* Advertiser's Index and Inquiry Coupon

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| 5 | HENRY HEIDE, INC. | 51 |


**REFERENCES FOR ADDITIONAL INQUIRY:**

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101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
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# U. S. Starts Film Study

*WASHINGTON:* The Census Bureau this week mailed out its comprehensive business questionnaire to almost every producer, distributor, exhibitor and service firm in the motion picture industry, seeking detailed information about practically every operating aspect of the motion picture business that took place in 1954.

The questionnaire goes to every industry firm except those which have no employees. The Bureau will get the information it needs about these latter operations from income tax returns. The forthcoming survey marks the first time in 15 years that the entire industry has been surveyed at the same time. A census of producers and service firms was taken in 1948, and one of distributors and exhibitors in 1949, but they have not been taken jointly since 1940.

This survey also will mark the first time that the entire industry has been surveyed by the same Census Bureau division. Previously, the producers were surveyed by the bureau's manufacturing branch, distributors by the wholesale branch and exhibitors by the service branch.

## Good Films for Coming Year, Says COMPO Ad

Extending best wishes for a Happy New Year, COMPO's advertisement in the January 1 issue of *Editor and Publisher* says the large number of fine new forthcoming films makes the wish more of a promise than a mere holiday greeting. It says the encouraging support given by the public to good pictures already released and the reduction of the Federal admission tax last April are two reasons "for this pleasant state of affairs." The ad goes on to say that "the novelty of television has worn off and people are going back to the movie theatres for their entertainment."

## Cincinnati Variety Club Elects New Officers

*CINCINNATI:* Robert C. McNabb, 20th Century-Fox branch manager, has been elected chief barker of the Cincinnati Variety Club, succeeding Edward Salzberg. Herbert Gillis was named first assistant chief barker and William Onie, dough guy. Reelected were Harry Hartman, second assistant chief barker, and Saul Greenberg, property master. Mrs. Herman H. Hunt was elected president of the club's Ladies Auxiliary.

## Elmer Pearson, 70, Dies, Was Pathe Executive

Elmer Pearson, 70, former vice-president and general manager of Pathe, died December 30 in Westport, Conn. He entered the industry as a salesman for a General Film exchange and managed the Omaha exchange prior to his association with Pathe. Other companies with which he held positions were Vitagraph, Lubin, Selig-Essannay, Universal and First National. Most recently he was associated with Bray Studios and Video Varieties. Survivors include his wife, two sisters, two brothers and a nephew.

## United Theatres Buys Big Oregon House

*SALEM, ORE.:* The Elsinor theatre, one of Oregon's pioneer theatres, seating 2,000 and built some 30 years ago by George B. Guthrie, has been purchased by the United Theatres, Inc., headed by Al and William Forman. It is reported the firm paid $175,000. United has operated the property since June, 1951, when a lease was purchased from Warner Brothers. United Theatres is also owner and operator of the Grand and Capitol theatres in Salem, and also operates two drive-ins, one north and the other south of Salem.

EQUIPMENT · ARCHITECTURE · MAINTENANCE

MOTION PICTURE HERALD

# Better Theatres

## On Being a Good Host

PAGE 12



**Progress Achieved and Ahead in the New Techniques**

JANUARY 1955

# Broadway's Longest Runs




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**. . . playing the Radio City Music Hall since its opening.** Over 168 million people have seen and comfortably walked on its superb installation. Like Radio City Music Hall, your theatre, too, can have a specially designed carpet. Or choose from such outstanding designs as these below. For full details see your Certified Gulistan Dealer. Or write Contract Division A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York 16, N. Y.

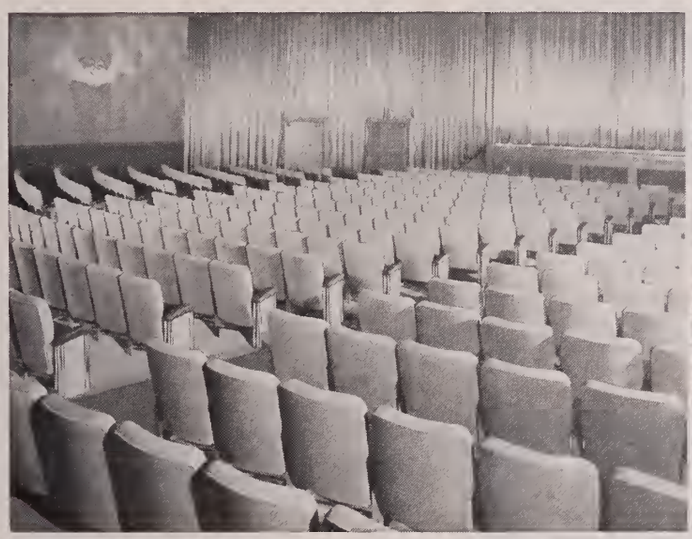


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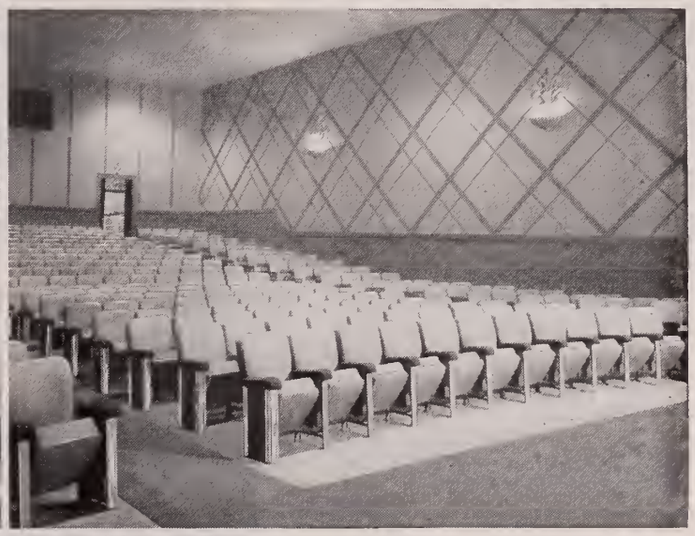
# Luxurious Heywood Seating Comfort Makes Both These Theatres S. R. O.




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*Interior of Playhouse Theatre*



*Interior of Cinema Theatre*

When Schwaber Theatres of Baltimore decided to convert their Playhouse Theatre from a conventional-type theatre into an intimate art theatre, their aim was to halt a decline in patronage by showing better films in the *most luxuriously comfortable surroundings possible.*

The project proved so successful that recently they converted another one of their Theatres, the Cinema, along the same lines. From the start, these theatres have enjoyed "Standing Room Only" patronage, at higher admission prices than formerly asked.

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***Research, Distribution and Service for the Motion Picture Industry***

# About People of the Theatre

## AND OF BUSINESSES SERVING THEM

*Richard N. Greenwood,* president of the Heywood-Wakefield Company, prominent manufacturers of theatre seating, last month completed a quarter of a century as the head of that 129-year-old firm. A great-great grandson of Levi Heywood, one of five brothers who started the company in the manufacture of furniture at Gardner, Mass., Mr. Greenwood succeeded his father, the late Levi H. Greenwood, in the presidency. His father was at one time president of the Massachusetts Senate. Gardner has remained the headquarters city of the company, but the company has a manufacturing plant also at Menominee, Mich.



A year-round drive-in theatre is to be built in South Norfolk, Va. by the Peninsula Amusement Corporation. It is expected to cost $250,000 and have a capacity of 700 cars. Opening is scheduled for early spring. It will be planned for increase in capacity to 1000 cars should business warrant it. In addition, a 200 seat auditorium, with air-conditioning, will be constructed.

*Alan V. Iselin,* owner of the Auto-Vision Drive-In, Greenbush, N. Y., has announced plans for refurbishing to be completed by next spring. A new 120 feet wide screen will be installed. Other improvements will include a new projection booth, a cafeteria style refreshment stand, and paved entrance road and ramps. Architect for the remodeling is *Leon Einhorn.*

*Mrs. Mary K. Jarvis,* operator of the Delmar theatre, Delmar, N. Y., since the death of her husband in 1948, is celebrating the 25th anniversary of the theatre with a redecorating project. Mrs. Jarvis' son, Joseph, Jr., former partner in the Rustic drive-in at West Sand Lake, N. Y., is now an Air Force officer stationed in Dayton, Ohio.

Employees of the product manufacturing and service divisions of RCA have been inducted into the RCA Victor 25-Year club. The new members, numbering 265, were presented with gold watches at banquet ceremonies held in Camden and Harrison, N. J., Lancaster, Pa., Indianapolis, Cincinnati, Los Angeles and Detroit. The largest group of new members, totalling 166, were honored at a luncheon held in Philadelphia, at which *Theodore A. Smith,* vice-president and general manager of the RCA Engineering Products division, was the principal speaker. *D. F. Smith,* vice-president in charge of product engineering, presented the watches to the veteran employees.

*Carl Baird* has been appointed manager of the Scenic theatre, Rochester, N. H., for Interstate. He replaced *Carmen Urcuioli,* who has left the industry for other fields.

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# there is only **O**ne anamorphic...

# the HILUX-VAL

# **V**ariable anamorphic lens

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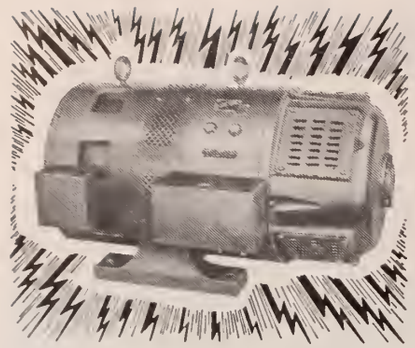
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SCREENS • PROJECTION LENSES


*William Clark,* attorney, now operates the Town Hall theatre in Edwards, N. Y. The former lessees, *Mr. and Mrs. James Edwards,* are now running the Oak theatre, Oakville, Conn.

*Donald Howell,* son of the president of Capital City Supply Company, Atlanta, Ga., has been named a sales representative for the company.

*Joe Kennedy,* operator of the Key theatre, Meredith, N. H., reports reopening of the Park theatre at Nashua.

*Doby H. Stout,* of Cairo, Ill., has started construction of a 300-car drive-in near Fulton, Ky., with completion scheduled for early spring.

*Leonard Miller* has taken over the Mahoning theatre in Youngstown, Ohio, from *James Gillett.*

Two new drive-ins are being built in Michigan, to be completed for opening in the spring. *The Ashman brothers* are building one in Saginaw and the Philips drive-in is under way in Jackson.

*John Hatcher* has taken over the peration of the El Rancho theatre in Moor Park, Cal., from *Sherwood Lowe.*

*J. N. Cullin Jr.,* former projectionist at Luciann theatre, Memphis, Tenn., has joined Monarch Theatre Supply as a salesman.

Two new drive-ins are scheduled for Red Cloud, Neb., a town of 1,500 persons. *Marvin Jones,* owner of the State theatre, plans to start construction soon north of the town. *Clive Bogardus* has bought property on the south of town for a drive-in with soda fountain and curb service.

*Charles Greenlee,* owner of the Silver Hill theatre at Oshkosh, Neb., has been chosen president of the local Chamber of Commerce.

*Marc Cummins,* Cincinnati drive-in theatre operator, reports opening of his new outdoor theatre, which is equipped for year-round operation.

*Mr. and Mrs. J. E. Montgomery* have taken over the management of the Eldon theatre at Eldon, Ia. A feature of the new management will be "family nights" on Tuesdays and Wednesdays, when all members of a single family will be admitted for a total of 75 cents.

*Jack Leitao,* East Hartford, Conn., businessman, plans immediate construction of a drive-in at suburban Glastonbury. It will have a capacity of 503 automobiles and a screen measuring 90 feet wide and 40 feet high.

*Michael Masselli,* formerly manager of the Plainfield theatre, Plainfield, Conn., has taken over operation of the Baltic theatre, Baltic, Conn., which is owned by *Ed Lord* of Norwich.

*Thomas D. Grace* of the Eastwood theatre, East Hartford, Conn., has been elected a director of the East Hartford Chamber of Commerce.

*Richard Smithers* has purchased and reopened the Hyde Park theatre in Memphis, which had been closed for some time.

*S. E. McDaniel* has acquired operation of the Warrington drive-in, Warrington, Fla., formerly operated by *Mrs. Olivia Stuart.*

***PROJECTIONISTS take their booth problems home with them in various ways. Below is how technical changes of recent months came to affect Jerry Conboy, veteran projectionist of Loew's Poli Majestic theatre in Bridgeport, Conn.***

**BUTTONS**

Dear Boss: I'm mighty thankful
For all this brand new gear,
Especially for the buttons
That have been installed up here.

There are buttons to the left of me
And buttons to the right;
And when e're I push the wrong one,
It gives me Button fright!

Buttons for the CinemaScope,
And buttons for the sound.
Buttons for Perspecta,
And buttons for 'surround'.

Buttons for the stage hands
When we are set to go.
Buttons for the house lights
To dim the glare and glow.

Buttons for the Selsyns
In cable covered wires.
Buttons for Exciters,
Horns and amplifiers.

Buttons for the arc lamps
To light the big wide screen
Buttons for the cooling fans
And one for each machine.

Yes, Dear Boss, I'm thankful
But at times I really fear
If I should lose my buttons
We would have no show up here!

*Locke Bolen* has closed the Grovehill, Grovehill, Ala., temporarily for extensive remodeling and installation of equipment for wide-screen projection.

*J. J. Warren* has purchased the Fern, Woodville, Miss., from *A. L. Randall* and renamed it the Fair.

*Maury Schwartz* is remodeling his Rio theatre in San Francisco, installing a new front and box-office.

*Mrs. Paul Montgomery,* owner of the Horstman theatre, Chaffee, Mo., has announced plans for a drive-in near Chaffee.

*Verna Chaffee* has taken over operation of the Roxy at Hinckley, Minn., from *Henry Gangelhoff.*

*Dale Hellwege,* manager of the Dunkin theatre, Cushing, Okla., reports that a complete modernization project is underway, to be completed by February 1, at a cost in excess of $50,000. The house was built in 1923 by the late Hiram Durkin.

*J. O. Flemm* has reopened the long-closed Norka theatre in Akron, Ohio. He formerly operated the Tivoli in Akron, now closed.

A new manager, *Clyde Hawkins,* has been named for the Bradley theatre, Columbus, Ga. He replaces *Otis Smith,* who has been named manager of the Columbus drive-in.

# GOOD PROJECTION

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National's Reflect-O-Heat unit permits the great increase in volume of light at the mammoth new screens, without a corresponding increase in heat at the aperture.

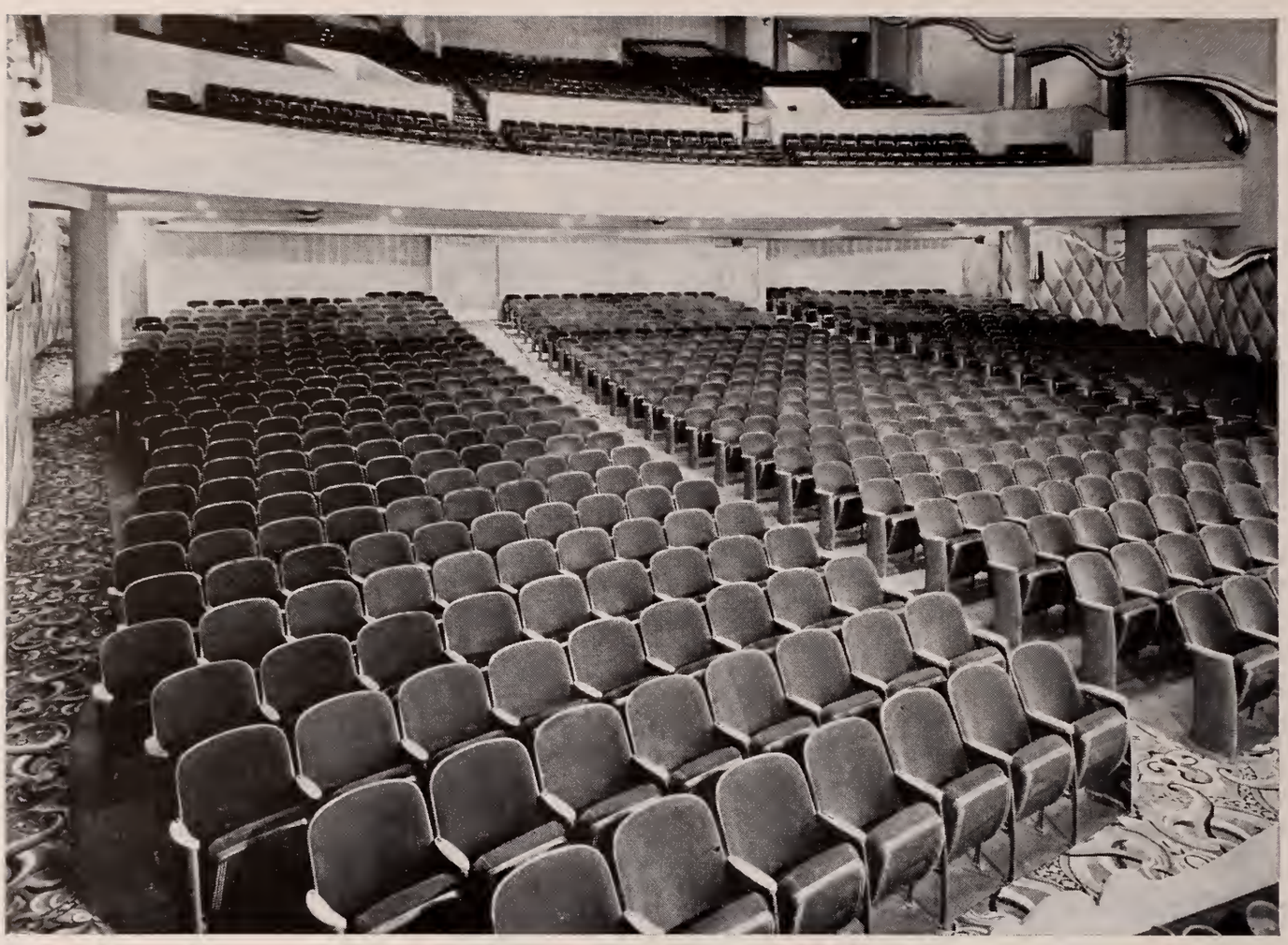
The Automatic Crater Positioning Control System insures that both carbons are so fed as to maintain a correct arc gap length and to keep the position of the positive crater at the exact focal point of the reflector. Thus, throughout the presentation, the screen light is always of the same color, without variations from white to either blue or brown. The projectionist is accordingly freed from the necessity of constantly supervising the arc so that he can devote himself to the care of other technical features of projection which are not on an automatic basis and which require continual attention.

The arc is stabilized by a stream of air which maintains a prescribed system of ventilation of the area surrounding the arc. This air jet prevents the hot tail flame of the arc from reaching the reflector, supplies enough oxygen so that no black soot is produced, and keeps white soot from collecting on the reflector in such quantity as to absorb heat which would cause breakage.

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# Better Theatres

for JANUARY 1955

GEORGE SCHUTZ, Editor

## Big Picture Size At the Drive-In

This, the third year of the "new techniques," will doubtless see the establishment of wide-screen as a regular form of presentation. Standards by which it is achieved may come later. Decision has been made, however, concerning the format, and it remains only for the theatres yet without the means of using it to make the necessary screen and projection installations.

In this remainder of operations are included drive-ins. The outdoor field has joined in the transition, but only to the extent of about 10% of its told number of theatres. That percentage will increase many times from now to summer.

Among installations already made may be noted quite a few which could be called overly ambitious. One may reasonably ask whether drive-ins screens much over 100 feet wide, even for anamorphic projection, do not represent a decision of showmanship rather than of technical facts.

The Walter Reade circuit, one of the leading operators in the East, with many indoor and outdoor situations in New Jersey and New York, has begun enlarging the screens of its drive-ins with advised restraint. Typical of the installations are those made recently at two of them, the Atlantic and Eatontown.

For CinemaScope productions, the picture size is 96 x 42 feet, and for cropped aperture projection, 63 x 43 feet. The screens at these drive-ins are Transite sheets painted with a yacht type white flat paint, put on in three coats. The picture is lighted by Ashcraft Super-High lamps with 11mm positive trim burned at 130 amperes.

Wilfred P. Smith, who extended the screen of his Garden Auto-Torium at Ledgewood, N. J., last summer, recently widened it further. His CinemaScope pictures are now 90 feet wide, the others around 70. These dimensions, he advises, were determined after considerable experimentation with the relative values of size and pictorial quality.

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*BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.*

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## Waterproofing for Cones

A communication from Lee Guthrie, operator of a number of theatres in Oklahoma and Texas, with headquarters in Wheeler, Tex., offers advice to drive-in operators whose speakers have developed squawks and sputters as a result of moisture which has penetrated into the cone. He has found a mixture which he says has cured about 90% of his trouble—the remaining speakers have required new cones.

The mixture is a liquid consisting of red furniture polish, 32 oz.; Diesel fuel, 32 oz.; ethyl gasoline, 32 oz.; olive oil, 4 oz.; castor oil, 4 oz.; boiled linseed oil, 4 oz.; mineral oil, 10 oz.; hydraulic brake fluid, 10 oz. That makes a gallon, and the cost, he says, is about $1.50.

The liquid is poured into the open side of the speaker housing, and the speaker is turned this way and that to make sure the mixture saturates the cone. Then the speaker is returned to its post to dry out, which takes a couple of hours.

—G. S.

# A Stage Theatre Rebuilt for the New Screen Play

**National Theatres' Fox theatre in downtown Portland, Ore., as it has been constructed from the Mayfair with a lavish interior scheme of modern ornamentation.**




With the exterior of the building stuccoed, the decorative treatment of the Fox begins in the front signs and marquee. Scrolls and arabesques are repeated in various formations from entrance area (see vestibule at right) through the auditorium and even ornament the facing of the refreshment stand (below). Vestibule ceiling is continuous with the marquee soffit, with decoration on concrete-plaster.





IN THE FOX, a reconstructed stage theatre, Portland, Ore., has substantially a new playhouse devoted to motion pictures. The former Mayfair theatre on Portland's Broadway was remodeled practically to the four walls, with both front and interior comprehensively revised to create a 1500-seat theatre for full exploitation of wide-screen technique in an environment of fanciful decor and luxurious appointments.

The Fox is a unit of the Evergreen Theatres Division of National Theatres and was constructed under the supervision of R. H. McCullough, manager maintenance, from plans by Carl Moeller, National Theatres designer. Provisions for the new techniques include four-channel stereophonic sound and wiring anticipates large-screen television in color.

The screen is a "Miracle Mirror" 56 x 24 feet, located 20 feet from the first row, 90 feet from the last row of main floor

The decorative treatment of the 1500-seat auditorium (right) of the Fox is carried out in staff modeling on vermiculite plaster.





On a mezzanine level reached from the foyer is a spacious main lounge (below), off which are the toilet facilities, including a women's lounge (above). The main lounge has walls of plaster treated with asbestos in a manner to give it a natural granite-like finish.



seating, and 150 feet from the last row of the balcony. Consisting in American Bodiform chairs with padded backs, seating is in a three-bank-four-aisle plan without stagger and with rows spaced 36 inches.

The brick exterior of the building has been refinished in tinted stucco, with the former facade restyled by introduction of a corrugated panel across the middle, and a smooth panel below flanking the marquee and entrance area. The fanciful scheme of scrolls running through the ornamentation of the interior, begins in the marquee and a vertical name sign, where letters and decorative forms are outlined in neon. The marquee is further integrated into the general scheme through continuation of the soffit as the ceiling of an open vestibule. This ceiling is concrete-plaster bearing a scroll formation in gold and silver leaf with flush-set hi-hat lighting fixtures.

Similar formations are repeated in the rubber mat that covers the vestibule floor, and they are found also in the box-office with its aluminum base and plaster cap. The box-office, centered at the sidewalk, is equipped for two-window service. Walls of the vestibule are finished in brown Scaggiolo (marble-like plaster).

Entrance doors are Pittsburgh Herculite glass in aluminum frames and lead directly into a carpeted foyer, with a refreshment stand directly opposite. The foyer has walls of Zonolite (vermiculite plaster), and these carry scroll ornamentation in aluminum and gold leaf. The foyer ceiling is acoustic plaster. Illumination in this area also is by hi-hat fixtures, plus adjustable spotlights to accent the refreshment stand, the back bar of which is surmounted by mirrors interrupted only by a supplementary merchandise display rack. The display cases of the refreshment counter are framed by facing material richly ornamented in arabesque forms that blend with ornamentation elsewhere, and the carpeting here as throughout the theatre is in a bold scroll and arabesque pattern.

Stairs to the balcony lead first to a mezzanine level, and on this floor is located a main lounge with men's and women's rooms off it. The general lounge has walls of plaster treated with asbestos, giving it a granite-like finish. Furniture is modern with upholstering in green and red. The room is lighted by hi-hat fixtures plus globes centered in aspirating type air diffusers (the Fox is fully air-conditioned.) The women's facilities include a luxuriously appointed cosmetic room having mirrors along one wall, set into a pylon and cornice structure supporting a cosmetic shelf, which is lighted by hi-hat fixtures set into the soffit of the cornice.

The auditorium presents an enlargement of the scheme of scroll decoration, with ornamentation carried out in staff modeling vermiculite walls and ceiling in natural color, mingled with drapery at the screen end, and even extending across the face of the platform (with a projected edge concealing footlights), to form a fancifully decorative frame for the performance. This relief embellishment is accented in gold leaf. Drapes and curtains are red, peach and gold, and seating is upholstered in red velour.

Projection lighting is by National Excelite lamps with 10mm positive trim operated at 100 amperes. Arc supply is by a Hertner motor-generator. Projectors are Simplex X-L, which are equipped with Bausch & Lomb anamorphic attachments for CinemaScope. The sound system consists in four-channel Ampex amplification, Ampex magnetic heads, Simplex optical heads, and Altec Lansing horn systems.

# On Being a Good Host

## An editorial submitting Good Housekeeping and Good Manners as helpers of the New Techniques



THE motion picture performance has taken on a "new look" in thousands of theatres. Before long every theatre will be displaying this indication of progress. It is, of course, more than an appearance. But a new aspect the "wide screen" does present, in shape and size and the public has become aware of it as a sign of a new vigor in the motion picture industry.

Only two years ago the public was inclined to accept what some people said, that home television was supplanting the screen theatre. Most people didn't bother to analyze developments; they didn't have the time for it, nor the interest in it, much less the necessary knowledge of the arts involved in the situation. Since television is, after all, motion pictures, the idea that it made theatres unnecessary seemed sensible enough on the surface. And this they could see with their own eyes:

The motion picture industry itself seemed to be admitting that public exhibition of films was on the way out! The only place the public had contact with the industry was through its theatres. And people could see theatres run down, shabby, old-fashioned, operating with reduced, untrained staffs whose lack of sharpness and courtesy indicated that management had lost interest; theatres worn out in structure, decor and furnishings, and theatres just plain dirty.

They saw this in the big city showplaces and in the little playhouses of the neighborhood and the home town. Where once there had been the good manners of an alert, solicitous management, the sparkle of good housekeeping, there was instead a hang-dog indifference, and dinginess. Operators of theatres had ceased to be good hosts!

Not all operations reached the same low level. Here and there was maintained a pretense. By and large, however, the business was displaying its worries to the public, in theatres gone or going to pot.

Faith in the future of the theatre has been restored. Further investment in it is warranted. If the art is allowed its natural course of progress, it doubtless will produce an income capable of supporting the long-term program of modernization which is a need of the industry almost as critical as that of technical renovation.

Structural changes in existing theatres, the building of theatres better designed to exploit the new screen performance, cost a great deal of money. Broad and basic modernization of the exhibition plant must take years. Playing the role of good host to the public, however, does not require complete physical overhauling. Mostly it requires spirited adherence to the principles of good management, the cost of which is little enough in either money or time.

What needs to be installed is freshness, neatness, courtesy. What these take is well known throughout the business. But just as exploitation suffered when the industry had a "captive audience" during the war, alert maintenance, conscientious housekeeping and good manners got corrupted pretty generally by the feeling of hopelessness that set in after the war.

During the past year or two exhibition has been concentrating on technical changes. These will continue to demand much from the energies of the business. They have attained a certain definiteness with respect to the future, however—wide-screen technique is established. And we have got used to the idea of technical growth. It is reasonable to urge that this be the year in which lively, interested attention is trained on those basic functions of the good host—good housekeeping and good manners.

SHABBINESS itself is often an unnecessary consequence of haphazard housekeeping. A theatre is a relatively complex institution physically. It is an architectural structure, it has interior surfaces of decorative value, it has furnishings, public toilet facilities, a variety of lighting installations, arrangements and facilities specifically for public safety, equipment relating to public health and comfort—a considerable array of such things before we even get to the heart of the establishment, the devices which provide the show. Together, these things themselves represent a great deal of money, and in function they add up to

what helps to make the money; but indifference to them merely as property can lose more money in the long run than many a box-office can take in.

More than one theatre, more than a single assignment of management, has been put down as a roaring success when, at the ultimate accounting, it was a failure. The books never showed how the property was being exhausted.

Good housekeeping, of course, cannot avoid the charge of replacement altogether. That is obvious, yet theatre accounting for the most part ignores it. Let unprosperous times strike the operation and there is no money, except through special financing, to put back what use has taken out.

A need for replacement due to technical progress, change in style, and so on, also seems to come as a surprise. Instead, those developments are inevitable eventualities that actually exist as a charge against the operation, regardless of the absence of any figures on them in the system of accounts.

The exhibition plant, at any rate in the United States, was becoming worn out before the war stopped measures that might have been taken for their physical improvement; and very little has been done since the war, for within two years of its end the motion picture industry was entering its doldrums. Thus, except for the changes compelled in projection and sound during the past year or two, the exhibition plant has remained substantially in its original state for something like a generation. And this has been the generation phenomenally marked by change in the commonest experiences of daily life.

Renovation to get rid of flagrant shabbiness is therefore little enough to be undertaken now, without further postponement. Seating, carpeting, lighting, laughably outmoded interior finishes, etc., etc., are areas commanding immediate modernization. Fronts and lobbies have suffered less neglect than the interior, but go down the streets of almost any city or town and usually the majority of commercial establishments make any nearby theatre look like a vestige of another time and culture.

THE worst shabbiness usually yields acceptably to a bit of touch up here and there, and the most outmoded theatre can be kept presentable—genteel, as it were—by consistent, well organized housekeeping. The functions of showmanship are pleasanter tasks, no doubt, but they are no more important than those of maintenance and housekeeping. If motion picture exhibition were really show business, emphasis on showmanship to the exclusion of everything else would be justified. But a motion picture theatre is a recreational service—it operates every day regardless of available entertainment material, it is there if and when people need it, like a drug store. That puts emphasis on proprietorship, rather than on some kind of loud-mouthed hit-and-run salesmanship, carnival style.

The chores of theatre housekeeping are important enough to merit an effort to acquire knowledge of how best to do them. It isn't to be expected that men and women hired to mop up are going to be trained to do them efficiently. They need instruction and supervision from management. For that management must know more than they do—how to handle a broom, how to dust without injuring surfaces, how to clean various kinds of materials so that they will be given longer rather than shorter life, what it takes to keep toilet facilities comparable to those of a respectable home instead of like those of a railroad station.

These matters and the innumerable others like them have just as much bearing on the over-all success of a theatre operation as most of the things management usually can do to promote an attraction, at any rate in a manner meaning the difference between box-office failure and success.

In earlier days of the business, as it was hoisting itself out of its nickelodeon origin, serious attention was given to the technique of theatre housekeeping. It was in the curricula of circuit "schools of management." It hasn't become less important, certainly. There are rather good reasons for regarding it as more important than ever. For one, costs and distribution of the recreational dollar do not permit of any waste—the difference between red and black on the books is a matter of a very few percentage points of gross. Another reason lies in the greater choice the public has for use of its leisure hours. To be in there competing strongly for their share, theatres must be fresh-looking, spic-and-span, comfortable.

The materials and equipment to use for theatre housekeeping are constantly subjects of articles in the trade press, and there are any number of books and pamphlets of similar information. Instructive booklets have been issued by manufacturers of cleaning supplies and equipment and are free.

During much of 1954 the current series on theatre management by Curtis Mees in Better Theatres was devoted to maintenance and housekeeping. Remarks by Mr. Mees in one of them bear directly on our theme here:

"We are hearing a great deal at this time about the run-down condition of many of our country's theatres, a condition which derived in large part from the war era when both equipment and labor to use them were in scarce supply. Unfortunately, since then some theatre operators have either been unable, or unwilling, to make the neoessary changes to bring their theatres back up to a standard the public has been trained to expect. Our janitorial policies can in large measure serve to alleviate this condition, if the proper attempt is made to follow through and the objective is fixed in the minds of the cleaning staff.

"Remember the attitude you naturally feel towards the poor guy who may panhandle you on the street? No matter how down and out he may be, if he wears a clean shirt and has made every effort to brighten up his appearance and to wear a broad smile, you are inclined to forgive him the threadbare suit, unravelled collar and worn-out shoes. You reach down and help him. But if he is dirty and unkempt, along with wearing worn-out clothing, you try to steer clear of him.

"If your operation, then, is unable for financial reasons to afford complete refurbishing and painting, the least you can do is to keep it clean, with the hope your public will understand and continue to support you until you can make improvements.

COURTESY is the other mark of the good host. "Service with a smile" is too often a slogan instead of a practice. Anyway, as important as a smile is in dealing with the public, it is not a substitute for a genuine desire to be of service. The public isn't asking for vacant grins. It wants—and it is pretty apt to demand these days—real interest in their patronage.

Like the methods and equipment of economical maintenance and good housekeeping, the proper deportment and duties of a theatre staff have been discussed at length and in detail, repeatedly, in the trade press and elsewhere, including manuals issued by circuits to their personnel. Yet not so long ago a checking service which had made an analysis of hundreds of operations reported to the writer that lack of courtesy, often mixed with flagrant discourtesy, was a common finding.

There is a price on these virtues of the good host. Good housekeeping and good manners require a certain kind of know-how, and they take alert, interested supervision. But the business can afford that price. And it will buy more today.

# Toledo Drive-In for Year-Around




The Miracle Mile entrance drive (above) adjoins the screen tower (below) which is curved structure entirely of steel, providing a screen 120 feet wide and 60 feet high. Wind resistance of the tower is rated at 125 miles per hour.



IN NOVEMBER, four miles from Toledo, Ohio, the Miracle Mile drive-in was opened for business as one of the growing number of outdoor theatres in northern states operating the year around. The Miracle Mile gets its name from the stretch of highway on which it is located, occupying a 22-acre plot with ramps accommodating 1,500 cars.

In the spring the capacity will be increased to 1,870 cars. Already a highly traveled artery, the highway is expected to be made an expressway of six or eight lanes in the near future. Almost directly across the road from the theatre a twenty-million-dollar shopping center is now under construction.

The Miracle Mile is owned by the Glass Mile Drive-In Theatre, Inc., and managed by the Theatre Operating Company, both of Toledo. The operating firm is owned by Al Boudouris, head of Eprad, Toledo manufacturers of in-car speakers and other drive-in equipment. Mr. Boudouris, who operates five other drive-ins in Ohio, was engineer for the installation of projection, sound and field equipment at the Miracle Mile. The theatre was constructed and equipped ready for opening only a little over fourteen weeks after ground was broken, despite 21 days of rain.

The layout employs a double-ramp system, which was adopted to provide for shortest possible viewing distances with the desired capacity. The entrance drive, passing the outside of the screen tower and under an arch formed by the name sign and attraction board structure, divides into six lanes at the ticket booths, and there are twelve exit lanes from the ramp area.

## SCREEN 120 FEET WIDE

The screen tower is a curved structure consisting in six steel frames set in nine concrete bases; it is of "pint-type" construction with pipes of 10-inch diameter set in the bases. The structure is rated to withstand winds up to 125 miles per hour. Located 425 feet from the projection booth, the screen is 120 feet wide and 60 feet high.

Projection equipment includes Century water-cooled mechanisms, Strong Super-135 lamps supplied by Strong-135 selenium rectifiers, Kollmorgen objective lenses of 4-inch barrel, and Bausch & Lomb large-diameter anamorphic attachments.

In-car speakers are Eprad three-unit stereophonic reproducers, and the amplification system consists in Century units with the rack modified for the three-unit speaker installation. The sound installation

(*Continued on page* 15)

# Operation

**One of the nation's largest outdoor theatres, the Miracle Mile has been opened for this winter season on an all-year basis, equipped with in-car heaters and snow removal apparatus.**

(*Continued from page* 14)

is rated to provide for 1,800 watts of undistorted audio power.

The main utility building is approximately 90 feet square and houses a refreshment stand arranged for cafeteria service, with four cashiers. Service equipment is stainless steel throughout. Operated by the Berlo Vending Company, the installation is sized to handle over 3,800 persons per hour. Restrooms in the building have tile walls and terrazzo floors.

For cold weather operation, the Miracle Mile is equipped with Arvin in-car heaters. The operators have installed highway-type maintenance equipment for snow removal.

The sign and attraction advertising unit is 57 feet long and 38 feet high. The structure mounts Wagner attraction letters using 10- and 17-inch letters.

Promotion of the Miracle Mile prior to opening included the mailing of a specially prepared comic book to 60,000 homes; a saturation campaign on radio and television; bus cards, bumper strips, downtown window displays of the equipment being used. Various hand-outs, and a Santa Claus ("arriving early so he wouldn't miss the grand opening") working the downtown streets. Full page newspaper ads were also utilized.



At the entrance, the drive divides into six lanes for ticket sale.



The refreshment stand (above) is housed in a general utility building (in background of ramp view below) which includes the projection booth. Refreshment service is cafeteria style with four cashiers.



Projection room of the Miracle Mile. Projectors are Century with water-cooled film trap, lamps Strong-135 supplied by Strong-135 selenium rectifiers. Projection ports are 425 feet from the screen.



# The Drive-in . .



★ A regular department devoted to the design, equipment and operation of outdoor theatres

# Making More People Aware of the Theatre's Greater Values

By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.

LET'S FACE IT—this is the year when they begin to separate the pros from the amateurs. The progress made in the last half of 1954, with better product and increased attendance, was an indication from every exhibitor that the industry is equal to its problems. There is no more potent shot in the arm for an exhibitor than to hear his patrons say, "Your pictures are vastly improved and I am getting sick of TV." If we muff that signal from the ticket buying public we will have become so sick in our own field of endeavor, that we may well never recover.



## TALKS BEFORE CIVIC GROUPS

In our small but, to us, important operation, in a community of 6,000 people, we set out last October on a campaign of "personal appearance" engagements. I have spent much of my time speaking before women's clubs, high school assemblies, Kiwanis, Lions and Rotary clubs, and various smaller groups, as part of what you might call a selling binge. And this intensified effort is to continue all through 1955.

The idea is very much in line with Metro's co-operative campaign announced just recently in the trade press. I can speak from experience when I urge exhibitors, large and small, to latch on to Mr. Metro's plan to bring people into our theatres to see what certainly is the finest entertainment in the world. I have pounded away in my speeches on the value of our theatres to the community, on the tremendous stories now on the screen, and the advanced techniques of picture and sound, completely avoiding the mention of stars and Hollywood. Emphasis was placed on the medium and its local theatre.

## BOOKS OF TICKETS FOR YEAR

Some of these talks were followed by open discussion, further indication that the American public is vitally interested in our theatres. The question asked most frequently was, "Why are the admission prices getting so high?" Now it is true that it can be pointed out that motion pictures are still the most reasonably priced entertainment to be found. The question would arise, however, if lower prices would not result in more people going to the movies more times.

I gave this days of study. Having come from clubs and other groups, it certainly was deserving of important attention. We were selling the idea that the theatre is indeed a deserving and rewarding enterprise in the community. How to make its entertainment available many more times during the year to substantially all of the people? After several weeks I came up with this plan and put it into effect on Thanksgiving Day:

1. *Special gift tickets were printed.*

2. *These special gift tickets are sold in lots of ten for $5 (our regular price is 70c).*

I did not use any newspaper campaign, either in or outside our own community, because as I was moving with extreme caution until the whole idea could prove itself as a practical policy, actually increasing attendance and the gross per week. The only time we used any newspaper copy was four days before Christmas, when I changed the title to Christmas Gift Tickets. Otherwise, the only advertising was on the screen and the marquee. Here is the trailer used since Thanksgiving:

*Special Gift Ticket Announcement . . . Attention! Friends, Employers, Merchants, and Business Personnel Managers . . . The*




Gift ticket campaign copy on the marquee of the Denville theatre, which I also operate. The tickets are good for admission to either the Garden Auto-Torium drive-in or the indoor house in Denville, N. J.

# ASHCRAFT

## SUPER POWER




### NOW OPERATING IN THE LARGEST THEATRES USING GIANT SCREENS

### 70-128 FEET WIDE*

Recent tests have definitely proved that the Ashcraft Super-Power at currents of 95 to 105 amperes produces far more light and of a better quality than other lamps using from 135 to 180 amperes—(the complete Super-Power range is 85 to 135 amperes).

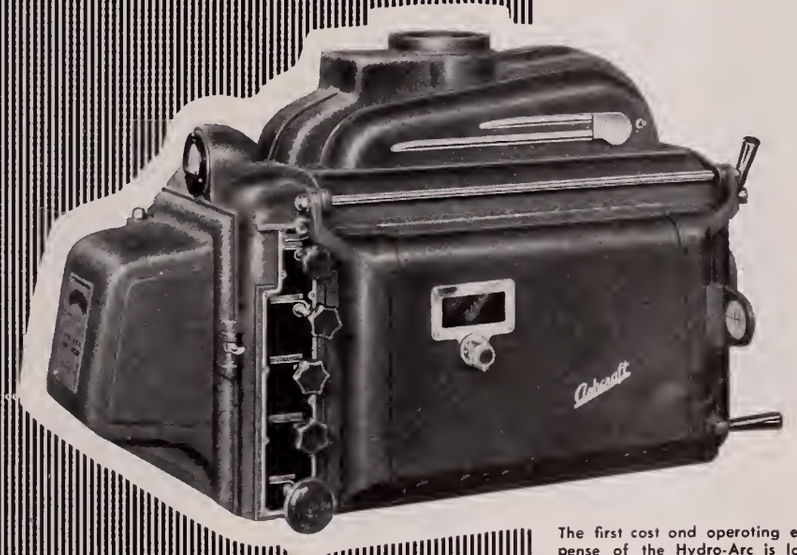
There is no film buckle with the Super-Power—equipped with the Ashcroft Air-Cooled Heat Deflector.

The Super-Pawer is especially engineered and constructed to meet the present-day requirements of the largest and widest screens or for large screen 3-D—whether for Indoor or Drive-In projection.

The Super-Power is in daily operation in indoor theatres projecting 70 ft. pictures.

Drive-In theatres, with 128 ft. screens, are in year around operation using the Super-Power.

## ASHCRAFT HYDRO-ARC© 75-85 AMPS




### PRODUCES MORE LIGHT THAN NEEDED FOR 30-45 FOOT WIDE SCREENS USED IN SMALLER THEATRES

The Ashcraft Hydro-Arc is of the same high quality and efficiency as the Super-Power, yet is specifically designed for those theatres not adaptable to enormously large screens.

The Hydro-Arc supplants and is far more powerful than the outmoded Suprex type lamp which used short copper coated carbons. Suprex is not adaptable to present-day wide screen projection standards yet costs more to operate than the powerful Hydro-Arc.

The Ashcraft Hydro-Arc uses 9 m/m x 20" uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20" carbon costs substantially the same as the Suprex 14" copper-coated carbon yet burns more than twice as long.

A genuine Bausch & Lomb High-Speed Reflector assures maximum light efficiency.

The first cost and operating expense of the Hydro-Arc is low and well within the reach of exhibitors who demand high-powered, economical projection.

Hydro-Arcs are ideal for large screen 3-D (long burning over one hour) or for Drive-In theatre screens up to 50 ft. wide.

**Distributed U.S.A.: Through Independent Theatre Supply Dealers • Foreign: Westrex Corp. • Canada: Dominion Sound Equipments, Ltd**

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**36-32 THIRTY-EIGHTH STREET • LONG ISLAND CITY 1, N. Y.**

# CASH IN NOW!



## BRING IN MORE PATRONS WITH BRIGHTER, CLEARER PICTURES

Use
Bausch & Lomb
Super Cinephor
Projection Lenses




Clearest, brightest, truest-to-life screen image means more paid admissions—audiences eager to come back again—and it all begins with the Bausch & Lomb lens on your projector.

- Advance lens design—full, uniform light; no blur, no fading at edges.
- All-B&L manufacture, from special-formula "white" glass (for truer color, richer contrast) to finished lens.
- Matched for finest rendition of movies filmed with Academy-Award-winning B&L Baltar Lenses.
- Anti-reflection Balcote—delivers maximum light to screen, resulting in crisper, brighter pictures.
- Complete line for all projectors—for 2-D, VistaVision, CinemaScope.

*Enjoy full profit from CinemaScope shown in its full appeal! Use only B&L cylindrical anamorphic attachments, created specially for CinemaScope—first in sales, first in comparison tests.*

WRITE FOR LITERATURE

For your free copy of Catalog E-123, write Bausch & Lomb Optical Co., 67937 St. Paul St., Rochester 2, New York.

BAUSCH & LOMB
SINCE 1853

America's only complete optical source... from glass to finished product


*Management is offering a minimum of 10 Gift Tickets for the price of only $5. . . . These tickets can be presented to your family, neighbors, customers, and employees as Gifts. . . . And are Good for Any One Performance at any time to the Denville Theatre or the Garden Auto-Torium Drive-In Theatre during the year. . . . The same amount of admissions at our regular price would be $7. . . . You save $2. . . . This big money saving goodwill program is in grateful appreciation of your sincere patronage. . . . Gift Tickets are now available at the box-office. . . . Give them as presents or use them yourself for a Happy Time All Year Round.*

### SALE OF GIFT TICKETS

Now to say that our sales developed into an avalanche would be most misleading. We all know the sales resistance of the average American, so much so that we often hear a person looking over the advertising display on the fronts of our theatres and comment, "Aw, that's no good." That statement tears the heart out of a theatre manager, yet the very person who makes it is often of the kind we must corral to make the difference between a fair attendance and a really profitable one.

Another factor is that many people are suspicious of a *deal*. As we move into a sales campaign, the customer moves with equal deliberation. That is proved each year when the automobile companies introduce their new models. They want to see how John made out on *his* deal.

Nevertheless, our sale of the special gift tickets is healthy; it is steady and it is increasing. John, who now has a set, is using them, with no strings attached. He is telling Joe what a wonderful saving it is. John is now going to the movies twice each month and taking Mary with him, whereas before this John was attending only once a month, or less.

Additionally, and most important, is that all our Johns and Marys are walking goodwill salesmen. They have made a good deal and are not hesitating to inform the Joes and Janes about it.

An important objective of our job as showmen and businessmen—as merchants of entertainment, as proprietors of a local recreational service—is to persuade the irregular customers to become regular and frequent, and to make people who don't now do so to think of the theatre when they want entertainment. A large section of the public is not yet aware of the new dramatic values and beauty and power of the theatre screen today. I am enthusiastic about the effort being sponsored by MGM because I think the industry needs to do a national selling job in a big way. And thinking about this need, the following idea has occurred to me:

(*Continued on page* 33)

# WHY Strong LAMPS are different

The exacting high standards of screen illumination required for good presentation of the new projection techniques have been realized with the development of Strong's Lightronic crater-positioning system.

## IT'S EXCLUSIVE WITH STRONG

It automatically maintains the correct arc gap length and the position of the positive arc crater at the EXACT focal point of the reflector.

## NO MANUAL ADJUSTMENTS ARE NECESSARY

The projectionist is not chained to the lamp in order to keep a perfect light on the screen... a powerful light, evenly distributed, of constant intensity, and unchanging color value.

## CORRECT LIGHT REQUIREMENTS FOR TWO DIFFERENT TECHNIQUES POSSIBLE ON THE SAME PROGRAM!

The unitized component design affords wide versatility in these lamps. The projectionist can, in a matter of moments, effect the simple changes necessary to attain the correct light requirement for any of the various techniques.

## COMPLETE FLEXIBILITY

A choice of four different carbon trims can be burned in a total of seven separate manners to attain any desired degree of cost of operation, screen illumination, or burning time. Only one control is required for selecting any amperage within the range of a particular mode of operation.

## THE MOST POWERFUL LAMPS

Burning 10 mm "Hitex" carbons at 135 amperes, or 11 mm regular carbons at 120 amperes, impartial foot-candle-meter tests prove the Strong "Super 135" the most powerful projection arc lamp, and you can't argue with a light meter.

## INFRA-BAN BEAM COOLER UNIT

Diverts the heat rays away from the aperture, making possible a tremendous increase in usable light without a corresponding increase in heat at the aperture.

A stream of air directed just above the arc stabilizes its burning and prevents the deposit of soot on the reflector.

## PEOPLE GO MORE OFTEN TO THE THEATRE WHICH HAS GOOD PROJECTION

As the only lamps produced complete within one factory, Strong lamps can be screen-engineered for maximum efficiencies. That's why more dealers sell and more theatres buy Strong-made projection arc lamps than any other make.

*When the lamps are* **STRONG** *the picture is bright!*

*Strong has also designed new rectifiers with a range of from 90 to 135 amperes to fill the power requirements of all the systems of screen presentation.*

## THE STRONG ELECTRIC CORPORATION

*"The World's Largest Manufacturer of Projection Arc Lamps"*

1 CITY PARK AVENUE TOLEDO 2, OHIO

Please send free literature on Strong projection lamps.

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THEATRE_____

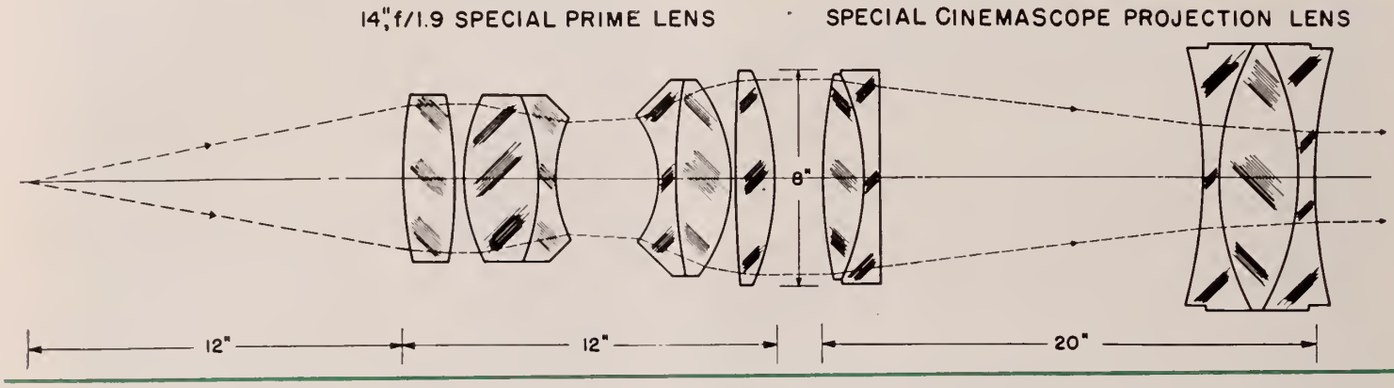
STREET_____

CITY & STATE_____

# Drive-In Lens Scheme for CinemaScope at Long Throws



***The trend to longer projection throws in drive-in layouts, with the possibility of conditions suggesting booth-screen distance of 500 feet and more, has indicated the need of backing lenses for anamorphic projection in focal lengths not now available, or that could not be made without incurring other problems of light loss and equipment adaptation. A simpler solution has been developed by Bausch & Lomb, represented by the 7-inch objective lens picture at right with a modified CinemaScope lens. The diagram below illustrates the problem — it describes a CinemaScope optical system required for a throw of 1,000 feet to project a picture feasible for a drive-in. The barrel would be 8 inches in diameter, the total length 44 inches, and the cost about $4,000.***




PROJECTION throws of drive-ins were increasing before wide-screen presentation began to be a factor. Centralization of the main utility building, with its refreshment stand, and usually housing also the projection booth, promoted increase of throw, and introduction of lenses with a 4-inch barrel also operated in that direction. Throws of around 400 feet are being adopted today—the ports of the new Miracle Mile at Toledo (*see page* 14) are 425 feet from the screen, with a double ramp system—and the trend, for the larger drive-ins, especially those enjoying the advantages of a single-ramp system, may well extend desirable throws to 500 feet and beyond.

With drive-ins going to longer throws, the Bausch & Lomb Optical Company has developed an adaptation of its anamorphic attachment for CinemaScope and comparable squeeze prints which allows use of a 7-inch objective lens, the longest focal length now commercially obtainable in a projection lens with a 4-inch barrel, for throws of 500 feet and more, even 1,000 feet, to project a squeeze print to a feasible picture size, which may be reasonably limited to about 130 feet. The problem, and the practical solution offered, is thus stated by Arthur Neumer of the B & L Industrial Sales Division:

"Longer focal lengths than those now obtainable would require larger barrel diameters if the speed is to be maintained, and that in most cases would necessitate alteration of projector heads. In addition, special CinemaScope lenses of larger diameter would have to be made since the diameter of the anamorphic attachment must be at least equal to that of the prime lenses in order to prevent further light loss.

"When this problem was presented to us, a solution was worked out which in practically all cases permits stock prime lenses to be used without serious light loss. By means of a factory adjustment to the CinemaScope attachment, costing about $150 per lens, the focal length of the projection lens may be reduced by one-half what it would otherwise have to be—a 5-inch where a 10-inch would be called for, a 6-inch for a 12, and the 7-inch instead of a 14-inch."

The 7-inch lens, Mr. Neumer points out, could be used for a throw of 1,000 feet!—and this to project a squeeze print of CinemaScope compression to a width of 130 feet. Without the special adaptation of the anamorphic lens, this picture width at such a throw would require a backing lens of 14-inch focal length.

Lenses of such extreme focal lengths are not made, of course; but if they were to be the only solution, they would have to be of enormous diameter to use the available light with required efficiency. Mr. Neumer comments that a 14-inch lens of speed f/1.9 would be nearly 8 inches in diameter, and even then the screen light would be only one-sixth the light that is attained with a 7-inch f/1.9 lens of 4-inch barrel, which with a regular large size anamorphic attachment, would project a CinemaScope picture 52 feet wide at 200 feet.

Mr. Neumer asserts that use of the modified anamorphic attachment for the purpose of adapting the focal lengths now available to longer throws, introduces a light loss amounting to about 20% for the system. Mr. Neumer continues:

"The existing large diameter anamorphic lenses used in the conventional manner effectively limits the diameter and hence the speed of the prime lens. The loss in speed will get progressively worse as the focal length is increased, amounting to as much as almost four times in a 14-inch prime lens."

Use of the modified anamorphic lens for the purpose of adapting present backing lenses to longer throws is recommended, Mr. Neumer states, "for those installations where light is a problem and which require prime lenses of 8 inches or more, up to a maximum of 14 inches. There will be no gain when used with shorter focal lengths."

# Better Projection

## A Department on PROJECTION & SOUND

# Another Year of Progress, Achieved and Yet to Come

By GIO GAGLIARDI

THE MOTION picture is beginning its third year of radical technical change compelled by conditions which followed World War II. Progress during the past two years has been great — to a degree, revolutionary. But we can appreciate now far better than we could in those furious months of '53, that the project takes time as well as money and talent. Changes have come fast and brought new problems. Improvements have raised still newer aims. These we carry forward into 1955.



GIO GAGLIARDI

### THE NEW OUTLOOK

It has been said wars induce the greatest technological advancement. Sometimes the effect is only incidental. Cinerama, which quite probably helped to spark the motion picture industry's current technical movement, developed from a technique applied to military training. It was, however, release of industrial energy from wartime interests that brought television, which scared the motion picture business out of its complacency.

Technical knowledge and devices which the industry seized upon had been around a long time. Large, wide-angle pictures had been exhibited in the late 1920's by the Grandeur and Spoor-Berggren processes using wide film. Stereoscopic motion pictures were shown at the New York World's Fair in 1939. What was lacking for the industry to take serious interest in them was incentive.

That it got, but good, a year or two after the war. And every technical phase of the medium—sound, projection, film and color—has made, with the possible exception of sound, greater strides forward than ever before in a comparable period of time.

Three-dimension pictures required synchronization of two projectors, so better electrical and mechanical interlocks were designed, built and installed in an amazingly short time. Metallic screens became necessary, and the screen manufacturers improved upon previous "silver" types.

Twentieth Century - Fox launched CinemaScope and placed all its engineering research behind it in order to insure its success. The remarkable results are well known. But in order to make this success possible it became necessary to produce stereophonic sound equipment, anamorphic attachments and lenses, large, more reflective screens, new projection light sources, and new d.c. power converters for them.

These demands for new equipment placed a tremendous load on the manufacturers of motion picture equipment, especially since most of them had curtailed their activities around 1950. But the terrific demand is now being met, and exhibitors are assured of equipment necessary to technical progress already attained.

### SCREEN REQUIREMENTS

Let us review the advancements in the equipment field as they are now available. First comes the screen. Since this is what the audience looks at, it is worth first notice. The picture has become very much larger and it will not return to its old dimensions. Because of the large areas, the screen has to be so made that it helps to increase the picture brightness, consistently, *in the direction of the theatre audience.*

A compromise has had to be made between highly reflective metallic surfaces, which directs the greatest part of the projected light in one given direction, and a matte, or "white," surface which reflects the light evenly in all directions, but in


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• COOLER BURNING
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| Amp. | Pos. | Grade | Neg. | Grade |
|---|---|---|---|---|
| 50AC | 6x7 | 541-01C | 6x7 | 541-01C |
| 40 | 7x14 | 541C | 6x9 | 545-20C |
| 40-53 | 7x14 | 544C | 6x9 | 545C |
| 50-70 | 8x14 | 544C | 7x9 | 545C |
| 68-75 | 8x14 | 544-10C | 7x9 | 545C |
| 65-75 | 9x14 | 544C | 7x9 | 545C |
| 75-85 | 9x14 | 544C | 8x9 | 545C |
| 80-90 | 9x20 | 552-09 | 5/16x9 | 557C |
| 95-110 | 10x20 | 552-09 | 11/32x9 | 557C |
| 115 | 10x20 | 552-09 | 3/8x9 | 557C |
| 115-130 | 11x20 | 552-09 | 3/8x9 | 557C |
| 130-150 | 13.6x22 | 553-01 | 7/16x9 | 557C |
| 140-170 | 13.6x22 | 523 | 1/2x9 | 555C |
| 170-190 | 13.6x22 | 583-08 | 1/2x9 | 555CN |

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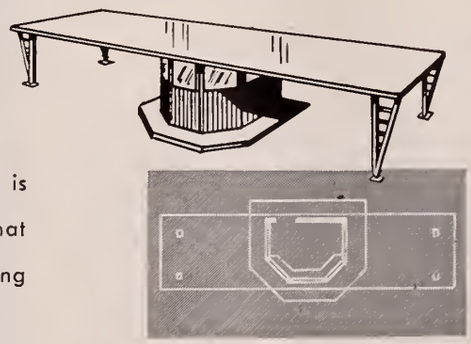
## when you PLAN your new Drive-In



The Ballantyne Company doesn't just manufacture fine drive-in theatre sound and projection equipment. We believe in real concrete help on the whole job. And this is an old offer at Ballantyne, because we've been helping theatre people on drive-in design for a long long time. Many times we've saved the owner several hundred dollars in fees by providing, free of charge, plans for entrance and ticket booth, concession area, tower, projection booths, etc.

We'll be glad to do the same for you. We'll take the rough sketch of your land and elevations and prepare plans for your new drive in.

*If you're planning to remodel an old one, we can give you a background of experience to make the job more economical.*



**New Ticket Entrance**

This handsome functional design is one example of the buildings that Ballantyne has planned from long drive-in experience.

The Ballantyne Company

1712 Jackson Street Omaha, Nebraska


reduced quantities. Screen manufacturing companies are producing screens of both types, also screens whose surface is such that a suitable compromise can be achieved.

Screens now available can reflect at least twice the amount of light reflected by older types, and still distribute it pretty evenly for all of the audience.

The choice of screen depends upon the following factors: (*1*) *picture size,* (*2*) *available projection light,* (*3*) *shape of the auditorium seating areas, and* (*4*) *necessity for showing 3-D pictures.* (The Polaroid Company has published in the SMPTE *Journals* comparative characteristics for a great number of screens, both experimental and commercial. These tables might well be studied before a screen selection is made for 3-D projection.)

### LAMP OUTPUT AND SPEED

Tremendous strides have been made in all types of projection equipment. New projection carbons have been developed. Of the suprex type, the 9mm copper-coated carbon is now extensively used in the older model lamps. These carbons, when operating at 70 to 75 amperes, have helped many theatres. New black carbon sizes are now being used. The 16-inch reflector lamps may now use 10mm carbons ("Hitex" or their equivalent), operating at 135 amperes; or 11mm high-intensity carbons at 125 amperes. Both of these trims produce a tremendous quantity of light, yet give relatively inexpensive operation.

Newer lamps will have larger reflectors and produce still more light. Such lamps will of course have high-speed optical systems requiring correspondingly higher speed in projection lenses. To meet that demand, lens manufacturers are making available lenses with optical speeds of *f*/1.7 and *f*/1.8. These highly corrected and very efficient lenses were considered impractical two years ago!

Lenses of the high-speed variety are not only being provided in the short focal lengths, but are now available in focal lengths ranging up to 7 inches, with 4-inch barrels.

### NEW LENS PROBLEMS

In equipping to project larger pictures, most theatres have found that they required lenses with focal lengths ranging from 2 inches to 3½ inches. The normal design for this type of lens requires that the optical elements be located close to the film, and the lens assembly is buried deep in the projector frame. This condition tends to produce some grave troubles.

The ray of light projected by such a lens diverges very rapidly, and most projector housings have a tendency to intercept the outer area of these rays, causing serious




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**PROJECTION AND SOUND SYSTEMS**

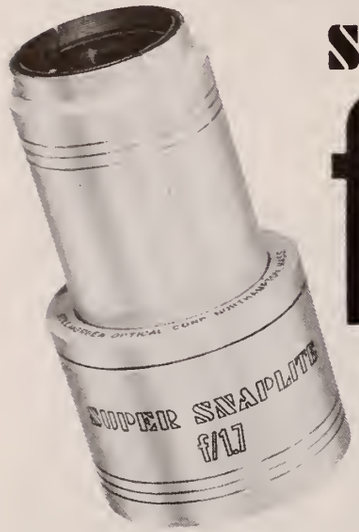
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vignetting of the light on the screen. This results in poorly illuminated corners, and possible poor definition at the outer edges of the picture. It is of greatest importance that the light rays leaving the lens should not be obstructed in any fashion whatsoever, either by the lens barrel, or by the projector casing and control knobs.

The Kollmorgan Optical Company has introduced a special type of lens to eliminate such a possible defect. This lens contains in its assembly an additional relay optical element which lengthens the barrel of a short focal length lens so that the last element of the lens will be located outside of a projector housing and thus there will be no possibility of vignetting. The manufacturers claim that this type of lens does not have any greater light loss than their standard type of short focal length lenses.

It has always been the policy of the writer to stress the necessity to match as closely as possible the complete optical set-up of any projection system. Now, if never before, this matching becomes of extreme importance.

## MAGNIFICATION EFFECTS

With the tremendous increase in the magnification of the film images we are introducing several factors which are the enemy of good projection. One is the *lower level of light per unit* of screen area. Possibly another is some loss of definition of small details in the pictures; another is shallow depth of focus of the short focal length lenses, with occasional loss of sharpness over the picture area; and possibly still another is noticeable shakiness and jump of the picture.

These conditions are increased as the picture size is increased. For these reasons it is absolutely *imperative* that the projectors be *mechanically perfect,* and that no part of the projector interferes with the light ray from the lamphouse to the lens, and from the lens to the screen!

The new lamphouses have optics of greater speed, and the cone of light directed to the film in the gate covers a greater angle; therefore, the projector shutter housing, the shutter blades, the heat shields and castings should all be examined to determine if they are entirely in the clear.

On the opposite side of the film, the pad shoes the lens shields, the front casing of the projector, and the lens adaptors must be checked for the same reason.

Other great offenders are the lens collars or lens extension tubes. Ostensibly these were used to prevent oil and dust from depositing on the outer lens elements. These tubes, however, should not be used with short focal length lenses because they will definitely produce light vignetting on the screen. They will also serve to "smudge," or soften, the focus at the outer sections of the picture.

The new lamphouses have optical speeds

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**. . . for a *better* variable anamorphic lens**

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**. . . now the lowest list price of any anamorphic lens—variable or cylindrical**

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## this unqualified GUARANTEE

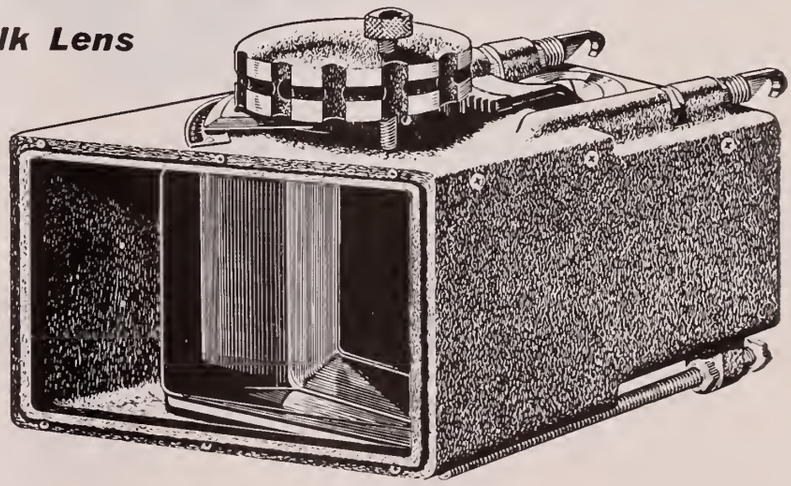
We guarantee *the* Super Panatar *passes as much or more light* as any other anamorphic attachment (prismatic or cylindrical)—or money back without question! Remember—Super Panatar gives you this guaranteed quality* plus *variability. Remember also—only Super Panatar is compatible with VistaVision and only Super Panatar permits instant switching to any aspect ratio by turning one dial.*

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of *f*/1.9 to *f*/1.65, and for that reason the *projection lenses* should have similar speeds in order to utilize the maximum output of the lamps. However, as we increase the lens speeds, we also decrease the depth-of-focus range of the entire system, so greater care and attention must be paid to focusing of the picture on the large screens. Proper viewers should be provided so that each projectionist may check his picture with greater facility. The Wollensak Company has available a lorgnette-type of viewer which can be worn like glasses and which has a magnification of three times. These in effect serve to reduce the actual viewing distance for the projectionist to one-third.

Another factor which tends to injure the screen image is heat developed *on the film*. As a result of heating, the film tends to bulge in the projector aperture. This amount of film curvature becomes greater with higher heat values and may become sufficient to exceed the depth-of-focus range of the lens used, making it impossible to obtain a sharp picture.

Fortunately most lamps now are, or can be, equipped with heat reducing filters which assist in the removal of the infra-red heat component of the light. In addition, some projector manufacturers are able to provide air-jets in the film aperture so that the film may be cooled and may be forced to operate in the proper focal plane.

## STEREOPHONIC SOUND

In the last year and a half thousands of theatres have been equipped for four-track magnetic stereophonic sound, and new installations are proceeding gradually. The rate would be higher, we believe, if the greater quality and realistic possibilities of stereophonic sound were understood by exhibitors generally. Actually, the producers have not attempted to exploit it to its fullest extent. But here is probably another case of the chicken and the egg.

Although the recording and distribution of stereophonic pictures is more costly, yet some of the producing companies are beginning to change their recording set-up and to utilize its possibilities to greater and greater extent. The motion picture theatre has always supplied an example of high-quality sound reproduction. Today high-fidelity phonograph records and magnetic tape recordings are being used in more and more homes. The public is getting attuned to realistic sound.

Although it may be said that mistakes have been made by producers and exhibitors alike in rushing some of the new products to the public even before they were cleared of all "bugs," the theatre's recapture of public interest would seem to have justified them. They were, moreover, part of the price of the tremendous technological progress already made, with promise of a greater future for the art and its business.

# method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

# Keeping Records of Income and Expense

*The 23rd installment of a series on Motion Picture Theatre Management*



By CURTIS MEES

ONE OF the least popular, but most revealing phases of show business, is its *accounting*. The principal reason for its lack of popularity is easily found: Very few managers have an inclination towards extensive accounting work, even though a fairly heavy volume of this falls upon their shoulders in the course of the week's business. Bookkeeping, generally, falls in that category of things considered necessary but far from attractive.

Properly maintained records, however, disclose the weak as well as the strong points of the over-all operation. In them is to be found whether or not an actual profit has resulted; and in many cases it is easy to see that with a different approach things *might* have turned out more profitably. That revelation comes too late to correct the past, but it supplies a guide for the future.

Because of the very nature of show business, it is impossible to say what *would have happened,* but especially where theatres are considered as a group, it is possible to develop a *trend* from the accounting records which is reasonably accurate.

From a group study it can be found that different bookings, or angles of sales approach, achieve stronger impact and result in greater profits. Of course the comparison of film percentage terms on the various product discussed is all-important so far as profits are concerned. But aside from that is the question of weather, opposition pictures, local competitive events (such as fairs or football games), as well as the status at the moment of potential patrons' pocketbooks and many other unknown quantities which influence box-office results.

From an industry-wide standpoint it is generally conceded that motion picture exhibition has the poorest set of assembled figures of any major industry. Only when it was time to wage all-out war in the recent tax repeal campaign was any concerted effort made to compile the vital statistics necessary to back up our industry claims. And this can be traced, in part, to poor bookkeeping at individual theatres.

Beyond this, of course, lies the natural reticence of nearly all exhibitors to disclose any figures whatsoever relative to their operation. And when statements *are* made, they are frequently so puffed up as to fool no one in the business as to their veracity.

## TICKET SALE REPORTS

What are the various steps in accounting which are most essential to the successful operation of a theatre? Beginning with the box-office, we find the need of accurate accounting in serially numbered tickets. This numbering system makes the accounting relatively easy, though there are still problems of theft and double-dealing which are encountered by all from time to time.

The first report kept by the cashiers of importance is the *hourly sales record,* which is a reading made each hour of the ticket number next to be sold. Subtracting the previous hourly reading from the succeeding, it is easily found the number of tickets sold during the period, and the total amount of money from the sales of all tickets. (Usually the admissions tax, if any, is calculated separately as this is not part of the true "take" and does not affect your profits directly.) On this report are also kept readings on *pass* tickets, though these might be kept on a separate *pass ticket record* having room for more detailed listing of the passes issued.

From the hourly ticket readings, the next step is the all-important *Daily Box-Office Report,* which is a consolidated record of all ticket sales for the day. This is generally divided into two sections, a *matinee* and a *night* side, to present a clearer picture of attendance, as well as providing division lines for ticket price changes for evening performances.

In the Daily Box-Office Report, the *opening* and *closing* numbers are listed for matinee and night, with the total number of tickets sold for *each* period, less any re-

funds, listed along with the cash value of the tickets sold.

Totaling figures for daytime operation, we learn the number of tickets sold (in all denominations), plus the total receipts for the matinee. The same procedure on the right-hand, or evening, side of the form will render a similar accounting of night operation, with the combined figures at an appropriate place below for the *total sales for the entire day*. In a separate area of the form can be listed the free passes.

This Daily Box-Office Report forms the basis of all accounting with the film companies, as well as the *weekly* theatre reports later to be considered. On percentage deals, the film exchanges receive a signed copy of this report, which is subject to checking by an outside "checker" from time to time as a film distributor may decide.

It is at this point that some managers find themselves tempted to "doctor" the report a little so as to better their film rental settlement. Many methods of so doing have been discovered, the more common one probably being the simple expedient of inserting a block of differently numbered tickets among those legitimately registered, but with the odd tickets not being listed in the reports. Suffice it to say that for every scheme to pad the reports illegally, the distributors have discovered the answers. And such methods are bound to be uncovered quickly. The exchanges have a pretty accurate check on what every theatre does on various types of attraction.

We mention this only because it is a subject widely discussed within the trade, and has been a sore point in many exhibitor-distributor discussions. We cannot urge too strongly that all managers dissociate themselves from any such wrongful methods of accounting.

Also listed in a daily statement of business are those other items of revenue, such as *Refreshment Sales,* lobby or outside office rentals, screen advertising, and the like. Additionally, deductions should be noted here for settlement of co-operative deals with stage shows where percentage arrangements are in force.

The last item of importance to be listed is the *overage,* or *shortage,* for the day. Following this item the final figure should tally with the bank deposit slip which is attached to the report after completion of deposits.

## A WEEKLY TICKET SALES AND GENERAL EXPENSE STATEMENT

THEATRE _____ CITY _____

WEEK NUMBER _____ WEEK ENDED _____

RECEIPTS

| DATE | DAY | PICTURE | MATINEE | EVENING | TOTAL |
|---|---|---|---|---|---|
| | THURSDAY | | | | |
| | FRIDAY | | | | |
| | SATURDAY | | | | |
| | SUNDAY | | | | |
| | MONDAY | | | | |
| | TUESDAY | | | | |
| | WEDNESDAY | | | | |
| | TOTAL ADMISSIONS | | | | |
| | OTHER INCOME: | | | | |
| | | | | | |
| | | | | | |
| | SCRIP | | | | |
| | ADM. TAX | | | | |
| | PASSES | | | | |
| | TOTAL RECEIPTS | | | | |

DISBURSEMENTS

| | |
|---|---|
| HOUSE SALARIES | |
| PERFORMERS AND ACTS | |
| FILM | |
| NEWSPAPER ADVERTISING | |
| OTHER PUBLICITY | |
| PROMOTIONAL ACTIVITIES | |
| BOOTH SUPPLY AND REPAIR | |
| ELECTRIC SUPPLY AND REPAIR | |
| THEATRE SUPPLY | |
| THEATRE REPAIR | |
| GENERAL EXPENSE | |
| FILM DELIVERY | |
| LIGHT ACCRUED | |
| HEAT ACCRUED | |
| PAYROLL TAXES ACCRUED | |
| SUPERVISION EXPENSE | |
| | |
| | |
| | |
| TOTAL DISBURSEMENTS | |
| GROSS PROFIT | |
| RENT | |
| TAXES R. E. | |
| INSURANCE | |
| DEPRECIATION | |
| TOTAL OTHER CHARGES | |
| NET PROFIT BEFORE FEDERAL INCOME TAX PROVISION | |
| PROVISION FOR FEDERAL INCOME TAX | |
| NET PROFIT FOR WEEK | |

The above form is an example of a scheme for recording box-office income and general operating disbursements to provide a weekly profit and loss statement exclusive of vending operations.

## PETTY CASH REPORTS

Disbursements begin almost as soon as the box-office is opened, generally with little items which are best handled out of the manager's petty cash fund. Auditors have one thing in common in looking over all disbursements, and that is *a bona fide "paid" voucher to substantiate all cash payments.* When it is not practical or possible to obtain a paid invoice at the time of purchase, the manager may issue a regular petty cash voucher (available in any office supply store) to be signed by the employee making the purchase, if not by the seller in person. These vouchers should be examined and approved by the manager before being consolidated and surrendered to whomever handles the accounting for lump reimbursement of the petty cash fund.

## ACCOUNT NUMBERING

To aid in handling all payments, both in petty cash and by check, it has been found that a system of orderly numbering of all accounts is helpful in organizing and crediting to the proper account the various disbursements. Most every company has its own system for such numbering, but the principle is universal and we might as well profit from the improved practices of the major circuits by adopting the best of their methods in this respect. Any manager or owner, when setting up his own enterprise, can install his own system of numbered accounts and there is nothing in the book to say they cannot be altered from time to time in the interest of improved accounting, as circumstances dictate.

The first essential in setting up such a system is to decide which *regular* weekly payments are deserving of their own individual account numbers. Without reference to any particular accounting system, choosing willy-nilly from accounts as they come

to mind, we might set down a listing along the following lines:

1. Newspaper Advertising
2. Other advertising
3. Uniforms
4. Repairs
5. Supplies
6. Transportation
7. Postage
8. Telephone
9. Telegraph
10. Electricity
11. Feature Film
12. Short Subjects
13. Payroll
    - A. House Employees
    - B. Stage Hands
    - C. Artists
    - D. Musicians
    - E. Projectionists
14. Refreshments
15. Miscellaneous

These are only a few, but one can see how this simplifies accounting to some extent. Of course, under the above headings there is room for sub-headings (as under *Payroll*) to break down expenditures even further if desired.

In addition to the above numbering of regular accounts there are certain "fixed" charges, which will be considered later as we approach the final weekly report. At the moment we need only concern ourselves with the routine numbering of regular bills as they arrive for payment.

All invoices should be kept in one central location until time for making the weekly payments, when they should be brought to the manager's personal attention for review, authentication and decision as to which should be paid, which held over as applicable to another weeks' engagement, with numbering accomplished at that time to insure charging against the particular account the manager believes the most appropriate.

After being date-stamped as approved, and numbered, these invoices are ready for payment by check. The check number is entered in its proper place in the stamp imprint. The invoices then are ready for the auditor, or filing.

### VENDING PROFIT AND LOSS

| | PARAMOUNT A. P. | MAY A. |
|---|---|---|
| SALES: | | |
| CANDY | | |
| CIGARETTES | | |
| BEVERAGES | | |
| CANNED JUICE | | |
| POPCORN | | |
| BUTTER POPCORN | | |
| NUTS | | |
| CHEWING GUM | | |
| ICE CREAM | | |
| MISCELLANEOUS | | |
| OVER OR (SHORT) | | |
| TOTAL NET SALES | | |
| COST OF MDSE SOLD | | |
| GROSS PROFIT | | |
| EXPENSES: RENT | | |
| STAND PAYROLL | | |
| MGRS COMMISSION | | |
| DEPRECIATION | | |
| STAND EXPENSES | | |
| OVERHEAD | | |
| TOTAL EXPENSES | | |
| NET PROFIT OR (LOSS) | | |
| ATTENDANCE | | |
| PER PERSON | | |

Form used by a prominent circuit for statement of sales and expenses of vending operations, with a column for each theatre.

## CHECK REGISTER

In order to consolidate all payments and insure that one overlooks none in making up the charge sheets, some form of check and invoice register is required. The principle is simple: Each check is serially numbered, and opposite the number on the check register is entered, first the name of the payee, followed by a brief description of the article or service bought and the number of the particular invoice; then, in adjoining columns, these invoices can be broken down into the account numbers previously decided upon.

Upon completion of all payments for the current week, the various columns are totaled and *the total for each account* is entered in the weekly report.

The check register serves a further useful purpose in that it makes it possible to trace payments rapidly when claims for non-payment or lost checks arise. For the auditor, be he a company man or a Federal revenue agent, there are many additional advantages accruing from such practice.

## PAYROLLS

There must be a recognized payroll form both for accounting purposes and to substantiate payments earned by employees. Many different forms of payrolls are available, and from these it should be possible to choose one best adapted to one's particular operation.

Where wages are paid in cash, rather than by check, some form of signed receipt must be obtained from each employee to acknowledge payment. And provision must be made on any payroll form to show the following principle items of consideration: *Name, Social Security number, number of dependents, days and hours worked, regular salary, overtime, deductions for withholding tax, company insurance or loans,* and the *net* payment made to the individual employe.

Provision is generally made on the payroll itself for a recapitulation of totals paid on each sheet of the payroll, as well as a consolidation of all pages. Then the payroll may be broken down into the various accounts suggested under account No. 13 above. This makes it possible to review and





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SERVICE

With RCA Service Company in your operating picture, equipment performance rolls smoothly. Your RCA Theatre Service engineer is an expert on optical or magnetic sound, single or multiple track, standard or wide screen. And in addition, he's backed by all the broad technical resources of RCA itself.

At the vital operating heart of your house, you'll find the exceptional quality of RCA Theatre Service a day-in, day-out box office asset that's essential.

RCA SERVICE COMPANY, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

# GENERAL INQUIRY COUPON

## for types of product NOT ADVERTISED in this issue

**Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.**

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashes
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating
416—Vending carts

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor, cleaning
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Lenses, anamorphic
1019—Magazines
1020—Microphones
1021—Mirror guards
1022—Motor-generators
1023—Non-sync. turntables
1024—Photoelectric cells
1025—Projectors, standard
1026—Projectors, 16-mm.
1027—Projector parts
1028—Projection, rear
1029—Public address system
1030—Rectifiers
1031—Reel and alarms
1032—Reels
1033—Reflectors (arc)
1034—Renovators, film
1035—Rewinders
1036—Rheostats
1037—Safety devices, projector
1038—Screens
1039—Screen frames
1040—Speakers and horns
1041—Splicers
1042—Splicing cement
1043—Soundheads, optical
1044—Soundheads, magnetic
1045—Stereopticons
1046—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THIRD-DIMENSION
1401—Filters, port
1402—Interlocks, projector
1403—Monitors (synchron.)
1404—Selsyn motors
1405—Spectacles
1406—Aligning Film

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

1-55

## GENERAL INQUIRY COUPON

*(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)*

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

_____ _____ _____ _____ _____ _____
_____ _____ _____ _____ _____ _____
_____ _____ _____ _____ _____ _____

Name..... Theatre.....

Address.....

compare payrolls with those of other months or years to see what changes, if any, are occurring which might affect profit and loss.

### THE WEEKLY REPORTS

The record of all the week's efforts, and the recapitulation of many of the other reports, is in the *Weekly Report,* which details the broad operations, with a final profit and loss statement.

While every theatre operating company maintains different forms to cover the weekly operations, the basic provisions are similar.

It doesn't take a certified accountant to read one of these Weekly Reports; most of them were conceived with the idea of having local managers supply most of the data, if not actually compiling the report itself.

We have discussed the box-office statement. It is a simple matter to transfer to the Weekly Report the *totals* required, beginning with the daily attendance figures for each admission price, and the total sales (deducting first any refunds), less taxes, which are accounted for separately.

### CROSS-CHECKING TOTALS

A cross-check can be made to insure that the totals of all these attendance and money figures tally with the totals of all the daily figures in the box-office reports. In the event of discrepancies, which do arise, then it is necessary to go back over each of the daily reports to find if the mistake occurred in earlier reporting, or if it was a mistake made in transposing figures to the Weekly Report. All of the income and attendance data in the Weekly Report will take up only a very small space on the page, being consolidated in one section of the report for the sake of convenience.

Going from the box-office receipts, as consolidated, the next step in arriving at the total cash receipts is to enter in the appropriate column the other items of theatre income, such as from the refreshment service and other vending operations, if any; from outside office rentals, theatre rentals, screen advertising, sale of accessories, etc. The total of all these income items is the gross income of the theatre and from it must be deducted the expenses involved during the same period.

### EXPENSE CALCULATIONS

Having completed the "income" section, we next begin calculating all the expenses which must be charged off against the week's operation. First we enter the film program in the section usually found in the weekly report devoted to this critical phase of operations. When percentage terms are in effect (which is most of the time) it is necessary to total the receipts for the

particular program and figure the share due the film exchanges. If there was any co-operative advertising (advertising in which an exchange shares with the theatre in all *agreed* expenses—and get that agreement in writing), this should be deducted prior to settlement and entered in the Weekly Report. (Any guarantees made by the exchange, such as for a net profit of 10% of the gross, should be adjusted prior to settlement also.) Payment for short subjects, newsreels, etc., should also be entered. The totals of all of the expense account are added and the result entered in the general *Expense* column.

Returning to the previously completed Check Register: All numbered accounts should be totaled in groups and the totals transposed to the *Expense* column. A cross-check should be undertaken to insure that no figures listed in the check register are left out in the process of consolidation and carrying over to the other report under the appropriate account designation.

## FIXED CHARGES

In addition to the miscellaneous accounts referred to in the check register and the film program record, we find certain "fixed" charges must be considered. Fixed charges are those expense items over which the manager has no control in his weekly operations. In circuits these charges are fixed by the home office accounting department, but in independent operations they are also present, though perhaps with some variations.

Heading the list of heavy fixed charges is *Rent,* which might cover mortgage payments if the theatre were being purchased rather than rented. Following this come other fixed charges, such as taxes (excluding admission taxes, which vary), insurance, depreciation, interest payments, executive salaries and home office overhead. All of these are subject to re-calculation from time to time, generally at the beginning of a fiscal year.

## DETERMINING THE "NUT"

By averaging the expenses for a period of weeks, or months, it is possible to arrive at a general figure acceptable as a base figure to be met each week before a profit can be realized. In show business this is commonly known as the "nut" (perhaps because it is hard to crack?). It is advisable to keep "the nut" in mind as the minimum revenue required for a break-even operation.

Ultimately, as the objective of all this unpleasantness, you come to the time when you have before your eyes the total of all income, and the total of all expenses. Exciting moment!

***The next installment of this series will deal with liability and other kinds of insurance.***


Bodde SCREEN COMPANY announces

PRICE REDUCTIONS

*in their World Famous*

*Truly Seamless* Screens

'Tops' in Quality

★ Here's good news!
★ Bodde Seamless aluminum or matte white cast-plastic screens now competitively priced
★ No welded seams ★ No streaks
★ Hard aluminum surface does not mar when touched or cleaned, and truly washable
★ "New" screen brightness LASTS!
★ Plus double-weight screen for added strength
★ Three gain factors to choose from

*See your Local Supply Dealer (or contact us direct for further information)*

**THE BODDE SCREEN COMPANY**
**8829 VENICE BOULEVARD • LOS ANGELES 34, CALIFORNIA**

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# For Only $200 DOWN *you NOW can*

***bring CINEMASCOPE to your theatre***

## CINEMATIC IV Adjustable Prismatic Expander Lenses for All Anamorphic Systems




List Price ..... PAIR $895
REDUCED PRICE .... PAIR $695
LESS EXTRA BONUS ALLOWANCE of ..... $100

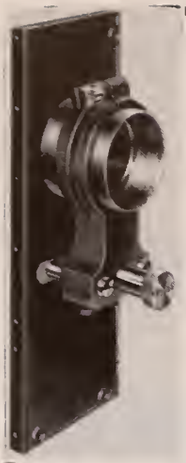
This allowance will be applied to purchase of prime projection lenses or ANYTHING you may need now or later.

YOUR NET COST $595

Complete with permanent mounting brackets for any projector (specify yours).

Free Delivery by Air Anywhere in U. S. A.

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*Phone:* PLaza 7-0440—*Cable:* SOSOUND



PRO 47

Front Lens Focusing Attachment

**For use with Wenzel Pro 4, Ballantyne "W," Regular Rear Shutter Simplex and similar types of Projectors.**

A focusing attachment on the FRONT of the projector, where the PROJECTIONIST wants it. Strong enough to act also as a small Anamorphic Lens support and placed low enough to allow free use of any type of Anamorphic Lens.

*Ask for descriptive circular from your Theatre Supply Dealer or write direct to:*

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1674 SUMMIT LAKE BLVD., AKRON, OHIO
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The widest choice from the lowest priced to the most luxurious. Free planning service. Write for literature.

IDEAL SEATING COMPANY
*Grand Rapids, Mich.*


# More Pictures—and More Common Sense—in 1955!



forecasts

Charlie Jones

. . . owner-manager of the Northwood theatre, Northwood, Ia.

NORTHWOOD, IA.
WITH THANKSGIVING having induced a feeling of humbleness, with Christmas proclaiming a spirit of humility, and with a new year raising hope of brighter tomorrows, it is probably a good time to turn back the pages for a review of the things we did together last year—and can be proud of—and then take a peep into the crystal sphere and see if this year may have something in store for us that we can look forward to without fear, doubt and trepidation.

Despite Socrates' advice that the first and best victory of all is to conquor self, we knew that the first and best victory last year was the elimination of the admissions tax. We had an organized Thanksgiving Day on April 1st here in Iowa, and all present on that All Fools' Day praised the Lord and thanked the Congress that *now* we could stay in business.

Since then we fools have discovered that it takes more than an Act of Congress to keep some of us in business.

Nevertheless, as tempus fugited on into the summer and the leaves fell and the snows came, we were thankful that there was a tiny hint of a rosey-fingered dawn probing the horizon and sending out faint promises of an upturn in grosses from improved product.

Like the dawn which comes in the East, the motion picture business has its forecast of things to come and things to hope for appearing first in the East. We clod-hoppers of the corn and hog belt see for our dawn the vivid claims being made for the tremendous upsurge of business the boys down East are enjoying. (These claims, you will be interested to know, are always sworn to over notary signed statements by distributor representatives when they call on us with their "special" picture deals.) We're thankful that it's dawn in Delaware, but believe me, boys, it still ain't daylight out here.

•

Came Christmas. For us rinky-dinks, the guy who thought of having Christmas on Saturday was strictly from hunger. That isn't the way to look at Christmas, of course. One should not regard it with a mercenary eye. But you gotta be practical or maybe the sheriff will move in closer with that padlock.

Ah, those merry Christmases when we had series pictures like the Blondies, the Lassies, the Hardy's, the Maisie's and the Rogers'es? Those were the days when Christmas came about fifteen times a year—sometimes every Saturday night! But that old spirit of Christmas sort of died out, and we small town juniors are served the necks and wings while big folks sit licking their chops on first-run breasts, thighs and drum-sticks.

•

Just a couple of nights ago I went home for my customary midnight snack of corn flakes and coffee and received the nicest surprise. My wife was awake! She even had some peanut butter sandwiches and a delicious apple laid out for me to gorge on. I was a cinch to have dreams that night. Having just played a picture with Grace Kelly, I had hopes. But, no, I had to dream it was the night before Christmas. And all through the house the mice were having watch parties hoping to see St. Nick and pretending that mama's Lazy Susan was a carousel. The children were all askew, uncovered and cold in their beds, but I was there to dream.

And dream I did. I dreamt Santa came slithering down our gas vent and stealthily deposited a contract in my hand, then noisily scampered away in a flurry of hoof beats and whip snaps. I looked at the contract and it was signed by all the film distributors, agreeing to let me play any picture they had and any way I wanted, and the only stipulation was that both of us were to make some money out of this deal.

The shock must have wakened me, and I must have had the most benign smile on my face for my wife looked real annoyed and asked what I was dreaming about. (I'd made the mistake before bedtime of mentioning Grace Kelly to her.) She said, "Any more dreams like that and you go to the basement with the dog." At first I was going to try to explain, but who can explain

**The World's Most Famous Curtain Track**




**VALLEN ALL-STEEL SAFETY TRACK**

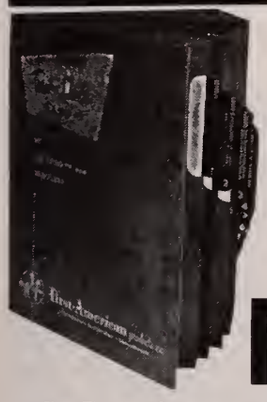
*Rear Folding Optional*

- **Noiseless, Safe, Easy operation**
- **Designed to eliminate jamming**
- **Bearings in the hub of each wheel where they belong for smoothest operation possible**
- **Manually or electrically operated**

There is a Vallen Electric Control and Track for every need

**VALLEN, INC.**
**AKRON 4, OHIO**

**Send For YOUR COPY Of This VALUABLE PORTFOLIO**



**9 Expandable Pockets Cover All Subjects Of Theatre Operation And Equipment**

**$1.50 Value**

**Yours FREE!**

The Theatre Owner's Manual enables you to keep clippings, equipment literature and other information on theatre operation neatly filed, always handy for instant reference. You'll find it just the thing you've needed for years to keep such material all together in one place in an easy-to-find, orderly arrangement! Fits in correspondence drawer file, stands on bookshelf or lies on desk.

Any theatre owner, manager or circuit executive is eligible to receive this useful portfolio absolutely FREE! Just clip this ad to your letterhead, or write asking for "THEATRE OWNER'S MANUAL". Be sure to state your name and position. Address your request to—

**First-American products, inc.**
**1717 Wyandotte St., Kansas City 8, Mo.**

the workings of this industry, even to his wife?

That brings us to New Yearsh! And here we are shtuck wizsh a New Yearsh eve show. Well, there is no better way for a showman to start the new year than by being right in the harness, blowing his horn and waving his hat, kicking off the new year with a lot of sound and holler about what he has in store for his patrons in '55.

•

Since I once had a crack-pot uncle who criss-crossed, back-tracked and traced our family tree through marriage, in-laws, common laws and by-laws to Nostradamus, I have come into possession, through family heritage, a chip of glass from that ancient savant's crystal ball. Though the chip is small and somewhat clouded it still shows faint shadow of things to come and for what they're worth I'll pass them along to you people who have nothing better to do than to listen to me.

Here's what I see: More product! Aintcha glad? You will have to admit that in times like these a guy who sees more product coming for us small fry is either a licensed seer or an incurably optimistic crack-pot. Nevertheless, that's what the crystal ball shows. If you don't agree with me you can see about getting me committed.

We have every right to believe we will move forward through another year to more success for more of us than we've known for a long time. That's what the crystal ball shows. If things don't turn out that way, it's the ball, not me, that's cracked.

•

## PATRONAGE PROMOTION

(*Continued from page* 18)

Twice a year the Rexall drug store chain conducts a one cent sale. In promoting it they spend a great deal of money on advertising. Upon inquiry, I have discovered that this year this promotion will take place the week of April 17th.

Well, why not a national Go-to-the-Movies week, from April 24th to 30th, with admission of two adults at the full price of one ticket plus one penny?

And might not the promotion be given further wallop if it could say that the penny—all the pennies thus to be collected throughout the country—would be given to the Will Rogers Memorial Hospital at Saranac Lake?

Such a scheme would come close, I believe, to realizing the industry's full potential patronage, and when it was all over we doubtless could count many non-patrons who came (for the bargain and to help in the fight against tuberculosis), and saw the wonderful motion picture of today, and were convinced that it should have a more important place in their lives.



**... and you'll live happily ever after!**

You're practically married to your patrons when you give them comfortable seating!

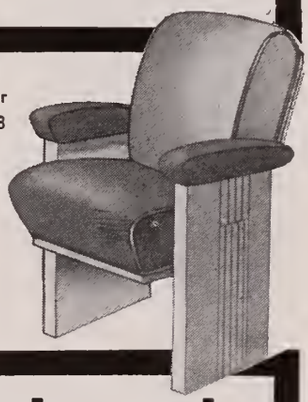
Romance them by letting us repair or replace worn parts, seats or arms; and we do it all without interruption of your show. Our low, low prices will delight you, too. Just let us give you the "good news",—a quote.

WRITE—WIRE or PHONE 42-1658

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**MANUFACTURERS—** Foam Rubber & Spring Cushions, back and seat covers

**DISTRIBUTORS—** Upholstery fabrics and general seating supplies



**theatre seat service co.**
**160 Hermitage Avenue**
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**Theatre Design and Motion Picture Exhibition Engineering Service**

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An architectural consultation service based on wide experience in the United States and countries throughout the world, enabling the use of your local architect and builder.

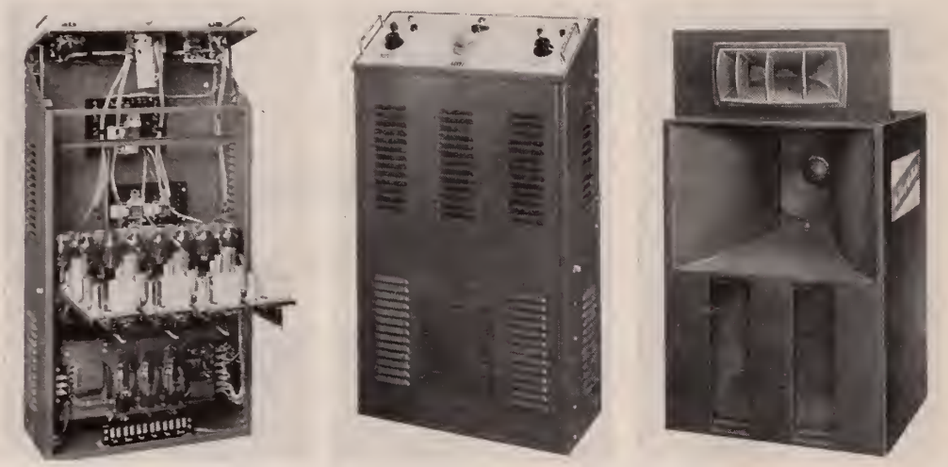
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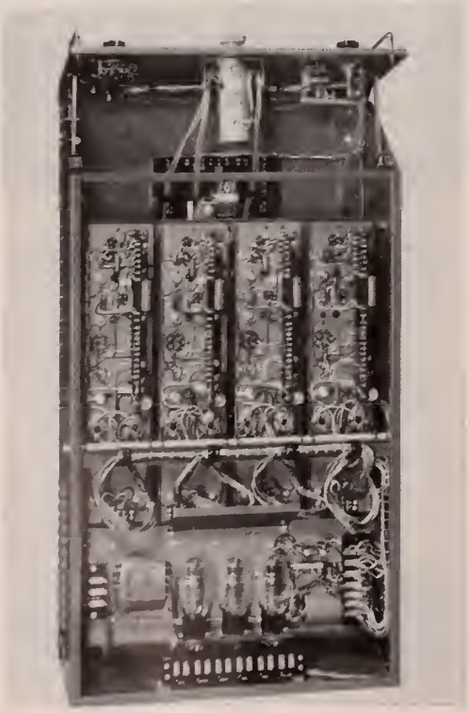
★ news and views of the market and its sources of supply

## Stereophonic System for Theatres to 1200 Seats

A STEREOPHONIC sound system designed specially for theatres up to 1200 seats, which provides complete amplification and changeover facilities, plus all controls necessary for either 3- or 4-channel stereophonic installations, has been announced by the Altec Lansing Corporation, Beverly Hills, Calif., and New York. Cataloged Altec S-15, the new unit features simple switching, which provides either magnetic equalization or optical equalization for use with Perspecta equipment. Merely by making the power connections, the system is in operating condition.



Amplification cabinet of the Altec Lansing S-15 stereophonic system, which contains all components including power supply and switching units (see view below) and has console type control panel (center view above). Each channel amplifier is on a separate chassis and may be swung down for servicing (shown above.) The horn system is the Altec Lansing A-7 designed for small and medium theatres.



Operating controls consist of a main power switch, fuse and pilot light, changeover switch, stereo and optical switch with indicator lamps, main gain control (Daven step type with three sections driven by common shaft); surround speaker gain control, and monitor speaker selector. Push button stations with indicator lights provide remote machine and system changeover.

The top panel, containing all controls, is slanted and hinged and permits removal of the cabinet front for servicing. The power supply, common to all amplifiers, has a choke input filter for regulation, while three parallel rectifier tubes increase safety factor and long life. Screwdriver adjustments on each amplifier provide frequency equalization.

The new unit is available in two models, S-15A and S-15B. The former contains amplifiers for three channels only, but is wired for addition of a surround channel; the S-15B is equipped for 4-channel stereo. The unit can be mounted anywhere in the projection booth, either on the floor or attached to the wall. The chassis measures 4 x 19 x 6 inches.

Associated with this amplification is the Altec Lansing A-7 "Voice of the Theatre" speaker system, which has one low-frequency and one high-frequency unit.

## International Seat Adds "Pacemaker" Chair to Line

CONCURRENT with its return to distribution through unaffiliated theatre supply dealers, the International Seat Corporation, Union City, Ind., has brought out a new line of auditorium chairs. Named the "Pacemaker," the new model introduces features of greater comfort and increased facility of installation and maintenance. It retains, however, basic characteristics of previous models, such as interchangeability of parts, and also the hingeless seat pan suspension which has been a notable feature of International chairs since their introduction over more than twenty years ago.



The "Pacemaker" emphasizes comfort in a form-fitting back and a deep seat cushion. To assure retention of posture provisions in the course of installation, the back is attached to side plates by steel wings that

# THE THEATRE SUPPLY MART

**Index to Products Advertised & Described in this Issue, with**

- **Dealer Directory**
- **Convenient inquiry postcard**

**Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.**

## ADVERTISERS

**NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.**


| Reference Number | | Adv. Page |
|---|---|---|
| 1 | Adler Silhouette Letter Co. — Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers. | 39 |
| 2 | American Seating Co. — Auditorium chairs. NTS and direct. | 8 |
| 3 | Ashcraft Mfg. Co., C. S. — Projection arc lamps. Unaffiliated dealers. | 17 |
| 4 | Ballantyne Co., The — Drive-In planning and equipment package. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131. | 22 |
| 5 | Bausch & Lomb Optical Co. — Projection lenses. Direct, branches and dealers in all major cities. | 18 |
| 6 | Bodde Screen Co. — Projection screens. Direct. | 31 |
| 7 | Carbons, Inc. — Projection carbons. Franchise dealers. | 21 |
| 8 | Eprad Co. — In-car speakers. Unaffiliated dealers. | 37 |
| 9 | F & Y Building Service, The — Architectural design and building service. | 39 |
| 10 | First-American Products, Inc. — Drive-in equipment. Direct. | 33 |
| 11 | Heyer-Shultz, Inc. — Metal projection arc reflectors. All dealers. | 24 |
| 12 | Heywood-Wakefield Co. — Auditorium chairs. Branches and unaffiliated dealers. | 3 |
| 13 | Ideal Seating Co. — Auditorium chairs. Branches and unaffiliated dealers. | 32 |
| 14 | International Projector Corp. — Complete projection and sound equipment. NTS. | 23 |
| 15 | Karagheusian, Inc., A. & M. — Carpeting. Direct. | 2nd Cover |
| 16 | Kollmorgen Optical Corp. — Projection lenses. NTS and all dealers. | 24 |
| 17 | LaVezzi Machine Works — Aperture plates. All dealers. | 26 |
| 18 | Marsh Wall Products, Inc. — Decorative wall paneling. Direct. | 4 |
| 19 | National Theatre Supply — Distributors. | 7, 39 |
| 20 | Projection Optics Co., Inc. — Projection lenses. Distributor: Raytone Screen Corp. | 5 |
| 21 | Radiant Mfg. Co. — Projection lenses. Direct. | 25 |
| 22 | Raytone Screen Corp. — Projection screens. Direct. | 26 |
| 23 | RCA Service Co. — Projection and sound equipment maintenance. | 29 |
| 24 | Robin, Inc., J. E. — Rectifiers (24A), motor-generators (24B), projection screens (24C), projection lenses (24D). Direct. | 6 |
| 25 | S. O. S. Cinema Supply Corp. — Projection lenses. Direct. | 31 |
| 26 | Schlanger, Ben — Architectural service. | 33 |
| 27 | Strong Electric Corp. — Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131. | 19 |
| 28 | Theatre Seat Service, Inc. — Auditorium chair rehabilitation service. Direct. | 33 |
| 29 | Vallen, Inc. — Curtain controls (29A), curtain tracks (29B). Direct | 33 |
| 30 | Wagner Sign Service, Inc. — Changeable letter signs: Front-lighted panels for drive-ins (30A), back-lighted panels (30B), and changeable letters (30C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 86, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch. | 37 |
| 31 | Wenzel Projector Co. — Projectors (31A), soundheads (31B), projector bases (31C), lens holder (31D). Unaffiliated dealers. | 32 |
| 32 | Westrex Corp. — Foreign distributors. | 4 |
| 33 | Williams Screen Co. — Projection screens. Direct. | 32 |


## EDITORIALLY . . .

***STEREOPHONIC SOUND SYSTEM, page 34.***

Amplification system providing three or four channels of sound for theatres seating up to 1200, announced by Altec Lansing Corporation. Postcard reference number 33E.

***THEATRE SEATING, page 34.***

New model auditorium chair introduced into line of International Seat Corporation, concurrent with distribution of line through unaffiliated theatre supply dealers. Postcard reference number 34E.

***STEREOPHONIC IN-CAR SPEAKERS, page 37.***

Three-unit speakers for drive-ins, reproducing three channels of sound through two 3½-inch cones in one housing. Marketed by Eprad, Toledo. Postcard reference number 8.

***PLASTIC WALL MATERIALS, page 37.***

Self-adhesive vinyl plastic coverings for walls in two types, sheets and tiles, announced by Bolta Products. Postcard reference number 35E.

***ANAMORPHIC ATTACHMENT, page 38.***

Prismatic type expansion lens adjustable to various anamorphic systems, adaptable to any standard projector by means of universal adapter brackets, marketed by S. O. S. Cinema Supply Corporation. Postcard reference number 25.



***For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.***

**TO BETTER THEATRES Service Department:**

Please have literature, prices, etc., sent to me according to the following reference numbers in January 1955 issue—

. . . . . .

. . . . . .

. . . . . .

. . . . . .

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____



# Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

## ALABAMA

1—Queen Features Service, 1912½ Morris Ave., Birmingham.

## ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

## ARKANSAS

3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

## CALIFORNIA

### *Fresno:*

5—Midstate Theatre Supply, 1906 Thomas.

### *Los Angeles:*

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembroke Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

### *San Francisco:*

National Theatre Supply, 253 Golden Gate Ave.
9—Praddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

## COLORADO

### *Denver:*

National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

## CONNECTICUT

### *New Haven:*

National Theatre Supply, 122 Meadow St.

## DISTRICT OF COLUMBIA (Washington)

16—Briest & Sons, 925 New Jersey Ave., N.W.
17—Ben Last, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

## FLORIDA

19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply 329 W. Flagler St., Miami.*

## GEORGIA

### *Albany:*

23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

### *Atlanta:*

24—Capitol City Supply, 181 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

## ILLINOIS

### *Chicago:*

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

## INDIANA

### *Evansville:*

31—Evansville Theatre Supply, 2900 E. Chandler Ave.

### *Indianapolis:*

32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

## IOWA

### *Des Moines:*

34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

## KANSAS

### *Wichita:*

35—Southwest Theatre Equipment, P. O. Box 2138.

## KENTUCKY

### *Louisville:*

36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

## LOUISIANA

### *New Orleans:*

38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

### *Shreveport:*

41—Alex Boyd Theatre Equipment, P. O. Box 362.

## MARYLAND

### *Baltimore:*

42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

## MASSACHUSETTS

### *Boston:*

43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

## MICHIGAN

### *Detroit:*

49—Amusement Supply, 206 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

### *Grand Rapids:*

52—Ringold Theatre Equipment, 106 Michigan St., N.W.

## MINNESOTA

### *Minneapolis:*

53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosh Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

## MISSOURI

### *Kansas City:*

57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

### *St. Louis:*

60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

## MONTANA

62—Montana Theatre Supply, Missoula.

## NEBRASKA

### *Omaha:*

National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

## NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

## NEW YORK

### *Albany:*

66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

### *Auburn:*

67—Auburn Theatre Equipment, 5 Court St.

### *Buffalo:*

68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 496 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

### *New York City:*

71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

### *Syracuse:*

75—Central N. Y. Theatre Supply, 210 N. Salina St.

## NORTH CAROLINA

### *Charlotte:*

78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

### *Greensboro:*

85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

## OHIO

### *Akron:*

87—Akron Theatre Supply, 129 E. Market St.

### *Cincinnati:*

88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1857 Central Parkway.

### *Cleveland:*

National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2106 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

### *Columbus:*

91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

### *Dayton:*

93—Dayton Theatre Supply, 111 Volkenand St.
94—Sheldon Theatre Supply, 827 Salem Ave.

### *Toledo:*

95—American Theatre Supply, 439 Dorr St.
96—Theatre Equipment Co., 1206 Cherry St.

## OKLAHOMA

### *Oklahoma City:*

97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

## OREGON

### *Portland:*

100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

## PENNSYLVANIA

### *Philadelphia:*

104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

### *Pittsburgh:*

106—Alexander Theatre Supply, 94 Van Bramm St.*
107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

### *Wilkes Barre:*

108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

## RHODE ISLAND

109—Rhode Island Supply, 357 Westminster St., Providence.

## SOUTH DAKOTA

110—American Theatre Supply, 316 S. Main St., Sioux Falls.

## TENNESSEE

### *Memphis:*

111—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 329 S. Second St.

## TEXAS

### *Dallas:*

113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 408 S. Harwood St.
115—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
116 Southwestern Theatre Equipment, 2010 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

### *Houston:*

118—Southwestern Theatre Equipment, 1822 Austin St.*

### *San Antonio:*

119—Alamo Theatre Supply, 1303 Alamotee St.

## UTAH

### *Salt Lake City*

120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

## VIRGINIA

123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

## WASHINGTON

### *Seattle:*

124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

## WEST VIRGINIA

128—Charleston Theatre Supply, 506 Lee St., Charleston.

## WISCONSIN

### *Milwaukee:*

129—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 341 N. Seventh St.

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(*Continued from page* 34)

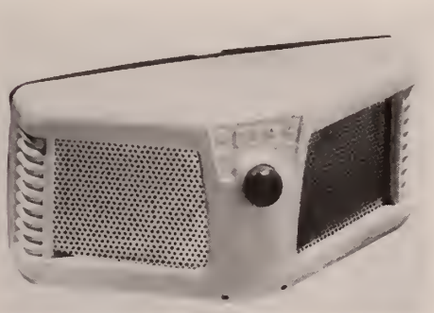
are welded into predetermined position at the factory. As with all previous International models, the "Pacemaker" is entirely of steel construction.

Distribution arrangements have been made with many unaffiliated dealers; a few territories, however, are still open, according to David H. Dewey, vice-president in charge of sales.

## In-Car Speaker Line Includes Stereo Model

A COMPLETE line of in-car speakers, including a new "Stereo 2" model for stereophonic sound reproduction, has been announced by Eprad, Inc., Toledo, Ohio. The "Stereo 2" is described as applying "a new concept of binaural sound," reproducing three channels through two 3½-inch cones in one speaker case by using an automatic coupling crossover system. Drive-ins now using single-coned speakers can convert to stereophonic sound, it is stated, without re-wiring the ramps by installing the "Stereo 2."

The line also includes a "Stereo 3" model, which utilizes three driver units,



each connected to the proper channel amplifier to bring the sound from the portion of the screen with which it is pictorially identified.

Other speakers in the line include the "Universal," referred to as a low-cost model which is said to have been designed primarily as a replacement model; and the "Star," a very small model. The "Universal" has a die-cast aluminum case, while other models have cases of fiberglass with molded-in colors.

## Self-Adhesive Plastic Wall-Ceiling Materials

TWO VINYL plastic materials, both self-adhesive, for decorating walls and ceilings, have been added to the line of Bolta Products, Lawrence, Mass., a division of the General Tire & Rubber Company. One is a tile, the other a sheet which comes in a roll.

The tiles are said to be installed by merely wetting the back with water and sticking in place. Their surface will resist stains, scratches, scuff-marks and abrasions, according to the manufacturer, and may be cleaned by wiping with a damp, soapy cloth. The tiles are 8 x 8 inches and are available in bamboo and mahogany patterns



simulating wood parquetry, with these in a variety of colors, including white bamboo textures for ceilings.



The sheet material, called "Decor-Eze," has the back coated with adhesive, which is protected by paper. It is applied by cutting to size like wallpaper, peeling off the paper backing and sticking in place. The material is 18 inches long, and is available in wood grain, pearlized and gingham patterns, and in solid colors. Like the tiles, it may be cleaned by wiping with a damp, soapy cloth.

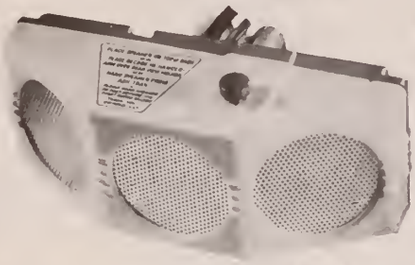
## Dimmer System with Portable Control Panel

A LIGHTING dimmer system with a portable control panel, has been announced by the Eastern Precision Resistor Corporation, Richmond Hill, N. Y. Trade-named "Trol-Lite," the equipment consists of six dimmer units with a master control interlock. Each dimmer circuit is connected to 30 "Trol-Lite" switches, each of which controls one light.

The announcement states that it is possible to switch any light connected to one of the 30 switches to any of the six dimmers. Due to the construction of the switch, the operator is said to be able to bypass dimmers in use and reach the proper dimmer indicated by his lighting cues.

Each switch has its own circuit breaker


**MOST ECONOMICAL, COMPACT STEREOPHONIC IN-THE-CAR SPEAKER!**



**THE LOW-COST EPRAD "STEREO 2" - only $12.00**

With the new "Stereo 2" you can give your patrons Stereophonic Sound effects—*ECONOMICALLY*. A new concept of binaural sound bringing all three channels through two 3½" cones in one speaker case. Drive-ins with single-coned speakers can now add Stereophonic Sound without re-wiring ramps.

**HI-FIDELITY PERFORMANCE**

at low cost. Two-way speaker approximately same size and weight as standard speaker. Mounts on rear view mirror, top of dash, ash tray or window.

***Also ovoilable:***
**"The Stor" $5.50; "Universol" $7.60; "Stereo 3" $14.75, ond the fomous "Glow-Top" illuminated junction box.**

**EPRAD**
**1207 Cherry St. Toledo 4, Ohio**



**MORE THEATRES HAVE WAGNER CHANGEABLE COPY DISPLAYS**

***than all other makes!***




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**218 S. HOYNE AVE. • CHICAGO 12, ILL.**


YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

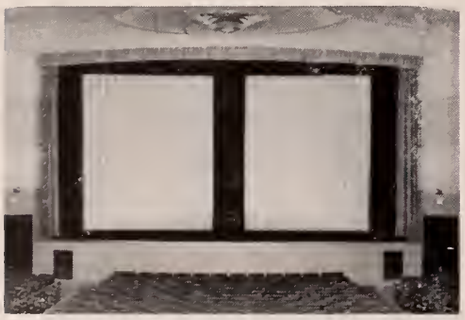
below it, acting as an on-off control. This is said to safeguard the entire control system should the switch in question become overloaded or otherwise troublesome. Numerically marked pilot lights indicate which circuit is in use, while the intensity of the working pilot light indicates the degree of dimming being applied.

One position on the dimmer panel provides a master control for full-up or blackout. Each of the six dimmers is rated to handle up to 55 KVA capacity, or a total of 330 KVA for the entire system. As many as 30 separate KVA lamps may be connected to the unit at a time.

The unit is housed in an up-right type console. "Kick-out" type casters are provided for ease in movement and rigidity during operation. Dimensions of the unit are: length 4½ feet, height 5 feet, depth 3 feet.

## Firms Join in Fabricating Screen Masking System

ARRANGEMENTS have been announced by the Synthetic Vision Corporation, Dayton, Ohio, for the manufacture and distribution of the company's automatic screen masking system in association with the Knoxville Scenic Studios of Knoxville, Tenn. The system provides for pre-set, push-button variation of mask positions according to changes in picture dimensions. The equipment, which was comprehensively described in BETTER THEATRES for July, 1954, includes track, masking and screen



Installation of the Synthetic Vision Corporation automatic formatting system as installed in the Ames theatre, Dayton, Ohio, shown above with curtains in closed position, and below with curtains open for an aspect ratio of 1.75-to-1. Control can be pre-set for any aspect ratio.

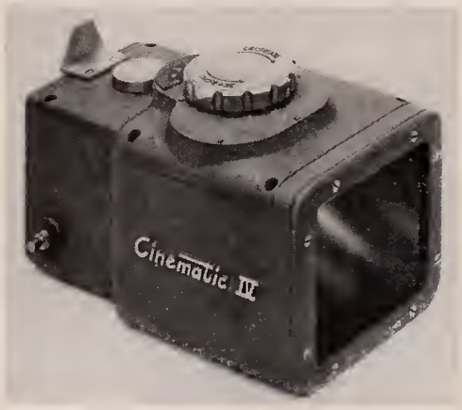


curtain, the latter being an integral component of the system.

The arrangements provide, according to Mrs. Jane E. Bernier, president of the Synthetic Vision Corporation, for fabrication and distribution of the complete equipment and materials as a package. The system was developed by Lt. Col. Robert V. Bernier, USAF Res., engineering vice-president of the company. Knoxville Scenic Studios is headed by S. L. Mitchell.

## New Variable Type Anamorphic Attachment

A VARIABLE prismatic type anamorphic lens, called "Cinematic IV," has been marketed by the S.O.S. Cinema Supply Corporation, New York. The new device is described as having micromatic control for all aspect ratios from 1.33/1 to 2.66/1,



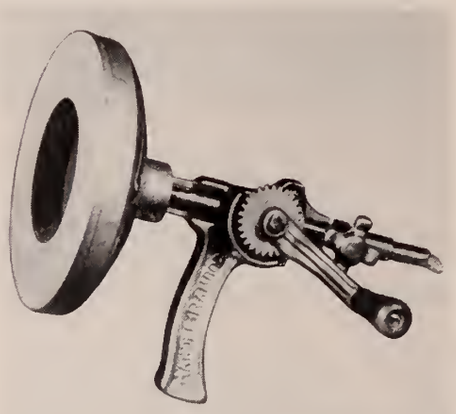

making it adaptable, it is pointed out, to VistaVision as well as SuperScope and CinemaScope. Constructed of lightweight cast aluminum, the lens is said to fit all projectors, mounting in front of the objective lens on universal adapter brackets. It has a balance indicator and distortion controls, while optical members are coated.

## New Aperture Unit for Older Motiograph Models

A REMOVABLE unit for quick change of aperture has been made available by Motiograph, Inc., Chicago, for models of Motiograph projectors not adapted to such variation of aspect ratios as the new techniques may require. Designed for models H, HU, HK and K, marketed from 1926 to 1941, the unit is available in nine different sizes, embracing all aperture dimensions indicated for projection of CinemaScope prints and wide-screen projection of standard prints.

## New Drain Pipe Rod With 90-Degree Turn

A NEW DRAIN pipe cleansing tool for rodding, or "snaking," out clogged plumbing, has been announced by the Shor-Line Sewer Equipment Company, Chicago. Trade-named the "Handee Ram Rod," the device, which is designed to reach around a 90° bend, has a patented cutter head and 15 feet of reaming coil operated by turning a crank handle. The



reaming coil is made of Swedish steel ¼-inch in diameter. The coil container is spun steel, the tube and set screw are steel, and the tool housing is solid cast aluminum.

•

### BOOKLET ON ALTEC SERVICE

An 8-page brochure describing and illustrating procedures employed by its 200 field engineers in the installation, inspection, and maintenance of all types of sound equipment, has been issued by the Altec Service Corporation, New York. The brochure describes the technical operations followed in connection with multiple-track CinemaScope stereophonic sound, single-track magnetic sound, Perspecta-stereophonic sound, and single-track optical sound. It is illustrated by photographs showing Altec engineers at work in theatre booths throughout the U. S.

•

### "WIDE-ARCS" SELECTED

The Engineering Products Division of RCA, reports that the Phil Smith Management Corporation, Boston, one of the nation's largest operators of outdoor theatres, has contracted for installation of the RCA "Wide-Arc" projection lamps in fourteen drive-ins located in eight states. The situations include the Ridge Road, Griffith, and the Pendleton Pike, Indianapolis, Ind.; Lowell at Lowell, and the Natick at Natick, Mass.; West Side, Oak Park, and East Side, Detroit, Mich.; Manchester, Kirkwood, Mo.; Montgomery in Montgomery, and East Side at Cleveland, Ohio; the Route 10 at Livingston, Route 46 in Saddle River Township, and Route 3 at Rutherford, all New Jersey; and the Bluemound, Elm Grove, Wis.

•

### SNOW PLOW ON WHEELS

An all-steel snow plow with a 30 x 12-inch adjustable blade which moves on six-inch rubber tire wheels has been marketed by Leisure Industries, Forest Hills, N. Y. Trade-named "Rid-O-Snow," the unit consists in an 11-inch handlebar on a frame

attached to the blade by four springs locked in position by finger-controlled wing nuts which are adjustable to push snow to the right, left, or straight ahead and at any desired angle.

•

## NEW LITERATURE

*Curtain Operating Equipment:* A brochure describing and illustrating stage curtain controls, tracks and special operating devices has been issued by Vallen, Inc., Akron, Ohio. The literature describes the company's junior and senior curtain control, noiseless all-steel safety track, and curtain rear fold and panorama track; and in addition, lists its line of controls and tracks for which free data sheets are supplied upon request.

*Projection Lenses:* A new catalogue explaining and illustrating five Super-Snaplite projection lenses has been issued by the Kollmorgen Optical Corporation, New York. The new literature (*Bulletin* 222) describes five high-speed lenses—f/2.0 in focal lengths 3½ through 5 inches; f/1.9 from 2 through 4¾ inches in standard barrel, and from 5 through 7 inches in 4-inch barrel; and the new f/1.7 from 2½ through 4 inches in regular barrel, and 2 through 3 inches in extended barrel for projectors with lens mounts that would otherwise interfere. The bulletin also contains a screen chart for calculating the proper focal length for any installation

## DECAL SIGN FOR THEATRES




Three-color decalcomania sign offered by the Magnasync Manufacturing Company, North Hollywood, Calif., to theatres equipped with that company's stereophonic sound system. The decal, designed for box-office windows, is part of the all-industry stereophonic sound promotional campaign recently announced by D. J. White, Magnasync president. This item, as well as all other material connected with the campaign, carries no reference to Magnasync. The plan is to stimulate general public interest in Stereophonic Sound, with no brand name mention of the several sound systems being offered by manufacturers such as Magnasync.


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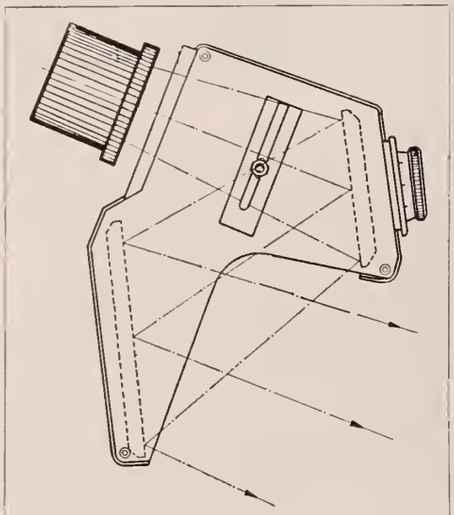
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**29 BRANCHES • COAST TO COAST**

## Dutch Anamorphic Lenses Now Distributed in U.S.

ANAMORPHIC projection attachments for CinemaScope developed by N. V. Optische Industrie ("Old Delft") of Delft, Holland, are now available from National Theatre Supply, which recently completed arrangements with the manufacturer for distribution in the United States. Trade-named the "Delrama," this attachment has come into wide usage for CinemaScope presentation abroad.

There are two types of the "Delrama" attachment—one employing two *mirrors*,



Sketch of the Delrama II mirror type attachment as mounted, showing path of light.

for the usual application where the projection angle is at least 8°; and one with two *prisms* for projection angles less than that, down to horizontal. In both cases the expansion is fixed at 2.

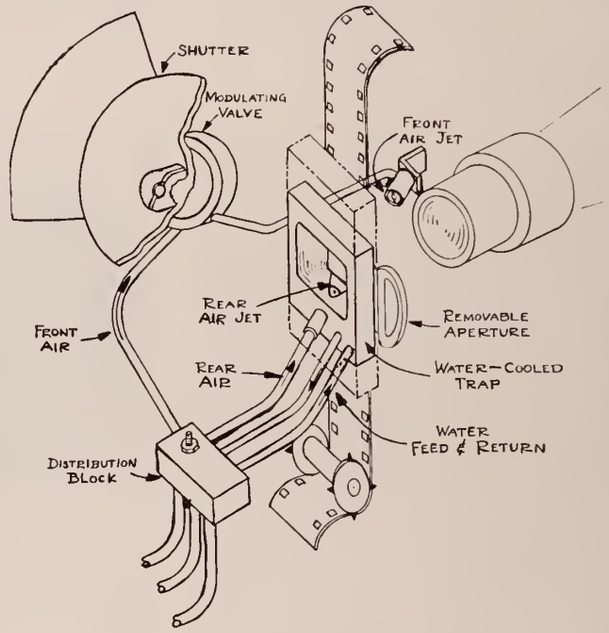
The type for angles from 8° up is the Delrama II 35P2. This has two cylindrical mirrors, one concave and one convex, of an optical formula calculated, according to the manufacturer, to correct horizontal line curvature produced by a curved screen.

In the other type, designated the Delrama IV 35P2, the prism-shaped glass bodies are positioned in line.

## Film Trap Cooling and Anti-Buckle Attachment for Simplex X-L Projectors

AN ATTACHMENT for Simplex X-L projectors combining film trap cooling by water, and air streams to cool the film and combat buckling, has been announced by National Theatre Supply. The combination is called "Aquair," with the water cooling component referred to as the "Aquaflo," and the air jet feature as the "Cyclonair." Both can be attached to two or more projectors with means of diverting the action from one mechanism to the other at changeover.

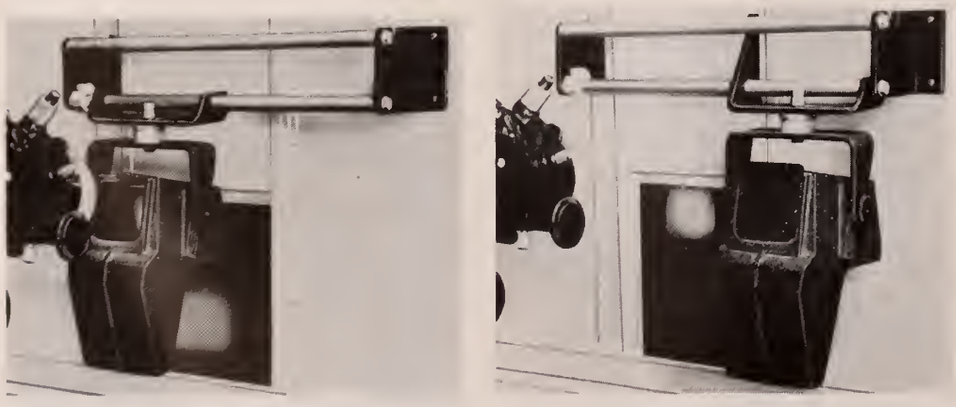
The accompanying drawing indicates the relationships of the device to the film trap and aperture (water tubes and air jets are so integrated into the trap and frame design that a photograph is not practicable). For cooling the metal immediately surrounding the aperture, water is circulated through a jacket, flowing from a tap and recirculated or drained, as may be required or preferred in a specific installation.




The "Cyclonair" provides for ejection of compressed air through a jet on either side of the aperture. That on the lamp side is continuous, and this jet is embedded in the water jacket so that it also is cooled. The stream of air from the jet on the lens side, however, is intermittent in synchronization with the pull-down; that is, air is ejected only while the film is at rest.

Thus at the moment the film is exposed to light, with resultant tendency to buckle, a stream of air provides resistance, with such relationship to the air pressure on the opposite side that the area of the film frame is held at tension. Since the air escapes from compression, it is itself cooled by expansion.

The entire attachment is available as a kit and may be installed, according to National Theatre Supply, by either an exhibitor's own technicians, or by mechanics supplied by the distributor. Among installations already made is one on projectors of the Radio City Music Hall in New York. At this theatre, where condenser lamps are used, with operation at 180 amperes, heat filters are no longer employed.



A Delrama II anamorphic attachment is pictured above mounted between on a rod suspension unit secured to the projection room wall, first in position for projection, and as it may be slid out of the way for non-anamorphic projection. The attachment may also be installed on an ordinary adapter tube.

## RECORDING LICENSES SIGNED

E. S. Gregg, president of the Westrex Corporation, New York, has announced completion of thirteen new motion picture recording and disk licensing agreements with studios in the U. S., Japan, England, Italy and Hong Kong. The studios which have been licensed are:

Yokohama Cinema Corporation, Yokohama; Magna Theatre Corporation, New York; Leevers-Rich & Company, Ltd., London; Color Reproduction Company, Hollywood; Gr. Cr. Rag. Vincenzo Ciardi, Rome; Carlos C. Rivas, Hollywood; Beeland-King Productions, Atlanta; Information Productions, Inc., New York; Osaka Sangyo K.K., Osaka; Langlois Filmusic Inc., New York; and Asia Pictures Ltd., Hong Kong. Burford & Rose, Ltd., London and Electric & Musical Industries, Ltd., Hayes, Middlesex, are the new disk recording licensees.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 7,177 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent! AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| About Mrs. Leslie (Par.) | 3 | 9 | 14 | 20 | 22 |
| Adventures of Hajji Baba (20th-Fox) | – | 11 | 33 | 10 | – |
| Adventures of Robinson Crusoe (U.A.) | 5 | 19 | 25 | 12 | 3 |
| Apache (U.A.) | 8 | 22 | 30 | 22 | 3 |
| Athena (MGM) | 6 | 10 | 11 | 1 | – |
| Barefoot Contessa, The (U.A.) | 9 | 9 | 7 | 4 | – |
| Beau Brummell (MGM) | – | 16 | 15 | 10 | 4 |
| Bengal Brigade (U-I) | – | 9 | 18 | 14 | 15 |
| Betrayed (MGM) | 2 | 32 | 44 | 19 | 6 |
| Black Horse Canyon (U-I) | 1 | 14 | 38 | 31 | 4 |
| Black Knight (Col.) | 3 | 18 | 15 | 4 | 1 |
| Black Shield of Falworth (U-I) | – | 15 | 60 | 17 | – |
| Black Widow (20th-Fox) | 3 | 19 | 27 | 4 | – |
| Bounty Hunter, The (W.B.) | 4 | 8 | 21 | 5 | 3 |
| Bowery Boys Meet the Monsters (A.A.) | – | 4 | 5 | – | 4 |
| Brigadoon (MGM) | 5 | 15 | 19 | 17 | 3 |
| Broken Lance (20th-Fox) | 28 | 29 | 15 | 10 | – |
| Bullet Is Waiting, A (Col.) | – | 9 | 20 | 18 | 8 |
| Caine Mutiny, The (Col.) | 39 | 38 | 30 | 14 | 1 |
| *Captain Kidd and the Slave Girl (U.A.) | – | – | 9 | 7 | 8 |
| *Carnival Story, The (RKO) | 7 | 35 | 36 | 31 | 19 |
| Cross Swords (U.A.) | 1 | 2 | 3 | – | 3 |
| Dawn at Socorro (U-I) | 1 | 18 | 24 | 22 | 20 |
| Demetrius and the Gladiators (20th-Fox) | 34 | 28 | 14 | 5 | 1 |
| Desiree (20th-Fox) | 11 | 14 | 3 | 1 | – |
| Dial M for Murder (W.B.) | 8 | 56 | 26 | 22 | 8 |
| Dragnet (W.B.) | 56 | 37 | 16 | 7 | 2 |
| Drive a Crooked Road (Col.) | – | 13 | 9 | 17 | 6 |
| Drum Beat (W.B.) | 10 | 16 | 1 | 12 | – |
| Drums Across the River (U-I) | – | 18 | 41 | 9 | 4 |
| Duel in the Jungle (W.B.) | 21 | 6 | 32 | 1 | 2 |
| Duel in the Sun (SRO) (Reissue) | – | 17 | 17 | 27 | 5 |
| Egg and I (U-I) (Reissue) | – | 10 | 8 | 9 | 7 |
| Egyptian, The (20th-Fox) | 22 | 40 | 28 | 10 | 1 |
| Elephant Walk (Para.) | 15 | 52 | 28 | 7 | 3 |
| Fireman, Save My Child (U-I) | – | 5 | 7 | 10 | 17 |
| Fire Over Africa (Col.) | 2 | 8 | 11 | 5 | 1 |
| Flame and the Flesh (MGM) | – | 16 | 31 | 43 | 13 |
| Four Guns to the Border (U-I) | – | 10 | 15 | 7 | – |
| Francis Joins the Wacs (U-I) | 17 | 49 | 20 | – | 1 |
| Gambler From Natchez (20th-Fox) | – | 11 | 40 | 30 | 1 |
| Garden of Evil (20th-Fox) | 15 | 27 | 9 | 8 | 4 |
| Gone With the Wind (MGM) (Reissue) | 50 | 30 | 13 | 9 | 3 |
| Greatest Show on Earth (Par.) (Reissue) | – | 7 | 5 | 8 | – |
| †Gunfighters (Col.) | 3 | – | 2 | 1 | – |
| Hansel and Gretel (RKO) | 12 | 10 | 3 | – | – |
| Her Twelve Men (MGM) | 7 | 12 | 27 | 26 | 10 |
| Hans Christian Andersen (RKO) | 6 | 2 | 10 | 5 | 4 |
| Hell Below Zero (Col.) | 1 | 18 | 52 | 16 | 8 |
| †Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Half Acre (Rep.) | – | 6 | 35 | 11 | 5 |
| High and Dry (U-I) (Brit.) | – | 11 | 10 | 3 | 5 |
| High and the Mighty, The (W.B.) | 75 | 62 | 9 | 3 | – |
| Hobson's Choice (U.A.) | 10 | 9 | 6 | 3 | – |
| Human Desire (Col.) | – | 2 | 9 | 15 | 3 |
| Human Jungle (A.A.) | 10 | 10 | 19 | 4 | 2 |
| Indiscretion of an American Wife (Col.) | – | 1 | 17 | 9 | 11 |
| *Jesse James vs. the Daltons (Col.) | – | 8 | 9 | 4 | – |
| Jesse James' Woman (U.A.) | – | 14 | 17 | 3 | – |
| Johnny Dark (U-I) | 5 | 52 | 47 | 20 | 4 |
| Johnny Guitar (Rep.) | 30 | 53 | 38 | 6 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 21 | 4 | 2 |
| Jungle Gents (A.A.) | – | – | 5 | 5 | 5 |
| Jungle Man Eaters (Col.) | – | 3 | 4 | 3 | 1 |
| Khyber Patrol (U.A.) | – | 13 | 16 | 3 | – |
| King Richard and the Crusaders (W.B.) | – | 8 | 11 | 17 | 22 |
| Knock on Wood (Par.) | 9 | 10 | 30 | 32 | 21 |
| Last Time I Saw Paris (MGM) | 8 | 14 | 5 | – | – |
| *Laughing Anne (Rep.) | – | 2 | 11 | 9 | 7 |
| Law vs. Billy the Kid (Col.) | – | 13 | 17 | 7 | 2 |
| Living It Up (Par.) | 38 | 44 | 21 | 12 | 1 |
| Lone Gun, The (U.A.) | 2 | 7 | 17 | 5 | 4 |
| Long Wait, The (U.A.) | – | 19 | 25 | 27 | 6 |
| Magnificent Obsession (U-I) | 70 | 68 | 18 | 2 | – |
| *Make Haste to Live (Rep.) | – | 1 | 9 | 7 | 6 |
| Man With a Million (U.A.) | – | 13 | 27 | 49 | 12 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (G.B.D.) | 6 | 11 | 8 | – | – |
| Naked Alibi (U-I) | – | 10 | 15 | 16 | 9 |
| On the Waterfront (Col.) | 19 | 17 | 23 | 11 | – |
| Outcast, The (Rep.) | 5 | 28 | 20 | 9 | 5 |
| Outlaw Stallion, The (Col.) | – | – | 9 | 5 | 2 |
| Phffft (Col.) | 7 | 7 | 5 | – | – |
| Princess of the Nile (20th-Fox) | – | 5 | 19 | 9 | 11 |
| Prisoner of War (MGM) | 1 | 14 | 20 | 7 | 6 |
| †Private Hell 36 (Filmakers) | – | – | 3 | 3 | – |
| Pushover (Col.) | – | – | 6 | 12 | 12 |
| Raid, The (20th-Fox) | – | 15 | 24 | 21 | 16 |
| Rails Into Laramie (U-I) | 3 | 5 | 23 | 25 | 12 |
| †Reap the Wild Wind (Par.) (Reissue) | – | 2 | 2 | 3 | – |
| Rear Window (Par.) | 26 | 32 | 11 | 1 | – |
| Return to Treasure Island (U.A.) | – | 1 | 1 | 7 | 15 |
| Ricochet Romance (U-I) | – | 7 | 3 | 9 | 5 |
| Ring of Fear (W.B.) | 2 | 15 | 23 | 10 | 17 |
| River of No Return (20th-Fox) | 70 | 24 | 25 | 2 | 3 |
| Rogue Cop (MGM) | 4 | 25 | 22 | 9 | 1 |
| Sabrina (Par.) | 20 | 17 | 19 | 2 | – |
| Saracen Blade, The (Col.) | 1 | – | 7 | 13 | 4 |
| Secret of the Incas (Par.) | 1 | 10 | 24 | 31 | 15 |
| Seven Brides for Seven Brothers (MGM) | 68 | 45 | 10 | 1 | 2 |
| Shanghai Story, The (Rep.) | – | 3 | 14 | 5 | 5 |
| Shield for Murder (U.A.) | 3 | 11 | 3 | 8 | 1 |
| Silver Lode (RKO) | 2 | 15 | 31 | 18 | 7 |
| Sitting Bull (U.A.) | 2 | 17 | 6 | 5 | – |
| Star Is Born, A (W.B.) | 16 | 18 | 11 | 6 | 2 |
| Student Prince, The (MGM) | 8 | 20 | 29 | 17 | 2 |
| Suddenly (U.A.) | 16 | 19 | 24 | 11 | 7 |
| Susan Slept Here (RKO) | 15 | 55 | 9 | 5 | 1 |
| Tanganyika (U-I) | 7 | 11 | 37 | 14 | 29 |
| Them (W.B.) | 3 | 18 | 23 | 24 | 15 |
| This Is My Love (RKO) | – | 8 | 9 | 4 | 1 |
| Three Coins in the Fountain (20th-Fox) | 50 | 60 | 18 | 6 | 1 |
| Three Hours to Kill (Col.) | – | 9 | 15 | 2 | 7 |
| Track of the Cat (W.B.) | 2 | 13 | 9 | 2 | 1 |
| *Untamed Heiress (Rep.) | – | 2 | 1 | 13 | 1 |
| Valley of the Kings (MGM) | – | 10 | 40 | 27 | 10 |
| Vanishing Prairie (B.V.) | 27 | 27 | 10 | – | – |
| Weak and the Wicked, The (A.A.) | 10 | 13 | 11 | 1 | 4 |
| White Christmas (Par.) | 27 | 18 | 6 | – | 1 |
| Woman's World (20th-Fox) | 37 | 30 | 16 | 4 | 1 |
| Yellow Tomahawk (U.A.) | – | 3 | 21 | 3 | 2 |


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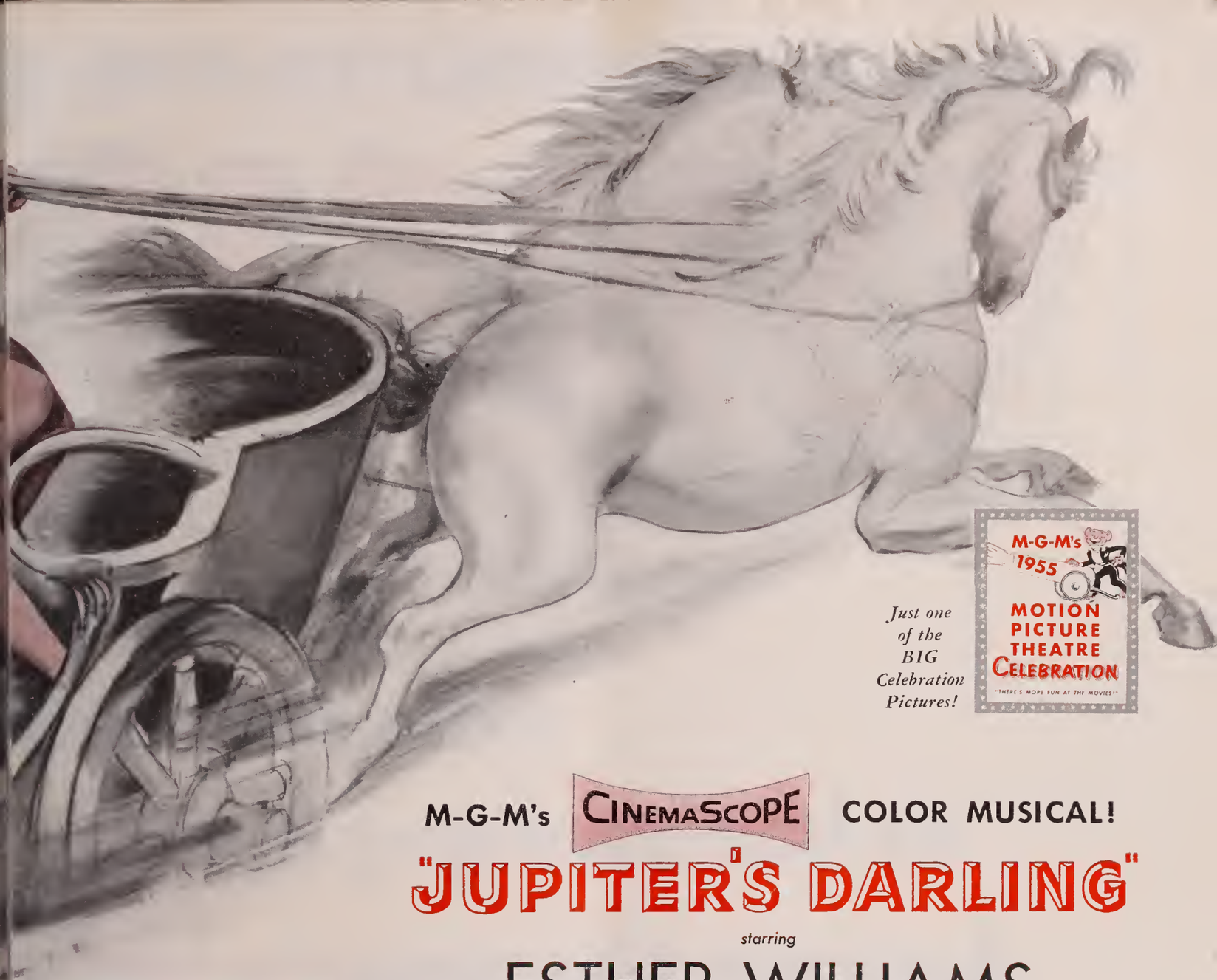
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20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St • 2:00 P.M.

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Paramount Screening Room
2100 Stout St • 2:00 P.M.

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20th Century Screening Room
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Warner Theatre Projection Room
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20th Century-Fox Screening Room
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20th Century-Fox Screening Room
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PHILADELPHIA
Warner Screening Room
230 No. 13th St • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Stor Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

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From a Novel by HANS RUESCH

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 198, No. 3

January 15, 1955

## *Plea for Fair Treatment*

ERIC JOHNSTON last week made a strong appeal to the U. S. Treasury to include motion pictures in industries eligible for a substantial tax credit on foreign earnings. A year ago when the Senate considered such a bill, the film industry was excluded. In a special message to Congress this week President Eisenhower asked for passage of the tax credit measure, so it is important that the industry's position be understood now by all the members of Congress. An attempt has been made to exclude film earnings on the grounds that they are "royalties", yet Mr. Johnston pointed out that the activities carried on abroad by the industry are of a much more complex character than those of some industries eligible for the tax reduction. Mr. Johnston also drew attention to the fact that "our activity abroad is highly regarded by people in our Government responsible for maintaining our Nation's friendly relations."

From any point of view, motion pictures are entitled to equal or more favorable treatment than the oil, transportation, banking or any other American industry in international commerce.

■ ■ ■

## *Washington Wonderland*

THE "Alice in Wonderland" approach of many U. S. Government officials to motion picture matters continues to be bewildering. It would be a subject for humor if the effects on the motion picture have not been and are not now so serious. It is to be hoped that when the bureaucrat mind turns to other fields the results are not so bizarre.

One item in the news currently from Washington shows that when motion pictures are involved the approach is "special".

This concerns the reports that officials of the Department of Justice oppose granting permission to the divorced circuits to engage in production on the grounds that "it would be a step in a monopolistic direction or a trend towards reestablishment of conditions the Justice Department fought in the courts for so many years to terminate".

The situation in the motion picture industry is simple enough if reduced to fundamentals: 1. The retailers—the exhibitors—complain of a product shortage; 2. The wholesalers—the producer-distributors—say they are doing all they can to supply product; 3. Some retailers want to make product to overcome the deficiency in supply. How this could be monopolistic or in violation of the anti-trust laws is hard to comprehend.

Should some circuits make films or cause them to be made, obviously competition in the marketing and exhibition of motion pictures would not decrease. Quite the contrary, there would be more competition.

Whether circuit operators can be successful as part-time producers may be debatable. However, there should be no argument that the circuit should be allowed to make films, if they wish to do so.

The Department of Justice attorneys would probably get pretty rough treatment in the Federal Courts if they attempted to prove that production by the now divorced circuits would monopolize the motion picture market. Circuits entering production would have to do so as "independents". The total number of features that they could make in any year is strictly limited by available physical facilities, production personnel and stars. The likelihood of even the best of the exhibitor-backed films becoming hit attractions that would challenge the best of the established studios is remote. In any case, the motion picture industry is one in which every good piece of product helps all product.

If the previously divorced circuits want to produce and the Department of Justice remains adamant, the matter should be taken out of the secret Washington talk stage and into the courts where the hearings would be public. The pressures to keep the circuits from production would seem to be out of harmony with the basic philosophy of the Eisenhower Administration.

■ ■ ■

## *Brotherhood Week*

IT IS not too early for all branches of the industry to plan for activities during Brotherhood Week, February 20-27. The motto of the 1955 drive is "One Nation Under God", which aptly expresses the spirit of the Founding Fathers of the Republic. Though Americans have racial origins in every quarter of the globe, our country is a strong nation because the system of Government which was established recognizes and protects the God-given rights of each individual. The motion picture industry this week spotlighted the Brotherhood Week drive by a dinner in New York in honor of J. Robert Rubin, who for years has been the general chairman of the amusement industry division of the National Conference of Christians and Jews, which sponsors the week. The purpose of the Brotherhood Week is to draw attention to the work of the National Conference and to collect the necessary funds to carry it on.

■ ■ ■

¶ Sign of the times: According to a recent study, more time is spent by the American public reading two of the principal national weekly magazines than all of the books in the country. —*Martin Quigley, Jr.*

# Letters to the Herald

## Research

To THE EDITOR:

COMPO, or a major distributor, or a group of major distributors, should acquire some small theatres to be used in a research project. It is possible that enough could be learned from a project of this kind that the small exhibitors would be able to increase gross, cut costs, pay higher film rental, and still make more money than he is now.

The theatres should be scattered throughout the entire United States with at least one in each type of situation; single theatre in town of 1,000, another in a town of 2,000, 5,000, 7,500, 10,000, some subsequent run theatres as well as a few small drive-ins. In choosing the theatres to be used preference should be based on whether or not they are marginal operations.

Good managers should be hired to operate the theatres. The results from all of the theatres should be analyzed by statisticians working under a man who is experienced in marketing research.

Experiments of many kinds could be carried on and when the results were analyzed and tabulated the information could be made known to the whole industry. Many problems of distribution and exhibition could be solved for the betterment of the industry.

A research project of this kind should give answers to questions such as these:

¶ What admission scale will give the highest income throughout the entire year?

¶ What effect do advanced admissions have on future business?

¶ What day of the week should a big picture be opened?

¶ How many changes per week should be used?

¶ What effect does closing the theatre for one or more nights per week have on overall business?

¶ What are some of the methods of economizing on operating costs and especially advertising?

¶ What method of advertising is most successful and what kind is the most economical, not in the least cost but in higher profit?

Many of the above questions may seem elementary but they can serve as a starter and more complex problems such as what percentage of film rental a small theatre can pay, can be determined later or as the experiment goes on.

A research project of this kind could be the seed to start a little harmony between exhibition and distribution in this industry. This would be a much more pleasant business without the constant fight between distribution and exhibition.

It may interest many exhibitors to know that there are hundreds of research projects going on all the time in agriculture. Some of it is done by the government, some by schools and universities and much by private concerns who deal in farm products. It is a well know fact that those farmers who put into practice the things learned by the various research projects can and do increase their profits 50 per cent and more over the average in a group having the same equipment and number of acres of land in the same neighborhood.

If all other industries benefit from research it is about time the motion picture industry did something about it. We know that in production, research has given us all the new types of equipment and has devised many improvements in the making of motion pictures but so far distribution and exhibition are standing in the hall closet and they have been there for some time.— *D. G. RAUENHORST, Murray Theatre, Duffy's Drive-In Theatre, Slayton, Minn.*

## On High Prices

To THE EDITOR:

This past week I received my Certificate of Membership in the Managers' Round Table. I have read many of the letters in The HERALD which are written to the editor and I decided that I would like to get my problem solved once and forever. I do not own or manage a theatre yet; but I expect to some day. This is my reason for wanting an answer to the following question.

In all the CinemaScope and VistaVision, etc. advertising in the various trade magazines the film companies state that "this scope will take the slump out of your business" and "this dimension will make millions." This may all be true and I'm not condemning these new things which are quite wonderful; however, when an exhibitor (small suburb) must pay 50 per cent on a picture which has already run eight weeks downtown it just doesn't make sense. I should think that the film companies might be interested in keeping the small theatres open but, the way it looks now, they are trying to put us out of business.

Midweek business in all the theatres everywhere has fallen just as it has fallen in our case. Our weekends aren't always good either. So you can see our problem. A small exhibitor after spending thousands of dollars for the installation of CinemaScope and wide screen and so forth just cannot afford to pay the high prices for film.

If the film companies do not come down off their high rocker they will be playing all their big pictures at large downtown theatres and they can just skip the small suburban houses, because the way it is going there won't be any. If the film companies help the small suburban exhibitors get a good start they will be the gainers in the final analysis. — *LARRY J. DIEKHAUS, 7111 Winding Way, Cincinnati, Ohio.*

(Ed. note: *Mr. Dieckhaus is employed by the Deer Park theatre in Deer Park, Ohio.*)

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# On the Horizon

EDITORIAL

It's always welcome when a newspaper takes the friendly--and the telling--viewpoint. The Winsted, Conn., Evening Citizen remarked the other day, in editorializing about the "movie comeback": "All taken into consideration, probably the reason people started going back to movies is that they wanted to see what was going on in present-day Hollywood. On the late TV shows, they've been seeing what was going on for the last 30 years".

MORE PICTURES

Paramount knows the industry needs product, and may even make more than the 20 films it has promised for 1955, Don Hartman, its executive producer, said in New York this week. He added one proviso: Paramount will make more pictures if it feels they'll make money.

STALLED

Allied doesn't seem to be getting anywhere with its "own brand of equipment". The board, meeting at St. Louis next month, will reconsider the project, according to president Ben Marcus. Allied was to have arranged for low-cost, first class sound and projection equipment bearing the Allied name.

LATE

A friend of the industry is a friend indeed. Even when late. Representative Victor Wickersham, Oklahoma, submitted his bill last week to reduce the Federal admissions tax to 10 per cent and on lower priced tickets, to eliminate it.

CONTRACT

Does Marilyn have a firm, or unfirm, contract? This question seemed this week to be agitating 20th-Fox, Miss Monroe's lawyers, and of course the easily agitated press. The company's story, which we summarize gladly, is that Miss Monroe asked for and was offered a new contract--her present one giving her services exclusively to 20th-Fox till August 8, 1958--and that she has agreed to the new contract, but hasn't signed it. Ergo, the old one is valid, and firm. Miss Monroe has been represented these days as wanting to be her own boss, meaning producer. The company commented this week: "Since she has been at 20th Century-Fox, Miss Monroe has been given every consideration, surrounded by the finest talent available, and cast only in multi-million dollar productions. . . ."

CENSORSHIP

Maryland showmen are fighting their battle against censorship with big guns and at the very start of the legislative season. Bill Number One as the State Legislature convened limits the state's right to censor for obscenity, debasement, corruption, and incitation to criminality. It also would eliminate the present grounds, "sacrilegious, indecent, inhuman, unmoral". It does define allowable grounds, and provides for approach to the Maryland Court of Appeals.

PREMIERE

United Artists the other day did its bit for Pan-American friendship. This country regarded rather highly the president of Panama, Jose Antonio Remon, whom a machine gunner recently chopped to death. United Artists is helping the Panamanians find the killer. It donated the premiere proceeds of "Romeo and Juliet" at the Lux Theatre there Thursday evening.

COCKTAIL

At London Variety Tent's dinner to Sir Alexander Fleming, penicillin discoverer, they asked him whether they could concoct a "penicillin cocktail." Sir Alexander replied it would taste mouldy.

DROUGHT

Popcorn will cost more, the Agriculture Department says. How does it know? Well, drought reduced the harvest this past year by one-third.

James D. Ivers--Floyd Stone --J. A. Otten

## WHEN AND WHERE

**January 17:** Joint meeting of exhibition and distribution arbitration committee, New York City.

**January 18:** Baltimore area film industry members' testimonial dinner to J. Lawrence Schanberger, veteran theatre operator who is retiring, Variety Club headquarters, Baltimore.

**January 18:** Annual dinner of the Motion Picture Associates of Philadelphia, Bellevue-Stratford Hotel, Philadelphia.

**January 19:** Cleveland area exhibitors' testimonial to honor I. J. Schmertz on his 50th anniversary with 20th-Fox and its predecessor organization, Hollenden Hotel, Cleveland.

**January 24:** MGM Ticket Selling Workshop, held in conjunction with the annual winter convention of the Mississippi Theatre Owners Association, Heidelberg Hotel, Jackson, Miss.

**January 27:** MGM Ticket Selling Workshop, Peabody Hotel, Memphis, Tenn.

**January 29:** Cincinnati Variety Club, dinner dance and installation of new officers, Netherland Plaza Hotel, Cincinnati.

**February 8:** MGM Ticket Selling Workshop, Jefferson Hotel, Richmond, Virginia.

**February 8-10:** Allied States Association, mid-winter board of directors meeting. Chase Hotel, St. Louis, Mo.

**February 8-10:** Allied States Association national drive-in convention. Chase Hotel, St. Louis, Mo.

**February 13-15:** Theatre Owners of America, mid-winter board of directors meeting, Washington, D. C.

**February 22:** MGM Ticket Selling Workshop, Statler Hotel, Detroit.

**February 22-23:** Annual convention of Allied Theatres of Michigan, Statler Hotel, Detroit.

**February 28 - March 1:** Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

**March 1:** MGM Ticket Selling Workshop, Columbus, Ohio.

**March 1-2:** Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

**March 9:** MGM Ticket Selling Workshop, Dallas, Texas.

**May 10:** MGM Ticket Selling Workshop, Billings, Montana.

# This week in pictures




DURING THE AFTERNOON, a premiere. Because it wanted on hand many Broadway theatre performers ordinarily unable because of engagements to attend evening premieres, 20th-Fox opened its "Prince of Players" at 3:00 P.M. Monday afternoon at the Rivoli, New York.



Spyros P. Skouras, president of the company; Philip Dunne, director and producer of the picture; and Charles Einfeld, vice-president in charge of advertising.



Mr. Skouras with Maggie McNellis, who interviewed the celebrities of the theatre for her American Broadcasting radio show. The affair also was covered by Movietone News, and news and wire service photographers.



Mr. Dunne with Maggie McNamara, a star of the picture, and a hostess at the premiere, along with Mr. Dunne and screenplay writer Moss Hart greeting old friends of the stage.



by the Herald



AN ISRAELI WELCOME for Italian star Silvana Pampanini. At the reception for her in the Dan Hotel, Tel Aviv, are, in order, Otto Sonnenfield, distributor; Miss Pampanini; Albert de Matalon, HERALD correspondent and Columbia Pictures manager; and M. Carasso, of the Ophir Theatre, Tel Aviv.

DURING THE LONDON VISIT of Robert Blumofe, United Artists' West Coast vice-president: an interview with the trade press. In array are Mr. Blumofe; William Pay, The HERALD; F. L. Thomas, and Harold Myers; and Montague C. Morton, the company's managing director.



ANNOUNCING BRYNA PRODUCTIONS. Actor Kirk Douglas, who formed the company, is guest of honor at a reception tendered in New York last week by United Artists, which will distribute Bryna's six pictures.

THIS IS CINERAMA in Bangkok. The aerial view shows the special theatre, seating 2,000, dominating the American exhibit. Constitution Fair, as it was called, made many friends for America during its December run. The demand for Cinerama was such that it was held over two weeks after the Fair closed. The U. S. Information Agency feels that in the medium it has a crowd stopper.



TELLING THE STORY—to date—of the Theatre Owners of America film finance company. E. D. Martin, TOA president, and Benjamin A. Trustman, lawyer for the Exhibitors Film Financial Group, Inc., talk to the trade press in New York last week. The $10,000,000-capitalized organization will sell stock at sales meetings everywhere, with SEC permission, which came this week. The first meeting is to be in St. Louis.



by the Herald



A PRIVATE SCREENING of Warners' "Young at Heart," in New York. And Frank Sinatra, star, at the right, is host. The guests he is greeting are John Daly, American Broadcasting vice-president; and David Sarnoff, Radio Corporation of America board chairman.



STARS of Republic's saga of the logging giants, "Timberjack," pose, left, on old No. 17, herself a star of considerable stature. The cast assembled on the running board are Chill Wills, Adolph Menjou, Sterling Hayden, Vera Ralston, Hoagy Carmichael, David Brian and Howard Petrie. Old No. 17 is one of the last existing examples of the Shay logging locomotives, darling of rail fans and model railroad enthusiasts. Built especially for the American logging industry, their unique geared drive enabled them to negotiate steep mountain grades impossible for other types. Number 17, built before 1900 by the Willamette Iron and Steel Works of Portland, was loaned to Republic by the Lumber Division of the Anaconda Copper Company and was brought to Missoula, Montana, where the picture was shot, from Cottonwood, Mont.

# EXHIBITORS URGE FCC SET TOLL TV HEARING

## *Committee Petition Argues Against Zenith's Move For Authorization Now*

by VINCENT CANBY

Exhibitors fighting pay-as-you-see TV last week urged the Federal Communications Commission not to authorize subscription television without a full, public hearing, including the right of exhibitors and others to cross-examine proponents of the new scheme.

In a statement filed with the Commission on behalf of the Joint Committee on Toll TV, by the Washington law firm of Cohn and Marks, exhibition made the following main points in its plea for full hearings:

**¶ The FCC will gain "first hand knowledge of basic facts" pertaining to the system;**

**¶ Zenith's proposed method of transmission is "vastly different" from the method which it used in its previously FCC-authorized experiments;**

**¶ American families, having invested in TV sets, would resent being forced to pay for programs which they had understood to be available free; and**

**¶ Subscription television would not, as claimed, bring more television stations to rural areas but would be concentrated in heavily populated sections.**

The Joint Committee's statement was filed with the FCC in opposition to a petition by Zenith Radio Corporation and Teco, Inc., seeking immediate authorization of subscription television without public hearings. The Joint Committee, which is co-chairmaned by Alfred Starr, of Theatre Owners of America, and Trueman Rembusch, of Allied States Association, claims to represent about 75 per cent of the 16,000 U. S. theatres and an investment of $2,000,000,000. It is scheduled to hold its first meeting subsequent to the filing of the statement with the FCC at the Astor Hotel in New York January 19-20, at which time it will plan future strategy and attempt to set-up financing arrangements to carry out its program.

### *Say Commission Must Gather New Facts*

The exhibitors, in their Joint Committee statement, said in part:

"Without the opportunity of cross-examination by the public and questioning of the Commissioners and the Commission's staff of the various witnesses who would appear and testify for and against subscription television, the Commission will have been deprived of the one opportunity to gain first hand knowledge of the basic facts relating to the establishment of a system which Commissioner Webster described as having the potential of making a 'momentous change in the American system of broadcasting.'"

The exhibitors' statement said it would not at this time go into the arguments for or against subscription television, but would only argue against the plan for the Commission to authorize the system immediately without public hearing. If the Commission has any doubt that a public hearing should be held on the issue, the exhibitors' statement said, it should hold argument on the question.

Admitting that a full-dress public hearing would take considerable time, the committee said this time element "becomes relatively insignificant when weighed against the tremendous social and economic upheaval which may follow the establishment of subscription television." The committee reminded the Commission that Zenith had in the past sought authorization for experimenting with Phonevision specifically to get together information for use at public hearings on permanent authorization of the new system.

### *Charge Move Now "Flouts" Commission*

The Commission made these experimental authorizations, the statement continued, on the assumption that Zenith would participate in full dress public hearings at which time all interested parties could present evidence and cross-examine the proponents. Zenith's new approach, the committee said, is a "flagrant flouting of one of the basic conditions upon which the Commission had authorized the experimental operation."

Moreover, the statement pointed out, the method by which Zenith now proposes to transmit subscription TV is "drastically different" from the method used in the experiments, so that the Commission actually does not have before it today any information on this new system.

The exhibitors warned the Commission of a widespread public outcry if subscription television is authorized. Many families, the statement declared, bought TV sets "upon the implied representation by the FCC as well as by the manufacturers that they would not have to pay anything for the programs they would see on their set, over and above the cost of the sets themselves." It emphasized that most TV sets are owned by people in the lower income brackets.

### *Charge Medium Would Not Aid Rural Areas*

The statement also challenged Zenith's claim that subscription TV would stimulate construction of new TV stations in present empty areas and would help out struggling ultra-high-frequency stations. Zenith is just dangling this before the Commission as a bait, the statement charged, adding that once subscription TV is authorized, Zenith would do exactly what television broadcasters have done, that is, establish service in the large cities and other markets where the economics could support the new system. Actually, the Commission was told, this would make "the problem of the UHF area even more acute than it is today."

The four main points of the Zenith-Teco petition, each of which was attacked by the Joint Committee in detail, are that TV today actually is not "free" and therefore subscription television would simply be an extension of the present system; that the Commission has the legal authority to adopt rules which will permit subscription television transmission; that toll TV will serve the public interest, encourage more effective use of frequencies; and that it is in the public interest to issue an "immediate" authorization for toll TV without a hearing.

The president of Zenith, Commander E. F. McDonald, in Chicago commented on the filing of the exhibitors' statement by saying that several groups of motion picture theatre owners are attempting to delay the coming of subscription television because they know it will be a competitor capable of delivering motion pictures and other box office entertainment to the public more efficiently and much more economically.

### *Reiterates Claim for Broader Entertainment*

Commander McDonald, in remarks addressed to a national convention of Zenith wholesale distributors at Chicago's Shoreland Hotel, said that the saving in cost of entertainment delivered by toll TV would permit the public to afford better entertainment, including fine features not now available on television at all, such as opening nights on Broadway, new Hollywood feature pictures, etc.

Meanwhile, in Washington, Representative Hinshaw (R., Cal.) introduced a bill to class subscription television as a common carrier, rather than as a broadcast service.

## IT'S A SECRET

CHICAGO: **Ted Leitzel, head of public relations for Zenith Radio Corporation, last week refused to identify the "far-sighted" exhibitors who Commander E. F. McDonald, Zenith president, said earlier had applied to the company for franchises to operate Phonevision in their localities. Mr. Leitzel, declining to divulge names, also refused to state how many exhibitors were involved, or from which areas. He claimed it was a "secret".**

# WHITE FEATHER

## IN THE GREAT BOXOFFICE TRADITION OF

**Broken Arrow**

**Jesse James**

**Broken Lance**

**Garden of Evil**



*please turn.....*

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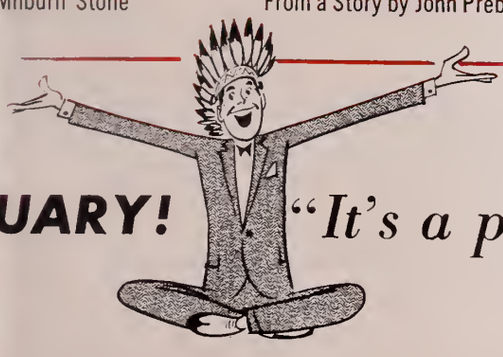
Produced by **ROBERT L. JACKS**

Directed by ROBERT WEBB

Screen Play by DELMER DAVES and LEO TOWNSEND

Milburn Stone

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# HANSON FIRES AT SCHOEPPEL

## *SCTOA Executive Charges Senate Chairman Ignores Plight of Exhibitors*

*HOLLYWOOD:* Asserting that Senator Andrew F. Schoeppel's letter to him had never been received, Albert Hanson, chairman of the trade relations committee of the Southern California Theatre Owners Association, last week released the contents of a 2,000-word letter to the chairman of the Senate Small Business Committee, dated Dec. 31, 1954.

### *Claims Reply Not Received*

Mr. Hanson said he was releasing the text of his letter to Senator Schoeppel because he never received the Government's official letter and that his only information as to its contents had been gleaned from the trade press.

Mr. Hanson's letter, restating the original SCTOA arguments offered in petitioning the Schoeppel committee, said in part:

"Your charges as conveyed in the trade press in reference to me are not true, and your own language would appear to be the best answer to your vitriolic attack upon me through the trade papers. Certainly the manner employed by you to convey your charge against me was inconsistent with ordinary rules of fair treatment of a person who has addressed a member of the United States Senate in good faith in an effort to secure relief through the regular processes of Government. . . .

"It is my sincere belief that you have constantly and consistently exhibited an attitude of defense on behalf of the defendants in the Government suit. You apparently do not regard the defendants in the same light as the United States Supreme Court does.

### *"Lack of Protection"*

"The report made by your committee in my opinion indicates the clear recognition of the failure of the anti-trust division of the Department of Justice to protect independent motion picture exhibitors to the measure that proper vigilance would have secured. Certainly, if you can see room for greater activity on the part of the anti-trust division to help the motion picture exhibitor, you can see that my statements in reference to the motion picture exhibition business are not 'words frequently used by rabble rousers when invectives must be used instead of facts because there are no facts'."

Mr. Hanson accused the Senator of ridiculing the exhibitor's move toward Government regulation, and said: "Certainly, after the hearings conducted by your committee you must realize that the exhibitors are facing the practical problem of going out of business unless there is some regulation besides that of the film companies. We see no difference between regulation by Government setting film prices and film companies setting film prices, except that we, as exhibitors, would have an equal opportunity before an unbiased body (whether by Government or by arbitration), to have those prices reasonably determined. We are willing to rely on the fact that the authority fixing the prices will allow a proper return, which will be certainly a greater return than the film companies allow under their own exclusive control.

"We further do not object to the Government saying what pictures we should play, how long and when in preference to the film companies doing that very thing now, simply and solely for their own benefit without regard for the exhibitor or the general public."

In conclusion, Mr. Hanson wrote: "We do not like to use your committee as a cat's paw. On the other hand, we certainly dislike seeing your committee used in that manner for the benefit of the defendants."

## Loew's 16mm Division Has Tenth Birthday

Loew's International Corporation has launched a year-long celebration marking the tenth anniversary of its 16mm overseas division. In a letter to the more than 40 MGM territorial offices overseas that will participate in the celebration, Arthur M. Loew, president, congratulated Orton H. Hicks, 16 mm sales director, and said that the event will be called "MGM's 10th Anniversary 16mm Olympiad." Its purposes are to broaden the 16mm audience in the world market and to establish a new high level gross for MGM's 16mm operation, according to the company.

## Lardner Asks Supreme Court To Uphold 20th-Fox Pact

Ring Larner, Jr., has asked the Supreme Court to rule that 20th Century-Fox had no right to terminate his screenwriting contract under the "moral turpitude" clause because of his refusal to answer questions regarding Communist associations from the House Un-American Activities Committee in 1947. In a petition filed in Washington last week, Mr. Lardner asked the Supreme Court to overturn a Ninth Court of Appeals decision upholding the film company's action. The case will probably set a precedent for deciding several similar suits brought by industry workers who were fired when they refused to answer the committee's questions.

## "Bridges" Opens January 20

Paramount will open its "The Bridges at Toko-Ri" January 20 at the Radio City Music Hall, New York City.

# *Loew's Asks 2 Years for Stock Split*

Loew's filed a petition with the New York District Court this week asking for a two-year postponement in the deadline for distribution of stock in the new theatre company.

The Loew's consent decree provided that stock of the new company had to be distributed pro rata to Loew's stockholders by February 6, 1955, unless the company before that time could prove to the New York court that it could not divide its funded debt between the production company and the theatre company and could not get substantially similar financing to replace the existing financing. In that event, the new stock did not have to be distributed for another two years unless a division of the debt or a refinancing could be worked out sooner.

The court will hold a hearing on the question next week. Justice Department officials in Washington said they are prepared to tell the court that they have investigated and have found nothing to dispute Loew's claims. If the court decides Loew's has proven its claims, then the two-year extension is automatic under the decree.

The petition said that the present holders of the funded debt have indicated they do not want to divide the debt on the grounds that at present the debt is backed by the assets of production, distribution and exhibition, whereas once the debt is divided, each part will be backed by only part of the company's present assets.

Justice officials said that as far as they knew Loew's hoped to meet the February 6 deadline for completing theatre divestiture which is distinct from the divorcement situation.

## Extend Divestiture Date For National Theatres

The Department of Justice in Washington has given National Theatres another brief extension of its divestiture deadline, this time until January 31. The previous deadline was January 10. The new extension was described as another interim extension to give department officials and National Theatres executives time to work out a final order for carrying out all remaining divestiture. At the beginning of December, National still had nine or 10 theatres to divest under the original 20th Century-Fox consent decree.

## Close Perspecta Deal

A licensing agreement for the manufacture of Perspecta Stereophonic Sound Integrator Units has been granted to N. V. Philips Radio of Holland, it is announced by Perspecta Sound, Inc., in New York. This brings the number of manufacturers of Integrator Units in all parts of the world to 16.

# DIVORCED CIRCUITS STILL FACE PRODUCTION BAR

## *Report Justice Department Cold on Authorization, But Change Is Possible*

by J. A. OTTEN

*WASHINGTON:* Informal conversations with officials of the Department of Justice here indicate that the Department's present policy and thinking hold little promise of a clear authorization of divorced theatre companies to engage in film production at any early date.

The attitude is that a heavy burden of proof rests with a divorced circuit that its entry into production would not be a step in a monopolistic direction or a trend towards the establishment of conditions which the Department fought in the courts for so many years to terminate.

### *"Unique Circumstances" Can Change Official Attitude*

At the same time, the possibility that approval of the Department for production could be obtained was not ruled out entirely. For example, in unique circumstances such as those governing the approval granted by the Department to Stanley Warner Theatres to engage in production of films in the Cinerama process.

[The Paramount and RKO decrees contain no specific provision against production by the divorced theatre company. The 20th-Fox, Loew's and Warner decrees do contain such provisions but the latter was modified by agreement with the Department of Justice when Stanley Warner entered into its pact with Cinerama.]

A similar approval possibly could be obtained for standard production too, but it would be ringed 'round with restraints and checks. The problem then would boil down to whether the divorced circuit seeking the Department's approval was sufficiently anxious to engage in production to accept and submit to the inevitable restraints and checks which would be imposed upon it concurrently with the Department's production authorization.

The Department, it was evident, will not relish agreements even of that kind because they create a need for too much policing by the Department, which says it already has its hands full. It is certain that Justice never will say to the circuits: "Go ahead and produce as in the good, old days."

National Theatres officials have had several conferences on the subject with the Department, and more may be in the offing. However, they have produced no indication of an agreement yet.

Justice officials said there have been conversations with Theatre Owners of America representatives on the latter's 1954 convention action to seek authorization for divorced theatre companies to engage in production with the aim of helping to relieve the product shortage. The officials, however, declined to comment on these discussions and, meanwhile, TOA officials refused even to admit that the conversations have been held. (TOA officials in New York said only that conversations were being sought in the near future.)

The Department officials are not unsympathetic to problems imposed upon exhibitors by shortage of product, but feel that there are plenty of independent producers who can and will fill the demand if larger companies fail, therefore, there is no urgency about clearing divorced circuits for entry into production.

# *SEC Clears TOA Stock Sale*

A comprehensive campaign and a series of meetings throughout the country to stimulate the sale of stock in the Theatre Owners of America-sponsored film finance company will be launched immediately, E. D. Martin, TOA president, said in New York last week. The Securities and Exchange Commission formally cleared the proposed stock offering Tuesday.

The TOA chief, in his meeting with the trade press following a meeting of the board of directors of the TOA company, said that the first meeting for the purposes of stimulating stock sale would be held in St. Louis, at a date yet to be set.

The board meeting of the Exhibitors Film Financial Group, Inc., he continued, was devoted to clearing up "details" for qualifying the sale of stock in each state of the nation, a procedure known as meeting the "blue sky" requirements of each state.

The projected regional meetings, to be attended by two or more EFFG directors, will not be confined to TOA members, but to all exhibitors, the TOA president emphasized. Benjamin A. Trustman, legal counsel to EFFG, who also attended the press conference along with Herman Levy, TOA general counsel, expressed assurance that EFFG would have no difficulty establishing a line of credit once it gets started as a going concern.

Asked about the participation of divorced circuits in EFFG, Mr. Martin said the big circuits have "offered us every encouragement." They have also informed EFFG, Mr. Martin went on, they are studying the question of whether they can give EFFG more than "moral support."

Mr. Martin revealed also that TOA has made a request for a meeting with the Department of Justice seeking modification of the prohibitions of divorced theatre circuits engaging in production and distribution. The meeting sought would be some time between February 13 and 15, the date of TOA's midwinter board meeting in Washington.

Returning to the specific subject of the finance company, Mr. Martin said the EFFG charter is broad, allowing the company to engage in almost any activity in the motion picture field, including production and distribution, although the primary purpose of the company is the financing of films. The TOA president also pledged that if the company does not "get off the ground," for any reason, every penny invested will be returned to the investors.

In setting up the $10,000,000 capitalized organization, no talks were held with the Department of Justice, Mr. Martin added, pointing out that with no presumptive right given to exhibitor investors such talks with the Department of Justice in his belief are unnecessary.

Early this week, in an interview, also in New York, Mr. Martin in the company of Mr. Levy discussed the fewer-but-bigger pictures policy now apparently at work in Hollywood. The practice, which Mr. Martin called "the metropolitan-oriented production," is geared for extended runs at greatly increased film rentals, he said, while "thousands of theatres throughout the country cannot fit into this approach." Declaring that he was all for more pictures, Mr. Martin emphasized too that he was all for better pictures.

# THE STAMPEDE OF HONORS



# BING CROSBY
# GRACE KELLY
# WILLIAM HOLDEN

in A PERLBERG-SEATON Production

# THE COUNTRY GIRL

Produced by WILLIAM PERLBERG

Written for the Screen and Directed by GEORGE SEATON

From the play by Clifford Odets · A Paramount Picture



# HAS STARTED FOR "THE COUNTRY GIRL"

NEW YORK FILM CRITICS AWARD
**Best Actress of Year...Grace Kelly**

GENERAL FEDERATION OF WOMEN'S CLUBS
**Best Actor...Bing Crosby...Best Actress ...Grace Kelly...One of Best Pictures**

NATIONAL BOARD OF REVIEW
**Best Actor...Bing Crosby...Best Actress ...Grace Kelly...One of Best Pictures**

NEW YORK TIMES • HERALD TRIBUNE
DAILY NEWS • WORLD-TELEGRAM
**One of Best Pictures**

LOS ANGELES TIMES • LOS ANGELES MIRROR NEWS
**One of Best Pictures**

LOS ANGELES HERALD EXPRESS
**One of Best Pictures...**
**Best Performances...include Bing Crosby, Grace Kelly, William Holden**

"OSCARS" PREDICTED! By scores of national opinion-molders, including Life Magazine—Edward R. Murrow, CBS—Columnist Sheilah Graham—and many, many more!

Lichtman Says:

# 13,500 NOW USING CINEMASCOPE

## *Tells Division Managers 125 Films in Medium Are Expected in 1955*

With 13,500 theatres equipped for CinemaScope throughout the world and the total expected to reach 17,000 by March, the impact of the medium was emphasized last week by Al Lichtman, 20th Century-Fox director of distribution, at the company's two-day division managers meeting in New York. He said that "to meet the demands of audiences the rate of theatre installations in the United States and Canada is proceeding at an average of more than 200 per week."

### *Cites Other Productions*

Mr. Lichtman pointed out that virtually every major studio and many independents are producing in CinemaScope. He said that approximately 125 releases in the medium can be expected during 1955 and that exhibitors can be assured that 20th Century-Fox will bend every effort to provide the type and number of films that will assure them a most profitable business year.

He urged the division managers to mobilize their staffs for closer liaison with exhibitors, saying that a constant exchange of ideas and information is vital to the continuing success of both groups.

Merchandising and promotion on the 10 pictures scheduled for release during the first quarter of 1955 were discussed at the meetings. Eight of these are in CinemaScope.

January releases are "Prince of Players" starring Richard Burton, Maggie McNamara and John Derek, and Otto Preminger's "Carmen Jones." February will have "White Feather" starring Robert Wagner and "The Racers" starring Kirk Douglas. The conventional release this month will be "A Life in the Balance," a Panoramic Production.

### *Three in March*

Scheduled for March are "Untamed" starring Tyrone Power and Susan Hayward, and "That Lady" starring Olivia de Havilland. "Our Girl Friday," a George Minter production in color will be a standard release. April films include "A Man Called Peter," the company's Easter release with Jean Peters and Richard Todd, and "Violent Saturday" starring Victor Mature.

Mr. Lichtman announced also that the company will place 10 top-budgeted properties before the cameras during the next six months. He said they will emphasize diversification of story material and background locales.

Included in the lineup, all in CinemaScope, are: "House of Bamboo" with Robert Ryan; "Pink Tights," starring Dan Dailey and Sheree North; "Sir Walter Raleigh" starring Bette Davis and Richard Todd; "The Left Hand of God" with Humphrey Bogart and Gene Tierney; "The Tall Men" starring Clark Gable; "A Many Splendored Thing" with Jennifer Jones and William Holden; "Lord Vanity" with Clifton Webb and Robert Wagner; "Seven Cities of Gold"; "How to Be Very, Very Popular" starring Marilyn Monroe, and "The View from Pompey's Head."

A series of regional meetings under the respective chairmanships of the territorial sales heads were also held to activate plans formulated at the overall meetings and to confer on particular area conditions. Among the topics discussed were the print situation, CinemaScope short subjects, Terrytoons, newsreels, stereophonic and CinemaScope.

# *Ohio Court Bars Censor*

Ohio's censors last week were knocked out. The Second District Court of Appeals granted a permanent injunction against the state censor board. It reversed a ruling against that injunction by Judge Ralph Bartlett of Franklin County Common Pleas.

The principals in the struggle have been RKO Radio Pictures, the Independent Theatre Owners of Ohio, Horace Adams of Cleveland, and Martin Smith of Toledo. They had endeavored in Judge Bartlett's court to obtain such an injunction.

ITOO secretary Robert Wile said this week the injunction means the state censors cannot even censor films submitted to them voluntarily.

What will probably occur now, observers said, is that the board and its proponents will introduce a new censorship statute to the legislature.

Judge M. Nichols of the Appeals Court said "the guarantees of freedom of speech and press are couched in the unmistakeable language that no law shall be passed to abridge such guarantees."

Gov. Frank Lausche, in his inaugural address Tuesday, asked a stronger censor law, to meet the objections of the state and U.S. high courts.

## Independents Meet January 18

The Independent Motion Picture Distributors Association will meet at its New York office January 18, Arthur Mayer, its president, said this week.

# *Emergency Report Set For Allied*

Allied States' Emergency Defense Committee will submit its findings to the organization's national board which meets in St. Louis February 8-10, Ben Marcus, EDC and national president, said last week after a one-day meeting of the survey unit in Chicago.

He added that in about one week it will issue a formal report. The unit's findings, after it had canvassed the national scene, must be mulled by Allied's regional units first, he explained. Action upon the report, if any, will be decided upon by the directors. However, he noted, the report probably will advocate lines of action which may be used by some of the units even before the board meeting as specific measures of desperation.

Mr. Marcus did say the defense committee was particularly disturbed by the Disney organization's methods of distributing "20,000 Leagues Under the Sea." This was in reference to the lack of availability of optical prints.

Meanwhile, apropos of inter-organization cooperation, E. D. Martin, Theatre Owners of America president, said at a press conference in New York last week that the letter from Walter Reade, Jr., former TOA president, advocating a joint meeting, remains unanswered. He added he wrote his own letter recently to Mr. Marcus, and this too remains unacknowledged.

## UA Sets Three Films For February Release

United Artists has set "Sabaka," "The Good Die Young" and "Canyon Crossroads" for national release in February, it was announced last week by William J. Heineman, vice-president in charge of distribution. A Technicolor adventure drama, "Sabaka" stars Boris Karloff and was produced, written and directed by Frank Ferrin. "The Good Die Young" is a Remus Production and stars Laurence Harvey and Gloria Grahame, while "Canyon Crossroads" is a Western adventure with Richard Basehart and Phyllis Kirk.

## Douglas Company to Do Six for United Artists

Arthur B. Krim, president of United Artists, and Kirk Douglas announced jointly last week that Mr. Douglas had formed his own independent film company, Bryna Productions, to produce six pictures for United Artists release. "Viking Raiders" and "Van Gogh" will be the first two from Bryna Productions. Douglas will star in both. The initial film, "Viking Raiders," is an original story to be directed by Richard Fleischer. The second, "Van Gogh," based on the life of the celebrated Dutch artist, will be directed by Jean Negulesco.

# Hollywood Scene

by WILLIAM R. WEAVER

*HOLLYWOOD:* The consummation of a decidedly rewarding contract between the Academy of Motion Picture Arts and Sciences and the National Broadcasting Company for the annual telecasting of the former's world-famed Academy Awards ceremonies, together with its not-so-world-famous Awards nominations function, has opened to Hollywood folk a vista of glittering possibilities.

### *Other Hollywood Events Could Be Filtered*

For, it is reasoned, if NBC is disposed to pay a handsome fee for the privilege of telecasting these lustrous events, may it not be practical to interest NBC or another network (there are four major skeins) in telecasting some of the other Hollywood events where the famed and the distinguished, the rich and the renowned, the talented and the touted, foregather in observation of one or another of the pseudo-social events put on each year by the organizations, groups and institutions that make up the semi-official society of the production community. There are quite a number of very dressy occasions for an interested video-web to choose from.

It is not, much as it may seem to be, a flippant prospect. It is a short four years since the first proposal from a television outfit to televise the Academy Awards was laughed off by the Academy, and the profession, as a proposition just short of unthinkable. There was an air of indignation, no less, in the publicly expressed reaction to the suggestion that the "little one-eyed monster" then under accusation of keeping former theatregoers home from the movies could perform a service of conceivable usefulness to the cinema. (The not so publicly expressed reaction to the proposal had a tinge of fear in it, as well as an economic undertone, but that is neither here nor there).

### *Said TV Was Not "Ready" To Handle Such Glamor*

The final disposition of that first proposal, and in fact of the second, also, was an outright turn-down which the Academy, then and now the ablest public-relations agency in town, softened a little by the not entirely unfounded explanation that the television medium was not yet quite up, technologically, to the exacting requirement of transmitting the beauty and the glamour of Hollywood's fairest. This proved a clinching reason for by-passing the proposal. (Wonder what ever became of this contention.)

The format for the presentation of the Awards ceremonies was expertly worked out the first year that NBC carried it, and the second time around, which was last year, the show rolled off more smoothly than most shows offered by either medium. The format for the presentation this year of the nominations-announcements, on February 12, is not yet determined, but there's not much reason, in precedent, for doubting that an attractive, workable way will be found to televise interestingly series of disclosures that has been handled heretofore as simply as the announcement of a major news story in any category. That is, the press people were summoned to the offices of the Academy where, exactly on the stroke of 7, on a Monday evening, the names of the nominees, in all the dozen principal classifications of Academy recognition, were supplied to the reporters in compactly, expertly, and most simplified form.

### *No Doubt That Affair Will Be Interesting*

There was nobody around but Academy officials, in their work clothes, and press people, ditto. No glamour. Lots of haste, to get the news off and away by phone, wire and post, but no gaiety, no glee—just work. It'll be quite a feat to make this interesting to NBC viewers for the 90 minutes of Saturday evening air time it's scheduled for, but Hollywood doesn't doubt for a moment that it'll be done.

What with the two Academy presentations coming pretty close together, there is an undercurrent of speculation, just now, as to whether some network might be interested in telecasting, for instance, such a handsome and elegant function as, say, the annual Milestone Dinner put on by the Screen Producers Guild, an affair usually attended up upwards of 1,000 Hollywood folk, formally attired and assembled to witness not only the presentation of the annual SPG Milestone Award to a distinguished leader of the art-industry, but also a floor-show featuring some mighty lustrous talent. This is a decidedly show-y event that, Hollywood dopesters figure, might make a pretty fascinating television program for an interested network.

### *Screen Directors, Publicists Also Have Dinners*

The Screen Directors Guild of America, which has an organizational foot in television as well as in motion pictures, gives an annual dinner-affair which is attended, in force, by the ladies and gentlemen whose names and faces are prime television news, and the Publicists Guild puts on, once a year, a Panhandle Dinner which although informal up to now, could run the Jackie Gleason show (George Gobel starred in the last Panhandle event, terriffically) a hot rate for dial preference—and the formal garb could be managed (most press people having a tux, or access to one) if a sponsor insisted.

These are three potential telecasts. Not to punish a point, there are others. But these serve to indicate the nature of the speculation going on in the wake of the Academy-NBC deal. And, just to tie up the thing for the moment, there is the remarkably attractive idea of throwing together into one whopping Hollywood telecast to top all Hollywood telecasts, if you can bear it, the *Look* Magazine Awards, the *Photoplay* Awards, the rank and file of all the magazine and newspaper awards, big and little, which break out like a rash at holiday time or thereabouts every year, and which manage, among them, to award so many personalities that the aggregate lineup of awardees

(*Continued on page* 24, *column* 1)

## THIS WEEK IN PRODUCTION:

### STARTED (5)

**INDEPENDENT**
Wiretapper (Great Commission Films)

**REPUBLIC**
Man From Texas

**UNITED ARTISTS**
The Beast Of Hollow Mountain (William, Edward Nassour; CinemaScope, Eastman Color; Regiscope)

**UNIVERSAL-INTERNATIONAL**
All That Heaven Allows (Technicolor)

**WARNER BROS.**
I Died A Thousand Times

### COMPLETED (2)

**COLUMBIA**
The Prisoner (London Independent Producers, Ltd.)

**UNIVERSAL-INTERNATIONAL**
Ain't Misbehaven (Technicolor)

### SHOOTING (19)

**ALLIED ARTISTS**
Wichita (CinemaScope; Technicolor)

**COLUMBIA**
Rebound (Film Locations Prods.)

DCA (Distributors Corp. of America)
I Am A Camera (Remus)

**INDEPENDENT**
Special Delivery (Rathvon Overseas Prods.)

**METRO-GOLDWYN-MAYER**
The King's Thief (CinemaScope; Eastman Color)
The Cobweb (CinemaScope; Eastman Color)
Love Me Or Leave Me (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)
The Girl Rush (Vista Vision; Technicolor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

**20TH CENTURY-FOX**
Violent Saturday (CinemaScope; De Luxe Color)
Soldier Of Fortune (CinemaScope; Color)

**UNITED ARTISTS**
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

**UNIVERSAL-INTERNATIONAL**
Female On The Beach

**WARNER BROS.**
The McConnell Story (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)

# THIS IS BIG EN

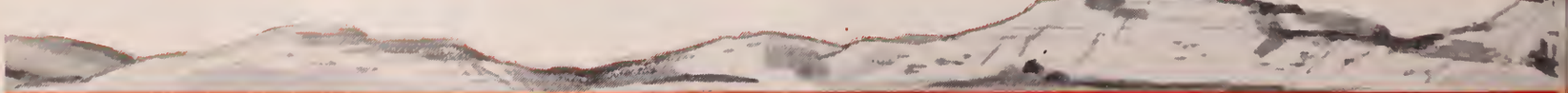
## handsomely mounted, and should be

ATLANTA · CHARLOTTE · DALLAS · MEMPHIS · OKLAH
NO. ADAMS · BOSTON · BROCKTON · SPRINGFIELD, M
PITTSBURGH · ITHACA · MILWAUKEE · NIAGARA FALLS
SCRANTON · WILKES BARRE · WILLIAMSPORT · POTTSVILL
CHARLESTON, W. VA. · NEW YORK CITY · ZANESVILLE
WHEELING · WASHINGTON, D. C.
ERIE · EVANSVILLE · INDIANAPOLIS
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BLOOMINGTON · CHICAGO · DETROIT
DANVILLE · DES MOINES · DUBUQUE
WATERLOO · ST. LOUIS · RACINE
MINNEAPOLIS · ST. PAUL · SIOUX FALLS
BISMARCK · OMAHA · NEW HAVEN
MINOT · SIOUX CITY · BIRMINGHAM
CHATTANOOGA · KNOXVILLE · NEW
MONTGOMERY · COLUMBUS · SHEB
JACKSONVILLE · DAYTONA · MARY
GREENVILLE · WILMINGTON · AMARILLO · HOUSTON · SAN A
BEAUMONT · CORPUS CHRISTI · KANSAS CITY · ST. JOSEPH
OWENSBORO · NEW ORLEANS · ALEXANDRIA · DAVENP
DENVER · CHEYENNE · LAS VEGAS · PORTLAND, ORE. · I
BRADFORD · LIMA · FARGO · PITTSBURGH · SA
SAN DIEGO · SAN FRANCISCO · SALT LAKE CI

**THIS IS BIG NEWS**

EVERY KEY AND SUB-KEY RUN SET IN FIRST WEEK OF SELLING ON *Columbia's*

CINE



with DIANNE FOSTER · BRIAN KEITH · MAY WYNN · WARNER ANDERSON

Screen Play by HARRY KLEINER · Based upon a novel by DONALD HAMILTON · Produced by LEWIS J. RACHMIL

Directed by RUDOLPH MATE. A COLUMBIA PICTURE

NTERTAINMENT

beconfidently played for big returns!"

*Motion Picture Daily*

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LL BETHLEHEM · CINCINNATI · DAYTON · HUNTINGTON, W. VA.
E · EVELAND · GARY · ALBANY · NEWARK · YOUNGSTOWN

BAY CITY · LOUISVIL
· LEAVENWORTH
PORTSMOUTH, OHI
CHAMPAIGN · P
DECATUR · NEW
FORT SMIT
ANESVI
OUS

GLENN FORD · BARBARA STANWYCK

EDWARD G. ROBINSON

# THE VIOLENT MEN

ONIO · WACO · PORT ARTHUR · INDIA
ELKHART · JACKSON · TULSA RI
RT · MARION · MANCHESTER HIC
ANON · SO. BEND · TOLEDO

MASCOPE

COLOR BY TECHNICOLOR

## HOLLYWOOD SCENE

(*Continued from page 21*)

would excel in number, and equal in glamour, the Academy Award winners who now have exclusive access to all those millions of fascinated viewers.

It's an idea. (And if enough networks buy enough Hollywood telecasts of this kind, who'll ever go to the movies that make it all possible.)

Rebounding slightly from the let-down in production that came with and by reason of the holidays, filming activity rose somewhat on the starting of five new pictures offset by the finishing of only two others.

The standout among the new undertakings is "All That Heaven Allows," a Universal-International production in Technicolor, which has Jane Wyman, who took down Top Ten honors in this publication's 1954 Money-Making Stars poll of exhibitors, in the top role and with Rock Hudson, Colleen Miller, William Reynolds, Agnes Moorehead and Conrad Nagel (welcome back, sir) in the cast. The producer is Ross Hunter, and Douglas Sirk is the director.

"I Died a Thousand Times" is a David Weisbert production for Warner Brothers, with Walter Doniger directing Perry Lopez, Walter Abel, Beverly Garland, Ted de Corsica, Ken Tobey and Gregory Walcott.

The Nassour Studios, the William and Edward Nassour producing company, began filming "The Beast of Hollow Mountain" in CinemaScope, Eastman color and Regiscope, with Guy Madison, Patricia Medina and Eduardo Norriega in the *homo sapiens* section of the cast, in Mexico and for United Artists release. Regiscope is the Nassour process for combining animated figurines with living people. Edward Nassour is directing the film.

Republic's "The Man from Texas" is being produced and directed by Joseph Kane, with John Payne, Mona Freeman, Lee J. Cobb, Ray Middleton and Skip Homeier.

Great Commission Films, independent, started "Wiretapper," with Bill Williams, Georgia Lee, Douglas Kennedy, Richard Benedict, Stanley Clements, Ric Roman and Paul Picerni. Executive producer is J. Arthur Vaus, Jr., and Richard Ross is producer-director.

### Studio Workers' Earnings Declined in November

*HOLLYWOOD:* The average weekly earnings of studio craft workers in November dropped to $123.96 from October's $129.55, but was still higher than the previous November's $118.83, according to the monthly report of the California Department of Industrial Relations. The November average, however, is the highest among all 98 work classifications reported on.

### New Theatre Ownership

*ROSELAND, ILL.:* N. S. Barger has become owner of the State theatre here. He also operates two drive-in theatres.

### WHY, OH, WHY DID YOU COME TO MY HOUSE?

**National Theatres, the bustling big circuit which announced several weeks ago it would, like an industrial corporation, analyze its market scientifically, has the project now working. It now is asking customers in its Fox Midwest and Fox Intermountain organizations why they came to see "There's No Business Like Show Business" and "20,000 Leagues Under the Sea."**

[*An exhibitor proposes an all-industry research project in a letter on page 8 of this issue.*]

### Shelton New President Of Commonwealth Circuit

*KANSAS CITY, MO.:* Robert M. Shelton, vice-president and general manager of Commonwealth Amusement Corporation, has been elected president, succeeding Howard Jameyson, who was elected chairman of the board. Other promotions announced by the company include the appointment of Elmer C. Rhoden, Jr., as assistant to Mr. Shelton, and the appointment of N. B. Smith as director of advertising, publicity and public relations.

### UPA's Feature Cartoons Through Hecht-Lancaster

*HOLLYWOOD*: The Hecht-Lancaster Organization announced recently that it would finance and arrange distribution for three color cartoon features to be made by United Productions of America, the first of which, James Thurber's "The White Deer," will be produced in 1955. The arrangement was made under the plan announced recently by Harold Hecht for the inclusion of other independent producers under the Hecht-Lancaster banner.

### Cinerama Opened in Japan; Fourth Overseas Showing

"This Is Cinerama" opened at the Tokyo Imperial theatre January 5, following a preview attended by government officials and cabinet members. Japan is the fourth overseas nation to show the multi-dimensional film medium. Toho Company is presenting the film in Japan by arrangement with Robin International, Inc., which has international distribution rights from Stanley Warner Corporation. Special commentary was recorded in Japanese.

### "Battle Cry," "Lady" Campaigns Being Set

Campaign plans for "Battle Cry" and "Strange Lady in Town" are being set by Warner Brothers advertising, publicity and exploitation men during the current home office visit of Mort Blumenstock, vice-president, who arrived from the studio last week.

## Washington Leaders See "Strategic"

*WASHINGTON:* Ranking cabinet members, leaders of the Senate and House, noted Air Force generals and members of President Eisenhower's family were among the distinguished guests present at a Pentagon dinner and an invitational preview of Paramount's VistaVision "Strategic Air Command," at Loew's Capitol Theatre here Monday evening.

Secretary of the Air Force Harold E. Talbott was the host at the Pentagon dinner. Present on behalf of President Eisenhower were: Mrs. (Mamie) Eisenhower; her mother, Mrs. Doud, her daughter-in-law, Mrs. John Eisenhower, and Sherman Adams, Assistant to the President. Others present included, Secretary of Defense Charles E. Wilson; Secretary of the Navy Charles S. Thomas; Secretary of Commerce Sinclair Weeks; Deputy Secretary of Defense Robert P. Anderson; Under Secretary of the Air Force James H. Douglas, Jr., and Assistant Secretary of Defense Roger Lewis.

A reception for 700 members of the press, armed forces, civic leaders, and exhibitors at the Willard Hotel also was a preview highlight. At the theatre itself, Tex McCrary was master of ceremonies at the special stage show, which featured Jimmy Stewart, Secretary Talbott, Generals Nathan Twining and Curtis LeMay, and crew members of the B36 and B47 used in making the picture.

### Corkery and Maas Elected MPEA Vice-Presidents

Robert J. Corkery and Irving Maas were elected vice-president of the Motion Picture Export Association at a meeting in New York Tuesday of foreign managers. The appointments, made with the recommendation of Eric Johnston, MPEA president, indicate no shift in the duties, it was said. Mr. Corkery will remain Latin American director and Mr. Maas will remain as Far East director.

### City Investing Company Reports Net Profits

The net profit after taxes of the City Investing Co. for the quarter ending October 31, 1954, was $333,113 or 28 cents per common share as compared with $325,153 or 27 cents per share for the same period in 1953, it was announced last week. The theatre operators have 1,104,889 shares of common stock outstanding.

### Plan Virginia Drive-In

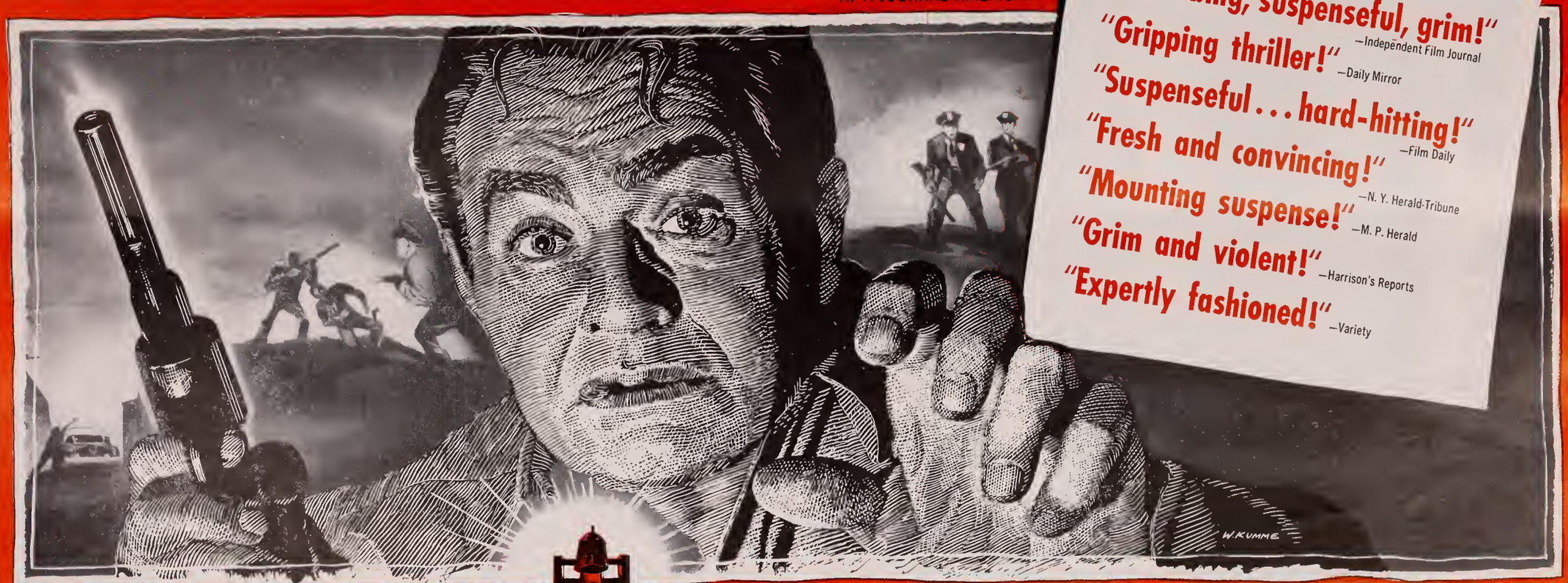
*TAPPAHANNOCK, VA.:* The new Wartap 200-car drive-in theatre will be located one mile east of this city on the Warsaw-Tappahannock Highway, it has been announced by George Clanton.

"A SHOCKER!

# EDWARD G. ROBINSON OUTDOES HIS 'LITTLE CAESAR'!"

—N. Y. JOURNAL AMERICAN

"Suspenseful, exciting!" —N. Y. Daily News
"Good fast action!" —Hollywood Reporter
"Extremely taut!" —N. Y. Times
"Sizzling suspense!" —Showmen's Trade Review
"Robinson has never been more ferocious and ruthless!" —World-Tel. & Sun
"Absorbing, suspenseful, grim!" —Independent Film Journal
"Gripping thriller!" —Daily Mirror
"Suspenseful . . . hard-hitting!" —Film Daily
"Fresh and convincing!" —N. Y. Herald-Tribune
"Mounting suspense!" —M. P. Herald
"Grim and violent!" —Harrison's Reports
"Expertly fashioned!" —Variety




# "BLACK TUESDAY"

*The Day The Killers Die!*

A LEONARD GOLDSTEIN PRODUCTION

DIRECTED BY HUGO FREGONESE

with PETER GRAVES · JEAN PARKER

Original Story and Screenplay by SYDNEY BOEHM

Produced by ROBERT GOLDSTEIN

thru UA

# SEEK HELP ON FOREIGN INCOME

## *Johnston Hails Eisenhower Speech as Hopeful; Asks Treasury Aid on Taxes*

*WASHINGTON:* President Eisenhower asked Congress Monday to give special tax advantages to some U. S. companies earning income overseas, but, as predicted, left in the air the question of whether film distributors should be eligible. Despite this, Eric Johnston, president of the Motion Picture Export Association, hailed the President's message as "one of the most comprehensive of its kind" and one which "should receive the support of all Americans."

### *Would Promote Investment*

The motion picture industry, Mr. Johnston recalled, has been a strong advocate of tax credits as a means of promoting investment abroad, and he declared that the industry hoped that "the 14 per cent tax credit, if enacted, will be applied equitably to such extensive activities as ours."

The President, in his special foreign trade message Monday, repeated his request of last year that U. S. companies be taxed on certain overseas income at 14 percentage points less than the rate on domestic income and also that U. S. firms be excused from paying tax on money earned by foreign branches until it actually is remitted to the United States.

Last year's Treasury proposal excluded film companies from these benefits, and the President's message Monday gave no hint as to whether the Treasury has changed its views. Presumably, this will not be known until the Treasury actually testifies on the subject before the House Ways and Means Committee later this year.

Mr. Johnston, in a letter to the Treasury released during the last weekend, urged the Administration to include film distributors in its tax relief proposal this time.

### *Deduction Proposed*

The President's Monday message did, however, trot out one new tax relief proposal that would presumably benefit film companies as well as other companies doing business abroad. Under present law, U. S. companies can deduct from their tax bills certain taxes paid to foreign governments. However, if a foreign government waives taxes due from a U. S. firm, that firm cannot deduct the waived taxes from its U. S. tax bill. The President promised that his Administration will explore the possibility of giving U. S. firms credit on their U. S. tax bills for foreign income taxes waived by a foreign government, just as credit is now given for foreign income taxes actually paid to a foreign government.

Mr. Johnston renewed his request for inclusion of the film industry in the 14 per cent tax benefit proposals in a letter to Dan Throop Smith, assistant to Treasury Secretary Humphrey. Saying that the film industry had been unfairly discriminated against in last year's Treasury proposals, Mr. Johnston wrote: "I earnestly hope that a greater awareness of the exact nature of our business and of our problems abroad will be manifested in proposing again a 14-point tax credit on foreign investment earnings."

### *Johnston Protests*

Copies of the letter went to Secretary Humphrey and to Clarence Randall, chairman of the President's committee on foreign economic policy. (Mr. Johnston Wednesday wrote the Treasury again, asking that producers and distributors from abroad be exempted from paying the 30 per cent U. S. withholding tax.)

Last year the House-approved version of the technical tax relief bill, by its language, excluded film companies and other distributors from the 14 per cent tax benefit proposal. Mr. Johnston and others protested this to the Senate Finance Committee, and the Senate knocked out that provision.

Mr. Johnston said it was inconceivable that a branch bank or an air transportation office could qualify under last year's proposal, while the motion picture industry, with its far-flung operations and heavy investments all over the world, would be denied tax credit.

"To compare these investments and operations with a branch bank or an airline ticket office in a single large city of some foreign country is utterly unrealistic," he declared. He also mentioned another element of risk "which the Treasury knows fully as well as the State Department."

### *Cites Other Problems*

"This," he said, "is our constant problem of blocked funds, restrictive quotas, arbitrarily required investment and expenditure of portions of our earnings by executive fiat and law, and the elaborate, costly, and baffling arrangements we must seek to develop to bring out a portion of our foreign earnings. More importantly, since the American motion picture industry depends for more than 40 per cent of its total rental income on foreign earnings, this problem of unfreezing earnings in foreign countries is life and death to the film industry here."

Later on in his letter Mr. Johnston said, "it is our considered view that the proposed provisions of last year's tax bill discriminated against an American business operation abroad which meets all of the tests laid down for eligibility for the credit."

The MPEA president submitted the text of several amendments which, he said, would make film distributors eligible for the tax relief proposed by the Treasury.

## *Disney Net $733,852*

A consolidated net pront of $733,852, or $1.12 per common share, for the fiscal year ended October 2, 1954, was announced last week by Roy O. Disney, president of Walt Disney Productions, in his annual report to shareholders. This compared with a profit of $510,426, or 79 cents a share the preceding year.

Gross income for the fiscal year totaled $11,641,408, an increase of $3,275,547 over the $8,365,861 reported for the preceding year. Mr. Disney said that gross film rental income for the past year is not strictly comparable with that of prior years because certain pictures were distributed through the company's wholly-owned subsidiary, Buena Vista Film Distribution Co., Inc.

Revenues from character merchandising, publications, music and non-theatrical film distribution were higher than the previous year, the report said.

Discussing the company's weekly television program, Mr. Disney said, "We have embraced television not only for itself and its possibilities, but also to exploit and sell our motion picture product. . . . Our real gain will be in the marketing value to our motion pictures which are still our primary business."

The report also stated that construction of Disneyland, located near Anaheim, California, is progressing satisfactorily with present plans calling for its opening in July, 1955.

## U. S. Probes Sales Records As Schine Case Continues

*BUFFALO:* The Government's contempt of court decree trial against Schine Theatres continued here this week with the Government charging that the defendants violated Judge John Knight's 1949 anti-trust decree by disobeying provisions requiring dissolution of a theatre pool in Fostoria, Ohio, and theatre divestitures in that area. Joseph E. McDowell, Justice Department trial attorney, asserted that the Government will prove that Schine Chain Theatres, Inc., instead of relinquishing interests in the pool as claimed, substituted an instrumentality, Darnell Theatres, Inc., in its place. The trial continues next week.

## DCA Adds Three More Franchise Holders

Three new franchise holders have been added to the roster of the Distributors Corporation of America. These are Albert Dezel, Detroit; W. H. Gaffney, Kansas City; and William Benjamin, Milwaukee. The trade names for the corporations these men guide are, respectively, Albert Dezel Productions, Inc.; Dixie Enterprises; and Screen Guild Productions. The franchise holders, it is understood, are to sell secondary markets, the New York home office taking care of large circuit and other deals.



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**JANE RUSSELL**
starring film
**"UNDERWATER!"**
which co-stars
GILBERT ROLAND • RICHARD EGAN
and LORI NELSON
An RKO Radio Production

Harold Hecht's
**GARY COOPER • BURT LANCASTER**
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**"VERA CRUZ"**
which co-stars
DENISE DARCEL • CESAR ROMERO
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For United Artists release

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# SHOW "UNDERWATER!" UNDER WATER AT SPA



***Seated under water, looking at "Underwater!" during RKO's unique premiere this week at Silver Springs, Florida, site of an elaborate press junket from both coasts.***

by CHARLES S. AARONSON

SILVER SPRINGS, FLA.: It was some time in the middle of the 16th Century, 1530 or thereabouts, that the Spanish explorer, Hernando De Soto, wandering around the southeastern corner of what is now the United States, found the Silver River and Silver Springs. Some little time later it developed into the present resort spa in balmy mid Florida, and still called Silver Springs.

Silver Springs had its greatest moment, and biggest hunk of excitement probably since De Soto found the place, this week when RKO held here a unique, somewhat weird and thoroughly entertaining "world premiere" of a picture, Howard Hughes' production, "Underwater!" The picture is alleged to have cost the redoubtable Mr. Hughes some $3,000,000. This underwater premiere probably cost him a good chunk of the same kind of money.

### *Complete—with Trimmings*

It was complete—wrapped up in all the trappings of a junket par excellence and par extraordinary. As a matter of fact this unbiased observer saw it as far better than par for this or any other similar course.

All the trimmings and fixings were there, up to and including aqua-lungs for viewing the picture under water on an underwater screen at night, with lights, music, fish, turtles, sound and Jane Russell, but not necessarily in that order.

An aqua-lung is a device designed for the very young, the young at heart (Warners please note; sorry, Mr. Hughes, couldn't resist it), and Robert R. Young, for underwater railroad stockholders meetings. Those who lacked either the inclination or temerity (guts, to you) to don an aqua-lung to see the film in the crystal clear, incredibly quiet waters of the Silver River, could see the film through the portholes of the electrically driven sightseeing boats which permit underwater viewing. It was an odd and fantastic effect, and quite successful, rather to the surprise of most of those present.

### *Once a Quiet, Little Town*

The picture (reviewed in Product Digest this week) was somewhat more prosaically but more adequately viewed Monday afternoon at the Marion theatre in Ocala, a quiet little town some half-dozen miles from Silver Springs. It was quiet, that is, until all the kids in town and most of the adults found out that Jane Russell and a few other stars were there for a preview of the film. The howling mob at the theatre was excellent promotion, at least in Ocala and adjacent areas.

The promotional effort, to judge by the host of press guests, should have consumed a record number of typewriter ribbons, reams of paper and burned out telegraph wires. RKO unquestionably hopes also, it consumes acres of wood pulp in magazines, newspapers, trade publications, radio scripts, television moments and all the vast et cetera of this era of communications. In other words, this looks, at this close view, to have been a bang-up promotional impetus, which should do a strongly exploitable picture a world of good all the way down the line. It might be conservatively estimated that 2,000,000 flash bulbs flashed around here in two days.

The whole undertaking, which was handled with clock-like precision, rates a nod for execution and planning to Perry Lieber, national director of publicity and exploitation for RKO, headquartering in Hollywood, and able assists from Mervin Houser on the west coast, Al Stern in New York, and Spencer Steinhurst, Atlanta field man.

No less than four plane-loads of assorted stars and press personalities descended on Florida, two from Hollywood and two from New York. The coast group landed at Tampa, the New York folks at Jacksonville, the nearest field big enough to take down TWA Constellations (courtesy of Mr. Hughes). Then by bus, escorted by those soft-voiced and incredibly courteous officers of the Florida State Highway Patrol, who, after the visitors had left, breathed a sigh of relief, and went to bed for their first decent night's sleep in three days.

### *Real Southern Hospitality*

Motel accommodations of the best, meals in southern style and all kinds of hospitality were provided to make the voice of the press flow freely and smoothly. Stars of the film who were present and accounted for were: Miss Russell, Richard Egan and Lori Nelson. Other Hollywood personalities on and under decks included: Debbie Reynolds, Mala Powers, Gordon Scott, Barbara Darrow, Peggy King, Jayne Mansfield, Rosemarie Bowe and Elizabeth Threatt. Also in from the coast was Harry Tatelman, who produced the Superscope production for RKO.

The underwater sequences of the film afford an opportunity for seat-selling exploitation, and it crosses this observer's mind that it would indeed be an interesting and entertaining happenstance to watch Senor De Soto if he could see Jane Russell, appropriately dressed, at Silver Springs, under water in "Underwater!" in January, 1955.

## Foreign Sales Rise on SuperScope Lenses

It was revealed this week that foreign sales on SuperScope lenses have risen more than 50 per cent since December 15 when Joseph Tushinsky returned to Hollywood following a trip to Europe to exploit them. According to the report, the biggest order to date arrived last week from France where one theatre chain purchased 150 pairs of lenses. They are being distributed abroad by the 107 RKO foreign exchanges.

## Republic Stock Dividend

At a meeting last week, the board of directors of Republic Pictures, declared a five per cent stock dividend on the common stock, to be distributed April 1, 1955 to holders of record as of March 7, 1955. It is the first dividend, stock or cash, to be paid by the company and is regarded as a forerunner of possible financial developments within the company.

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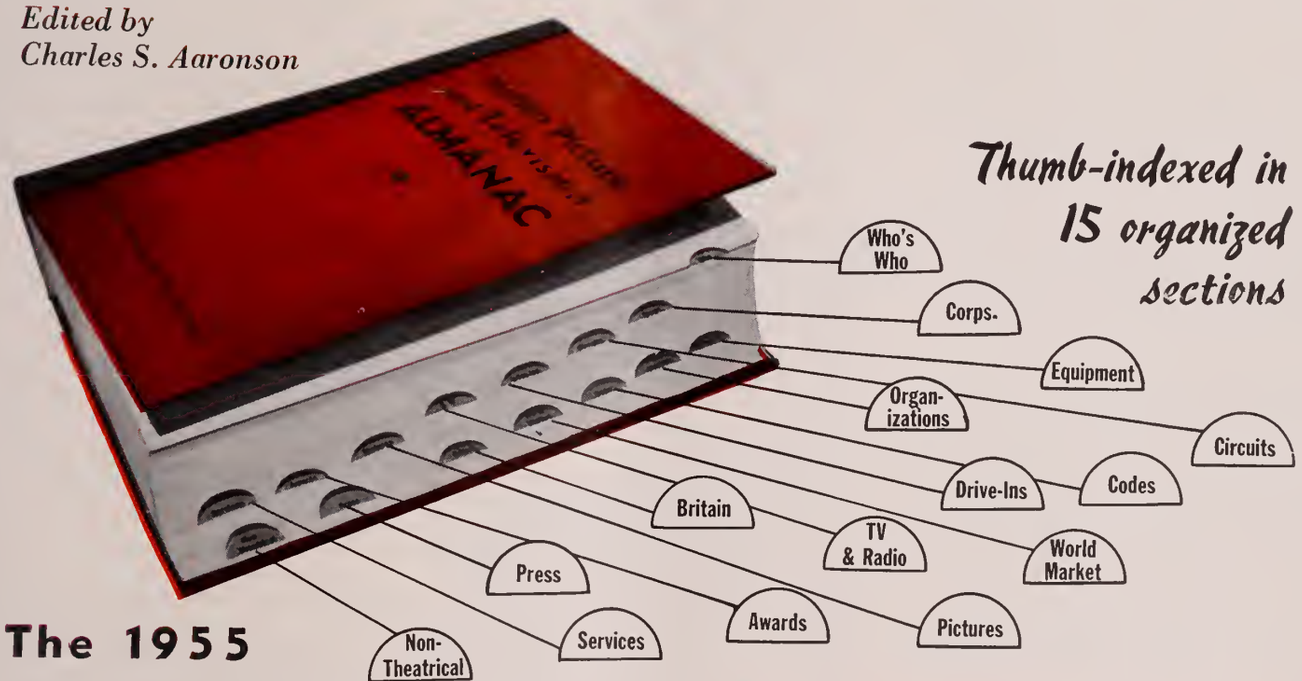
*Edited by*
*Charles S. Aaronson*

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# U. S. SUPREME COURT REJECTS F&M DISMISSAL APPEAL

*WASHINGTON:* The Supreme Court Monday refused to hear an appeal by Fanchon and Marco, Inc., in its anti-trust suit against eight major distributors, National Theatres and Fox West Coast Theatres.

The effect of the High Court's action is to leave in force the Ninth Circuit Court of Appeals' decision throwing out the suit. The Court gave no reason for its decision, announcing merely that the appeal was denied.

Fanchon and Marco claimed that the defendants had conspired to deny first-run films to its Baldwin Theatre in suburban Los Angeles. The distributors countered that their decision not to sell first-run films to the Baldwin resulted from an independent exercise of business judgment, and both the Los Angeles District Court and the Circuit Court agreed with the distributors. F. & M. then appealed to the Supreme Court, but lost there this week.

# *CEA Plans New Fight On Tax Help*

by PETER BURNUP

*LONDON:* At a meeting scheduled to be held Wednesday this week, CEA's General Council was to have before it the latest thoughts of its finance officers on ways and means of bridging the monetary gap arising out of the Rank Organisation's withdrawal from the Association. (Rank theatre subscriptions to CEA amount to around £11,000 in a full year.)

The branches have been canvassed on the matter and it is found that although there is a general reluctance to reduce the number of delegates to General Council—the provincial branches are extremely jealous of their local autonomy—many also express the view that the need has not yet been proved for a considerable increase in the amount of subscriptions. It is pointed out that the return of Sol Sheckman's powerful Essoldo group to the CEA fold has materially eased the situation. Many leading members believe also that a redeployment of funds and investments in the hands of the branches will amply balance the accounts at headquarters.

The other major item in the agenda before General Council delegates was to be the finalisation of plans for the launching of another big entertainment tax remission campaign.

Exhibitors tasted blood when Chancellor of the Exchequer R. A. Butler vouchsafed them last April remission to the order of £3½ millions. But they are asking for more. They propose a new seat-scale which would lead to a further tax reduction of £6 million.

CEA officers have planned a bigger-than-ever lobbying campaign in the House of Commons. General Council was to be asked to instruct all branches to promote vigorous campaigns with their local Members of Parliament. CEA's Tax Committee also is seeking an interview with the Chancellor early next month in anticipation of Mr. Butler opening his Budget in April.

▽

The KRS-CEA break-figure dispute has been at length finally and completely disposed of. Agreement had been reached in principle several weeks ago, but that agreement was followed by a further niggling procedural wrangle.

Following a meeting between the KRS-CEA Joint Committee, the following agreed statement was issued:

"Agreement was reached this morning by the Joint Committee as to the putting into effect of Mr. Salmon's advice by the addition of a few introductory words. The representatives of each Society have agreed to recommend their Associations to pass the necessary covering resolutions."

## Ohio ITO Convention Opens February 28

*COLUMBUS, O.:* The convention of the Independent Theatre Owners of Ohio will open Monday, Feb. 28 at the Deshler-Hilton hotel here and conclude on Tuesday, March 1, Robert Wile, ITOO secretary, announced. The dates originally were announced as March 1 and 2.

William C. Gehring, general sales manager of Twentieth Century-Fox, and Abram F. Myers, Allied general counsel, have accepted invitations to address the convention. Other speakers will be announced later.

The convention will open with a luncheon for all registrants Monday noon. Immediately after the luncheon the first convention session will be held. On Monday evening there will be a sneak preview of an April feature release from a major Hollywood studio.

Metro-Goldwyn-Mayer will be host to the Ticket Selling Workshop on Tuesday, March 1. Delegates will be host to members of the Ohio Legislature at a luncheon that day and after the afternoon session the convention banquet will be held. Lt. Gov. John Brown will present the Association with a scroll from the Highway Safety Department for its part in the highway safety campaign. Lt. Gov. Brown formerly operated the Civic theatre at Wellston.

# *Oklahoma Units Join To Fight Tax*

*OKLAHOMA CITY:* In a joint meeting here last week, Theatre Owners of Oklahoma and Allied Theatre Owners of Oklahoma agreed to take united action against any state legislation that would pose the threat of admission taxes, and that they would work together for mutual benefits. Oklahoma's Senate and House met jointly last week and C. B. Akers, TOO director, attended as legislative chairman for both groups.

Following the joint meeting of the associations, each unit had separate association sessions and both named executive committees to work on projects of mutual interest. Ed Thorne, new TOO president, Ralph Drewry, Ray Hughes and Mr. Akers were named on the TOO executive committee, while the Allied group appointed Earl Snyder, Jr., Glen Thompson, Sr. and J. S. Worley, the latter serving on the boards of both associations.

The TOO board members also named Mr. Thorne to succeed Morris Loewenstein as TOA representative and Mr. Drewry to succeed Mr. Loewenstein as COMPO representative.

At the Allied meeting, Mr. Thompson was named a delegate to the national Allied board meeting and drive-in theatres convention, in St. Louis, February 6-10. The Oklahoma Allied convention will be held here February 28-March 1 in the Skirvin Hotel.

## Court Reduces Award In Kansas Trust Suit

Electric Theatres last week lost some of the savor to its victory against six major distribution companies. Federal Judge Albert Ridge in Kansas City reduced the award from an historic $2,406,602 to $1,334,402.

The judge at the same time resolved the issue at point, by freeing the Electric Theatre, Kansas City, Kans., from playing after Kansas City, Mo.

He rejected defense motions for a new trial and amended judgment conditional upon Electric accepting within 15 days the reduced award. Indications this week were the defendants will appeal from his court.

The judge also fixed maximum plaintiff's attorney fees at $100,000, and court costs at $9,130.

## Circuits Sign Union Contracts

*MINNEAPOLIS:* Minnesota Amusement Co. and RKO Theatres here have signed a three-year contract with the Minneapolis projectionists' local 219, IATSE. It provides for no increase in pay this year, but grants a nine-cents-an-hour increase in 1956 and an additional nine cents in 1957. No agreement has been reached yet between the local independent theatre operators and the projectionists.

# Communion Breakfast February 6

The fifth annual Corporate Communion Breakfast for motion picture industry employees in the New York area will be held Sunday, February 6. Catholics in the area will attend Mass in a body at 9 A.M. at St. Patrick's Cathedral and breakfast will be served immediately afterward in the Grand Ballroom of the Waldorf Astoria.

The Right Rev. Monsignor John J. McClafferty, dean of the School of Social Service at Catholic University, will be the principal speaker at the breakfast. Monsignor McClafferty for ten years was executive secretary of the National Legion of Decency. Other speakers will include motion picture, television and radio stars.

A similar Communion breakfast will be held in Los Angeles February 13.

Sponsors in the New York area, where the idea originated five years ago, are:

Frank J. Alford, John W. Alicoate, William E. Barry, Marguerite Bourdette, Frank Bryan, Frank E. Cahill, Jr., Francis X. Carroll, Patrick Casey, John Confort, Jr., Robert W. Coyne, Thomas Crehan, John Dervin, Edward C. Dowden, Albert A. Duryea, Joseph Eagan, James M. Franey, Joseph M. Geoghan, Edmund C. Grainger, James R. Grainger, Agnes Mengel Grew, William J. Heineman, Walter F. J. Higgins, John Hughes, James D. Ivers, James J. Jordan, John Kane, Frank J. Kiernan, Austin C. Keough;

Also: Mrs. James Looram, Fred L. Lynch, Thomas J. Martin, Joseph A. McConville, Joseph McMahon, William J. McShea, William Moclair, Paul C. Mooney, Sr., Peter J. Mooney, James A. Mulvey, John F. Murphy, Thomas Murtha, L. Douglas Netter, Jr., Paul D. O'Brien, Robert H. O'Brien, John J. O'Connor, Thomas F. O'Connor, Edward K. O'Shea, Martin Quigley, Edward C. Raftery, Charles M. Reagan, George J. Schaefer, Edwin J. Smith, Jr., Nick Tronolone, Frank C. Walker, Eugene Walsh, Richard F. Walsh, William A. White.

## Equitable Release Plan For Armed Forces Shows

The industry has no intention to try to regulate Armed Forces theatres to subsequent run status, E. D. Martin, president of Theatre Owners of America, said last week in New York. He made this statement following the exhibition-distribution meeting on the problem. He said that even in "critical situations" the industry is seeking an equitable release pattern between commercial exhibitors and Armed Forces theatres. Mr. Martin indicated that the proposed releasing plan will vary throughout the country and said that a commercial theatre near an Army post has a different problem than one many miles away.

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending January 8 were:

**Albany:** BEAU BRUMMELL (MGM); SIGN OF THE PAGAN (U-I).

**Atlanta:** DEEP IN MY HEART (MGM) 2nd week; FOUR GUNS TO THE BORDER (U-I); SIGN OF THE PAGAN (U-I) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week.

**Baltimore:** DEEP IN MY HEART (MGM) 2nd week; DESIREE (20th-Fox) 2nd week; SILVER CHALICE (W.B.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Boston:** DEEP IN MY HEART (MGM); ROMEO AND JULIET (U.A.); SIGN OF THE PAGAN (U-I); SILVER CHALICE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.); VIOLENT MEN (Col.).

**Buffalo:** SILVER CHALICE (W.B.) 3rd week; SIGN OF THE PAGAN (U-I) 2nd week; YOUNG AT HEART (W.B.); 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Cincinnati:** THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; THREE RING CIRCUS (Par.) 3rd week; VERA CRUZ (U.A.) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Cleveland:** THREE RING CIRCUS (Par.) 3rd week; VERA CRUZ (U.A.) 2nd week; YOUNG AT HEART (W.B.); 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Columbus:** DEEP IN MY HEART (MGM); VERA CRUZ (U.A.); 20,000 LEAGUES UNDER THE SEA (B.V.).

**Denver:** DEEP IN MY HEART (MGM); DETECTIVE, THE (Col.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; THREE RING CIRCUS (Par.) 2nd week; VERA CRUZ (U.A.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Des Moines:** THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; THREE RING CIRCUS (Par.) 2nd week.

**Detroit:** DEEP IN MY HEART (MGM) 2nd week; PHFFFT (Col.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; VERA CRUZ (U.A.) 2nd week; 20,000 LEAGUES (B.V.) 2nd week.

**Hartford:** SIGN OF THE PAGAN (U-I); SO THIS IS PARIS (U-I); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; VIOLENT MEN, THE (Col.) 2nd week.

**Indianapolis:** BEAU BRUMMELL (MGM); DESTRY (U-I); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox).

**Jacksonville:** CATTLE QUEEN OF MONTANA (RKO); SILVER CHALICE (W.B.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Kansas City:** DEEP IN MY HEART (MGM); SILVER CHALICE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; THREE RING CIRCUS (Par.) 2nd week; YOUNG AT HEART (W.B.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Memphis:** DEEP IN MY HEART (MGM); SILVER CHALICE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; THREE RING CIRCUS (Par.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Miami:** DEEP IN MY HEART (MGM) 3rd week; SILVER CHALICE (W.B.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week.

**Milwaukee:** DEEP IN MY HEART (MGM) 2nd week; DESTRY (U-I); THREE RING CIRCUS (Par.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week; YOUNG AT HEART (W.B.).

**Minneapolis:** SIGN OF THE PAGAN (U-I); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); VERA CRUZ (U.A.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**New Orleans:** DEEP IN MY HEART (MGM); DETECTIVE, THE (Col.); SIGN OF THE PAGAN (U-I); THREE RING CIRCUS (Par.); VIOLENT MEN, THE (Col.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Oklahoma City:** THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; THREE RING CIRCUS (Par.) 3rd week; YOUNG AT HEART (W.B.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Omaha:** SILVER CHALICE (W.B.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); YOUNG AT HEART (W.B.); 20,000 LEAGUES (B.V.) 2nd week.

**Philadelphia:** DEEP IN MY HEART (MGM) 2nd week; SILVER CHALICE (W.B.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; THREE RING CIRCUS (Par.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Pittsburgh:** CARMEN JONES (20th-Fox) 3rd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; THREE RING CIRCUS (Par.).

**Portland:** THERES NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; YOUNG AT HEART (W.B.); 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Providence:** DEEP IN MY HEART (MGM); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week.

**Toronto:** BELLES OF ST. TRINIANS (A.A.); STAR IS BORN, A (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); TROUBLE IN THE GLEN (JARO); VANISHING PRAIRIE (B.V.) 3rd week.

**Vancouver:** BELLES OF ST. TRINIANS (A.A.) 2nd week; SIGN OF THE PAGAN (U-I) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; THREE RING CIRCUS (Par.) 2nd week.

**Washington:** ATHENA (MGM); DEEP IN MY HEART (MGM) 2nd week; PHFFFT (Col.) 2nd week; ROMEO AND JULIET (U.A.) 2nd week; SIGN OF THE PAGAN (U-I) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; 20,000 LEAGUES (B.V.) 2nd week.

# MGM Adds Road Tour Dates, People

In addition to the film stars scheduled to tour in connection with MGM's "1955 Motion Picture Theatre Celebration," the company has added to the list a baby elephant; Clarence Bull, "still" photographer; William Tuttle, head of the make-up department, and two special floats.

Both gentlemen will start their tours next month, each planning to be away from the studio for at least two weeks. The baby elephant will start a six-week tour starting from Los Angeles and continuing to the east coast and back. The two floats will be for "The Prodigal" and "The Glass Slipper," the latter used by MGM in the Macy Thanksgiving Day parade.

The company also announced that schedules previously announced for George Murphy and John Ericson have been extended considerably, with the former set to make a 10,000-mile tour on behalf of the celebration. Others who are scheduled to make appearances include Esther Williams and Anne Francis. Both Miss Francis and Ericson are in "Bad Day at Black Rock."

In connection with MGM's "Celebration," Governor William G. Stratton of Illinois has proclaimed January as the "GO TO THE MOVIES MONTH," and adds that "The motion picture theatres of the state of Illinois represent an important and unique activity, not only as progressive business enterprise, but also as a community service." The Illinois proclamation is the second such one, the first being in Wisconsin where Robert C. Zimmerman, assistant Secretary of State requested that every city and community in Wisconsin join and observe the period of celebration.

Howard Dietz, MGM vice-president and director of advertising, publicity and exploitation, is using a full page ad in the January 15 issue of *Editor and Publisher* to help exhibitors put on local "movie salutes."


**WANTED:**

**FIELD REPRESENTATIVE**

Must have complete understanding of exhibitor's problems and desire to work for their solution. This job will require constant travel. It offers unlimited opportunity to meet and serve the world's nicest people — theatre men and women. Outline your qualifications by letter to:

GEORGE GAUGHAN
THEATRE OWNERS OF AMERICA
1501 BROADWAY, NEW YORK CITY, N. Y.

*All replies will be kept confidential*


# People in The News

FRANK B. ROGERS, JR., vice-president of Reeves Soundcraft Corp. since 1951, was elected executive vice-president in charge of Soundcraft operations. HOMER W. CLAPPER, president of Bergen Wire Rope, a subsidiary, was elected executive vice-president in charge of that division, while WILLIAM H. DEACY, sales engineer, was elected vice-president in charge of sales engineering.

WALTER MCCURDY has been appointed manager of the confectionery sales department of American Broadcasting - Paramount Theatres, Inc., succeeding HERBERT HAHN, now handling stockholder relations for the company.

HERMAN M. LEVY, general counsel of TOA and executive secretary of Motion Picture Theatre Owners of Connecticut, will address the Hartford Advertising Club on subscription or toll television at the club's meeting February 8 at the Hotel Bond, Hartford.

H. ROBERT SPRENTALL has been appointed superintendent of the film testing division at Kodak Park Works, Eastman Kodak Company, succeeding DELOS W. RUPERT, who is retiring. MR. SPRENTALL joined Kodak in 1938 and has been assistant superintendent since 1946.

E. R. ZORGNIOTTI, executive vice-president of IFE Releasing Corp., left New York last week for Rome.

CHARLES ADAMS has been elected vice-president of Loucks & Norling Studios, Inc. He continues as production head of films for television.

## Altec Agents Talk In New York On Policy

H. M. Bessey, executive vice-president of the Altec Service Corporation held a policy meeting last week at the New York home office with his representatives from the field. Some of the men from the eastern and northeastern divisions were L. J. Paterson, eastern division manager; R. E. Pierce, Boston branch manager; H. Hornbeck, Silver Spring, Md.: C. S. Perkins, headquarters operating manager; L. D. Netter, Jr., sales manager, and Marty Wolf, assistant sales manager.

## Allied Artists, DeLuxe Enter Loan Agreement

*HOLLYWOOD:* It was announced last week that Allied Artists Pictures Corp. and DeLuxe Laboratories, Inc., New York, have entered into a loan agreement, effective November 26, 1954. Under the agreement, DeLuxe loaned $350,000 to Allied Artists, the principal of which is payable over a five year period in annual installments of $70,000.

## IT'S $43,100,000 FOR UA, SAYS BENJAMIN

United Artists and subsidiaries made $43,100,000 during 1954, Robert S. Benjamin, board chairman, announced this week. This is the high point, so far. The record up to now is:

1951—$19,900,000
1952—$29,300,000
1953—$38,600,000
1954—$43,100,000

As the industry knows, United Artists was just about expiring when the present management took over.

# 1,000 Attend Brotherhood Banquet

More than 1,000 entertainment industry leaders representing a wide variety of faiths and races gathered in the Grand Ballroom of the Waldorf-Astoria Hotel Thursday night for the ninth annual Brotherhood Dinner sponsored by the Amusements Division of the National Conference.

The dinner, launching the Brotherhood campaign for 1955 under the slogan of "One Nation Under God," honored J. Robert Rubin, permanent national chairman of the annual American show business effort to foster understanding among people of all religious beliefs and creeds.

Senator William J. Fulbright of Arkansas was to deliver a keynote address on the topic of world brotherhood to performers, executives and other representatives of the film industry, radio, television, the theatre, sports, music and scores of allied fields.

Featured speakers included Chancellor William P. Tolley of Syracuse University, who discussed the role of education in advancing inter-faith relations, and Everett R. Clinchy, President of the Conference.

Barney Balaban, president of Paramount Pictures and Chairman of the Brotherhood dinner Committee, presented Mr. Rubin with a plaque in recognition of his long service in the field of human relations. Mr. Rubin has been Chairman of the Conference's Amusements Division since 1936.

Spyros S. Skouras, president of Skouras Theatres, has been named chairman of the New York area exhibitor committee of the National Conference.

# The National Spotlight

## ALBANY

Construction of a cafeteria-style concession building (by Berlo Vending Co.) at the 1,000-car, Fabian-owned Mohawk drive-in, Colonie, and of another, by the former concern, at Alan V. Iselin's Auto-Vision, East Greenbush, has sparked debate on the merits of this type as contrasted with the traditional individual-service plan of operation. The time element in handling customers, their likes and dislikes, and the percentage of sales are the points most sharply discussed. . . . The Mohawk, by the way, is using the sign boards to call motorists' attention to its 123-foot-wide screen, installed for spring unveiling. Irwin Ullman, area Fabian drive-in supervisor, arranged the winter promotion. . . . The condition of George H. C. Farley, Farley Realty Co. and Farley Estate (owner of film exchanges and theatres), was reported fine at Rex Hospital, Raleigh, N. C., to which he was removed from a Florida-bound train after suffering a heart attack. . . . Variety Club's share from the recent one-day, used-car auction conducted by Tim Anspach was $678, chief barker George H. Schenck said. The money will be turned into the Camp Thatcher Fund.

## ATLANTA

Harley Burnstein, of the Jacksonville, Fla. branch of Buena Vista, was here with Ken Laird for the opening of their Atlanta branch in the Walton building. . . . The Grand theatre, Tallopoosa, Ga., under the managership of T. J. Moon, has reopened. The theatre, which was destroyed by fire in the early spring, has been rebuilt and re-equipped with new equipment and CinemaScope. The seating capacity also has been increased. . . . The Lyric theatre, Waycross, Ga., a unit of the Georgia Theatres, after being closed for a year has reopened with all new equipment, including CinemaScope. . . . Jack Weiner, MGM's southern exploitation man, was among the persons injured in a two-car auto crash in Jacksonville while on his way to Montgomery, Ala. Mr. Weiner is in a hospital in Jacksonville. . . . Paul Wilso, 20th Century-Fox southern district manager, checked in at his Atlanta offices after a visit in Houston, Texas. . . . Bryan Adams, United Artists Atlanta branch manager, is back at his office after a visit in Florida. . . . Georgia Theatres has opened the new Sunset drive-in, at Moultrie, Ga.

## BALTIMORE

H. Ted Routson, 58, longtime theatrical figure and recently manager of the Schwaber Circuit Playhouse, died last week after contracting double pneumonia. He was buried in his hometown, Waynesboro, Pa. . . . Variety Club Tent 19 has taken on the March of Dimes project as its main objective for this year. . . . Ed Kimpel Sr., manager of the Leader theatre, has returned to his desk having recovered from injuries received in an auto accident. . . . Ted Kirwan, New manager, back from a New York trip. . . . Bill Avis, has returned to the Century as assistant after a four-year hitch in the Navy. . . . Dave Polland, U-I representative, in town for "So This Is Paris.". . . Max Miller, UA representative, in for "Vera Cruz." . . . Testimonial dinner for J. Lawrence Schanberger, for many years operator of Keith's theatre, has been set for Jan. 18th at the Variety Club.

## BOSTON

Phone interviews with Barry Fitzgerald on the West Coast were arranged by Allied Artists' publicist Harry Goldstein at a press luncheon in the Statler following screening of "Tonight's The Night.". . . Patrolman Edward P. Connolly was wounded in an exchange of shots with five men who held up Harry Mendeloff, assistant manager of the Astor theatre, as he was preparing a night deposit of more than $1,000. The shots brought other police who arrested four of the five men and recovered the cash box and contents. . . . Phil Bloomberg, of the Orpheum theatre, Danvers, was welcomed in the film district on his first visit after a serious operation in Salem Hospital. . . . James M. Connolly, division manager of 20th Century-Fox, and Charles E. Kurtzman of Loew's were among head table guests at the March of Dimes kick-off dinner in the Hotel Vendome. The Week of Jan. 19 has been chosen for trailers and theatre collections. . . . Anthony J. "Tony" Zinn, with RKO Boston Theatres as treasurer for 26 years, has been appointed associate manager of the Beacon Hill theatre by owner Benjamin Sack. He will work with Harry Harding, former assistant manager of the house, now promoted to associate manager also.

## BUFFALO

Mike Simon, former manager of the local and Detroit Paramount exchanges, has resigned as a member of the Buffalo sales staff of Columbia Pictures and has gone to Florida. . . . Dave Miller, manager of the U-I exchange, and family are vacationing in Florida, where Dave hopes to completely recover from a recent pleurisy attack. Joe Gins, district manager, U-I, Boston and Pete Dana, eastern division manager, U-I as well as Peter F. Rosian, U-I district manager, Cleveland, were all in town last week, the latter to testify as a Government witness at the Schine trial now on here. . . . Jim Fater, veteran Buffalo exchange area salesman, now is busy getting dates on "Gang Busters" and the Boy Scout Jamboree film. The former will open in Buffalo at the Century theatre on Jan. 19, following a big saturation TV and radio spot campaign. . . . E. J. Wall, Paramount field representative was in Buffalo last week to supervise a private screening of "The Bridges of Toko-Ri," in the operators screening room in Pearl street. The screening was attended by the top brass of the Bell Aircraft Corp., and various other regional units.

## CHICAGO

Gus Hetzel, a member of Chicago Moving Picture Machine Operators' Union Local 110, died. . . . Stanford Kohlberg, who has just opened the Park Avenue Cinema in suburban Park Ridge, said he intends to show only films of "high quality, tending toward an artistic and continental flavor." . . . Mrs. Marie McPhee, one of B&K's employes, is hospitalized with bronchial pneumonia. . . . Pete Panagos, Ted Dariotis and Glenn Packard of Alliance Amusement Company are visiting the company's Indiana theatres for "winter brushup" purposes. . . . Philip Dunne, producer-director of 20th-Fox's "Prince of Players" spent a few days here prior to the film's opening at the United Artists theatre January 19. . . . Sam Levinsohn, head of Chicago Used Chair Mart, is going to Cleveland January 7, to attend the eastern division sales meeting of the National Theatre Supply Company.

## CINCINNATI

For the first time in many months, all downtown first run houses are playing holdovers of two and three weeks, all of which garnered excellent grosses in the initial weeks. Some may be held over for additional dates. . . . Al Kolkmeyer, salesman for Universal - International, was elected president of the local unit of the Colosseum of Film Salesmen at a recent meeting. Samuel Weiss, 20th Century - Fox, was named vice-president, Arthur Adams, MGM, secretary and Manny Naegel, Allied Artists, treasurer. Ross Williams, Peter Niland and Charles Palmer are the new directors. . . . The Cincinnati Variety Club, Tent No. 3, will hold its installation dinner dance at the Netherland Plaza, January 29. Robert C. McNabb, 20th Century Fox branch manager, is the new chief barker. The ladies' auxiliary, which also elected officers for 1955 at a recent meeting, will hold installation ceremonies at the same time. George Hoover, of Miami, international chief barker, has been invited to attend the annual affair which attracts large attendance.

## CLEVELAND

Henry Greenberger was re-elected by acclamation president of the Cleveland Motion Picture Exhibitors Association at its annual general meeting. All other officers were also re-elected as follows: vice-president, Joe Rembrandt; treasurer, Ted Vermes. Louis Weitz was also re-elected secretary and general manager. . . . Paul Vogel, Ohio theatre owner, reports Feb. 5 to Fort George M. Meade, Md., for a 30-day tour as a member of the faculty of the Command and General Staff School. . . . Mary Maxwell, secretary for Modern Theatres, celebrated her birthday on New Year's Eve. . . . Mrs. Helen Williams, president of the Federation of Motion Picture Councils, will be guest speaker at the Jan. 20 meeting of the Cleveland Motion Picture Council meeting in the Hig-

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bee Lounge. . . . A battery of nine judges including the chief justice of Common Pleas Court, the city law director, the mayor's secretary and several bailifs were guests of the Cleveland Motion Picture Association at the buffet luncheon served to its members preceding the Thursday business meeting.

## COLUMBUS

For the first time in many months, three downtown first run attractions were held over simultaneously. "Deep In My Heart" at Loew's Ohio and "Vera Cruz" at Loew's Broad went into second weeks and "20,000 Leagues Under The Sea" started a third week at RKO Palace. . . . Herbert Kaufman, associated with Hal Makelim, was a Columbus visitor. . . . Two proposals for constructing an underground parking facility at the State House have been introduced in the Ohio Legislature. Sketch printed in local newspapers showed plans for the Broad and High garage with possible expansion on the State Street side. Latter area is directly across the street from the Ohio, Grand and Hartman theatres. . . . Robert Wile announced that new members of the Independent Theatre Owners of Ohio include R. Ulmer and Bernard Dobbins, Park, North Canton. . . . Arlington, formerly operated by Academy theatres, has been turned into an ice-skating academy by Charles Hain.

## DENVER

Harold Rice, district manager for Fox Inter-Mountain Theatres, is a member of the "I'm Harold's Helper" club that will concentrate its activities on the March of Dimes drive. . . . Don Hammer, Lee Theatres buyer and booker, and Mrs. Hammer, vacationing in California. . . . Merl Jacobson, Lee Theatres auditor, vacationed in Racine, Wisc., visiting his mother. . . . John Wolfberg, former Allied Rocky Mountain Independent Theatres president, and Mrs. Wolfberg, in from California for visit. . . . Robert Lippert in between planes conferring with Tom Bailey, franchise owner. . . . Fred Palosky, Salt Lake City Lippert branch manager, in for screening of "They Were So Young." . . . E. E. Jameson, Kansas City, owner of Denver Shipping & Inspection Bureau, and a similar service in Kansas City, in for conferences with Lynn Fetz, manager.

## DES MOINES

Edward W. Foulkes, 65, veteran projectionist at the Paramount theatre in Des Moines, died at Iowa Methodist hospital of a heart attack. He was a charter member of the Motion Picture Operators Local 286. Born in Oskaloosa, Mr. Foulkes had lived in Des Moines 48 years. He was a member of Pioneer Masonic Lodge, Des Moines Consistory and Za-Ga-Zig Shrine. . . . The Diagonal theatre management, headed by W. M. Watson, has announced the closing of the theatre until further notice. Watson explained the shuttering was the result of lack of patronage, especially severe during the month of December. . . . Three more theatres in the state have announced the installation of CinemaScope. They are the State in Lake Park, the Stuart in Stuart and the Amuzu in Fonda. . . . The Chief in Britt has reopened following installation of new projection equipment and partial redecoration.

## DETROIT

While the new film "Destry," is playing at the Broadway Capitol, the original version of the feature, "Destry Rides Again," a 1939 production with James Stewart and Marlene Dietrich, is showing at the Greenfield Village Henry Ford theatre. . . . Another former Detroiter gone Hollywood, Jeannie Johnson, toured the city for "The Sign of the Pagan." Miss Johnson attended Mumford High School here and acted at the Will-O-Way theatre. Her father is a paint company executive and an university instructor. . . . Jake Gross, Fisher projectionist, showed up in television newsreel as he contributed the first money to the March of Dimes booth in Grand Circus Park. Alice Gorham, United Detroit Theatres publicist insists he gave more than the traditional dime. . . . The Grand Rapids Variety Tent elected new officers, with Martin Giaimo heading the list. . . . Philip Majeske, projectionist became Worshipful Master of the Daylight Lodge 525 F&AM. Milton Vine, musician is Senior Warden.

## HARTFORD

P. J. DeFazio, New Britain, Conn., businessman, has started construction of a 750-car capacity drive-in theatre at Southington, Conn., the town's initial outdoor project. Completion is slated for Spring. . . . Charles Lane, owner of the New Haven drive-in, North Haven, Conn., is building a drive-in theatre on the old Boston Post Road, Branford, Conn., with opening also planned for Spring. A tract of land acquired by Lane covers 47 acres; he may open another drive-in at a future date, he said. . . . Father Francis J. Campbell, son of H. J. Campbell, Central theatre, West Hartford, and Mrs. Campbell, has returned to Lexington, Ky., following a Hartford visit. . . . Mrs. Morris Keppner, wife of the Burnside Theatre Corp., East Hartford, partner, is recuperating from surgery. . . . Lou Lipman, president, General Theatres, Inc., West Hartford, is recovering from surgery. . . . The Crown theatre, downtown 850-seat subsequent-run situation here, has closed for a three-week period of extensive remodeling.

## INDIANAPOLIS

Joseph W. Barr, F. W. Brauer, Joseph Cantor, Agnes Flater, Ted Graulich, Kenneth Law, E. L. Ornstein, Dr. Marvin Sandorf and J. G. Vogel were elected directors-at-large by the January board meeting of the Allied Theatre Owners of Indiana. . . . Milt Ettinger, U-I office manager, is recuperating from a gallstone operation undergone here last week. . . . Joe Bohn, Realart branch manager, is back on Film Row after a long siege in the hospital. . . . Mrs. Jennie A. Sagalosky, wife of Ben Sagalowsky, president of the Fountain Square Theatre Company, died Jan. 6. . . . Dick Frank, Paramount branch manager, screened "The Bridges at Toko-Ri" for the trade and U. S. Navy representatives at the Ritz Tuesday. . . . ATOI is polling exhibitors to determine whether or not they want to continue the annual spring convention, with French Lick as the probable spot.

## JACKSONVILLE

Spence Steinhurst, RKO publicist for the Southeast, was handling arrangements for the underwater screening of Howard Hughes' "Underwater!" at Silver Springs on January 10. . . . J. F. Kirby, Warner divisional manager in Atlanta, included a Florida fishing trip in his January vacation. . . . Ed Terhune, Buena Vista publicist from Dallas, hopped here from Miami and on to Richmond, arranging promotion campaigns for "20,000 Leagues Under The Sea.". . . Florida State Theatres district supervisors in for conferences at the FST home office were Harry Botwick, Miami; James L. Cartwright, Daytona Beach; and Frank Bell, St. Petersburg. . . . Dave Prince, RKO district manager, was here to see R. Cam Price, branch manager. Gene Hudgens, RKO office manager, left for a two weeks' vacation. . . . Henry Parmenter moved to Daytona Beach as Ted Chapin's assistant at the Daytona Theatre. . . . Leonard Allen, Paramount publicity man, went to Charlotte on an exploitation assignment.

## KANSAS CITY

The New Year brought a surge of business to the downtown theatres, and all houses reported bigger crowds and higher box office than for the Christmas weekend. . . ."20,000 Leagues Under The Sea," the attraction at three theatres, continues to draw exceptionally well. . . . Three of the topflight attractions in downtown theatres are being held over for a third week. . . . "Deep In My Heart"' is swinging into a well deserved take at the box office and will merit a holdover. . . . "3 Ring Circus" is going better as it runs into a third week than it did at the start, and the same is true of "Young At Heart." . . . "Romeo and Juliet," showing at the Kimo this week, is meeting with extravagant praise and enthusiasm, while "High and Dry" at the Glen goes merrily on into its ninth week. . . . On the whole there is a feeling of high optimism on the part of all theatre managers here as they look ahead to a year of exceptionally worthwhile pictures.

## LOS ANGELES

Ailing at home is Pat Vincent, Warner Bros. secretary. . . . The Fox Wilshire has set a house record with the grosses rolled up by the opening engagement of "20,000 Leagues Under The Sea." . . . Bob Ableson, Paramount sales department, is at the Cedars of Lebanon Hospital for a check-up. . . . Paying one of his rare visits to the Row was Jimmie Edwards, president of the Edwards Circuit. . . . Moses Hernandez has closed his Royal theatre in Guadalupe in order to install the latest in CinemaScope equipment. . . . Mel Brown, operator of the Twin-vue drive-in, created quite a stir on the Row when he appeared before his friends trimmed down via a rigidly supervised diet. . . . N. A. McTaggart and Al Boodman, Columbia salesmen, checked in after trips through their respective territories. . . . Harry Vinnicof of the Vinnicof Theatres was back in town after vacationing in San Francisco.

## MEMPHIS

Business at Memphis first runs, which reached boom proportions during the holidays, continues to break records. . . . H. F. McFerrin, owner, sold New theatre, Mantachie, Miss., to Clifton Franks who will

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book and buy in Memphis. . . . Walter M. Parham owner of Royal theatre in Memphis, died unexpectedly at home in Memphis last week at the age of 61. . . . The Strand theatre and "The Press-Scimitar" are conducting a letter writing contest on what Americans can do to make their country more popular in other countries. The prize, a 42-day South American cruise, goes to the best letter. The contest is being held in connection with the premiere of the RKO Eastman Color movie, "The Americano" at Strand Jan. 14. . . . R. R. Clemmons, Palmer, Mo., has leased the Algerian theatre at Risco, Mo. . . . Ed Doherty and Grover Wray, Exhibitors Services, have returned from trips to New Orleans. . . . Mrs. Jessie Howe has closed Sunset drive-in at Hot Springs, Ark., for the winter.

## MIAMI

The Claughton theatre chain severed five links recently when it sold the houses under the Claughton banner in the Tampa-St. Petersburg area. Murray Stohl, film operator from the New Jersey and Florida field, was the purchaser. . . . Miami Beach's 40th Anniversary celebration was given national prominence over the NBC TV Garroway show "Today" recently when Senator George Smathers appeared along with the city's mayor, Harold Shapiro. Several national TV programs were set for telecasting from this area for a total of 30 hours with Steve Allen, Faye Emerson, Skitch Henderson, Jayne Meadows and others familiar to the eyes of viewers making guest appearances. . . . The El Morocco Hotel was the haven for Murray Alvey, Warner-Pathe news cameraman, after his coverage of President Eisenhower at Atlanta. . . . Producer Sam Spiegel was in Jamaica recently making arrangements for the spring filming of "The Bridge of Kwai" in that locale.

## MILWAUKEE

Tom Watson, owner of the Blanchardville theatre in Blanchardville, Wis., was in a car accident New Year's day. His car was completely wrecked, but Tom only suffered from shock and a cut on his head. His granddaughter, in the car with him, was not hurt. Tom Watson is an old timer in the business, starting in Freeport, Illinois and coming to Wisconsin about 10 years ago. . . . The Liberty theatre here has reopened. James Kavalary has bought the theatre and building and has completely renovated it and has installed CinemaScope at a total cost reported about $25,000. . . . Eddy Vallendorf, Theatre Service, suffered another heart attack this week. . . . Al Kvool, Standard Theatres, has recovered from a serious operation in his throat, and is reported fine now.

## MINNEAPOLIS

Extensive remodeling projects for two independent loop theatres, the World and Gopher, have been announced. The front, foyer and lobby of both houses will be remodeled completely. . . . Charlie Jackson, salesman at Warners, was given a farewell party by the exchange upon his retirement. . . . Robert L. Lippert, Sr., was in from Beverly Hills calling on Don Swartz, local franchise holder for Lippert films. . . . Eph Rosen, assistant branch manager of MGM, has been assigned to the Des Moines exchange temporarily during the illness of Jerry McGlynn, Des Moines branch manager. . . . Abbott Swartz, branch manager of United Artists, vacationed in New York. . . . Paul Perrizo is installing CinemaScope equipment in his Avalon and Strand theatres at Blue Earth, Minn., and his Roxy theatre at Winnebago, Minn. . . . Barbara Magnuson is the new contract clerk at RKO, replacing Inez Anderson Bronstad, who joined her husband in service. . . . Mary Stockman has closed the Sibley theatre at Winthrop, Minn. . . . John Thompson, Columbia exploiteer, was in for "Violent Men," which opens at the Orpheums in Minneapolis and St. Paul Jan. 19.

## NEW ORLEANS

Wm. Shiell, co-owner of Marerro drive-in, Marrero, La. is back in swing after an appendectomy. . . . Robert M. Savini, New York, president of Astor Pictures was here for several days on his round of Astor's southern exchanges. . . . Joy N. Houck and Harold "Babe" Cohen were in Atlanta for several days for a meeting of staff members of Howco's southern exchanges including those of Charlotte, Memphis, Atlanta and Jacksonville. . . . Thomas E. McElroy advised that he and O. D. Harrison of Broadmoor Theatres, Inc., operating under the name of McElroy Theatres, acquired and assumed operation of the Don and Venus, Shreveport, La., and the indoor Davis and Don drive-in, Bossier City, La. from Don George Incorporated theatres. Earl Perry, New Orleans who has handled the buying and booking of McElroy Theatres, which includes the Broadmoor, Rex, Centenary and Glenwood, Shreveport and the Jim, Monroe, has assumed the buying and booking of the additional theatres. . . . A closed meeting of the WOMPI's was scheduled to be held at the New Orleans Hotel on January 12 at 12 noon. Important matters on the agenda included the voting on two recommendations of the board on suggestions from the national organization, regarding service projects and the forthcoming convention.

## OKLAHOMA CITY

Show business has been very good here, especially during the holidays, according to Edward Thorne, president of Oklahoma Theatre Owners. . . . "Black Widow" is now playing at three suburban theatres in Oklahoma City. . . . The board of directors of Oklahoma Theatre Owners held their regular monthly meeting January 3 at the Biltmore Hotel. Variety Club held its first meetings of the new year the same day, also at the Biltmore. . . . Mrs. Zelma Plato, formerly manager of the Chieftain theatre, Oklahoma City, has been named manager of the Agnew theatre here. . . . The Del drive-in and the Circle drive-in, both of Barton Theatres have been closed for the season. They will reopen about March 1. . . . Free parking is being offered to patrons of the State theatre from 6 p.m. to 1 a.m. at the Carport, 321 W. Grand.

## OMAHA

Exhibitors took the lead in contributing to the heart fund in memory of Joe E. Scott, 20th-Fox branch manager who died after a heart attack. More than $500 has been given to establish a Joe Scott Memorial Room by the Variety Club in the Rehabilitation Center, a project under way here for handicapped children. A successor to Scott has not yet been named. . . . Joe Jacobs, Columbia branch manager, and his wife have as their guest Mrs. Jacob's mother, Mrs. J. B. Blank of Los Angeles. She also is visiting her son, Ralph Blank, owner of several theatres here. . . . Columbia presented a gold watch to General Grant Green, exchange custodian, for more than 25 years of service. . . . The new 37½-hour week for exchanges found about half of them having an 8 to 4:30 schedule, the rest from 8:30 to 5. . . . Dr. J. C. Sanders closed his Princess theatre at Sanborne, Ia. Other Iowa situations closing are Charles Nielsen's Marland at Marcus and Everett Olhousen's Sutherland at Sutherland.

## PHILADELPHIA

The new year saw five theatres in the territory relighting after a spell of darkness. All in upstate Pennsylvania, Pete Magazzu reopened his Ritz in Coplay which had been closed since last July. The Rex, Dickson City, was reopened by Charles Walker. Anthony DeBlase relit his Taft, Olyphant, with DeLuxe Buying and Booking Service here handling the house. Eddie Karpen returned his Broadway, Palmyra, to operation, with the York in York also among those reopened. . . . Construction of what is believed will be the largest drive-in in the country is planned for a new shopping center site along the Bethlehem Pike near Line Lexington, Pa., with several of the larger theatre circuits reported as interested in operating the proposed open-airer. . . . Richard F. Lewis has been named a student assistant manager at the Rialto, Wilmington, Del., managed by Elizabeth G. Sholly. . . . Harry Spiegel, of the advertising department of Comerford Theatres, Scranton, Pa., was selected as "Man of the Year" by the congregation of the Hebrew Orthodox Center for his meritorious services in behalf of the Center. . . . Harry Alberth, who managed the Boulevard drive-in, Allentown, Pa., is serving as relief manager at the Rialto and Colonial in that city until the open-airer reopens on March 1.

## PITTSBURGH

"Beau Brummell," which has been kicking around the Penn booking chart, has again been scheduled—this time to follow "Vera Cruz". . . . Model Jeannie Johnson spent two days here plugging the Fulton's current "Sign of the Pagan". . . . Art Manson, Bob Suits and R. C. Bryson of the local Cinerama staff, back home after seeing "Cinerama Holiday" in New York. The local Warner gets the new picture Feb. 16. . . . Variety Club played host to Peter Lind Hayes and Mary Healy at a party prior to their appearance at a Gimbel's fashion show locally. . . . Lois Hausler, who worked for Jimmy Hendel when he headed the Eagle Lion exchange here, is back with her old boss, who now heads the United Artists exchange. Incidentally, Jimmy has been appointed national secretary of Kappa Nu fraternity. . . . The Fulton and four other Shea houses in this area are now members of Allied Motion Picture Theatres of Western Pennsylvania.

(*Continued on following page*)

## PORTLAND

J. J. Parker's United Artists theatre went dark again after being lit only two short weeks. The first run house was closed many months ago due to lack of product and reopened just before Christmas. . . . Russ Brown, Oregon district manager for Evergreen, back at his desk after a business trip to Seattle. . . . "Oregonian" drama editor, Herb Larson, is back at work after a long illness in the hospital and at home. . . . George Hickey, western divisional sales manager for MGM, and Burtus Bishop, midwest divisional sales manager, were in town for a few days with Metro field man Allan Wieder. . . . The Star theatre has a picket walking across the front. Operator trouble is the cause.

## PROVIDENCE

This city recently experienced the most fabulous holiday season on record. With officials allotting record-breaking sums for decorations, the public in general was in a gay, free-spending mood and local theater men shared in the benefits. Holiday film fare was excellent and all first runs chalked up satisfactory grosses. . . . Robert F. Aiken, formerly chief-of-service before entering the U. S. Air Force, was home on a 14-day furlough. He visited with Dave Levin, Albee manager, and many of his friends at the Westminster St. house. . . . Friends of Edward M. Fay, dean of local showmen, were expressing sympathy upon learning of the serious illness of his wife. . . . Joe Jarvis, owner-manager of the Gilbert Stuart, Riverside neighborhood house, thrilled his patrons with the introduction of CinemaScope during the Yule Season. The premiere was well attended as were subsequent performances during the ensuing week. . . . The Avon Cinema premiered the Rhode Island screening of the French film, "The Earrings of Madame De. . . ."

## ST. LOUIS

The Jablonow-Komm Theatres Organization of St. Louis has started construction on a $450,000 drive-in theatre at 9900 Page Boulevard. It will be on a 16-acre tract and will include some of the most expensive and elaborate buildings and equipment ever installed by a drive-in theatre in this area. . . . Jim Castle, Midwest special representative of the Paramount Film Distributing Company, directed a private showing of Paramount Pictures newest release, "The Bridges at Toko-Ri," at the Pageant theatre, January 7. . . . The Ford theatre at Rector, Ark., has installed new CinemaScope equipment. . . . The Grand theatre, Vienna, Ill., recently entertained the children of Vienna and Johnston county at a free motion picture show. Comedies and cartoons, especially selected for the children, were shown. . . . Merchants of Monroe City, Mo., sponsored a kid's morning Christmas matinee at the Monroe theatre in that city, free tickets being provided by the merchants. . . . James E. Fortmeyer of Levasy, Mo., has secured a special permit from the Jackson County Court to construct an 800-car drive-in theatre on U. S. Highway 24 west of Kentucky road in Kansas City.

## TORONTO

Jack Labow, RKO Canadian general manager and his Toronto, Montreal and Saint John branch managers attended an RKO regional sales meeting in New York, while other of his managers sat in at meetings held in Chicago, the Coast and New Orleans. . . . Canadians spent $28,405,648 on TV sets in the month of September, according to Dominion Bureau of Statistics' figures for radio and TV sales in that month. September was the best month yet recorded by DBS for 1954 TV sales in Canada. It tops the previous record established in August of this year by 28,548. . . . First place in their respective groups was captured by UA's Calgary branch. Bob Radis is manager of the branch. . . . An $8,000,000 shopping centre to include a neighborhood theatre seating 1,030 is planned in Regina by Nipawin Theatres, Ltd. Two acres of land have been bought at a cost of $12,000.

## VANCOUVER

The triple benefits of holiday attractions with holiday prices are making the downtown managers happy. All theatres are doing above average. . . . Midnight shows prior to New Year's did not do the business expected. . . . Creighton, Sask., will have its first moving picture theatre soon. It is being erected by Mike Karpiuk and is a 250-seater. . . . The Ashcroft theatre, Ashcroft, B. C., is increasing its seating capacity and installing new booth equipment. . . . The Lux, Hines Creek, Alta., was opened recently. It is the first 35mm in that farming community. . . . Suburban houses are becoming more important in providing entertainment to the Vancouver public, which finds it difficult to attend the downtown theatres with parking and driving conditions a problem, according to a local survey. . . . Gladys Epp, of the Vogue staff, has left for England where she will be married to Paul Davison, of North Vancouver, a member of the RCAF now stationed in England. . . . Tommy Boudreau, manager of the Odeon, Abbotsford, was given a full-page spread in the "Vancouver Sun Magazine" for his successful children's matinees. The kiddies vote on what pictures they want to see each and every week.

## WASHINGTON

January 17 will be the date for the Variety Club's special cocktail party and luncheon in the Grand Ballroom of the Mayflower Hotel, when the following events will take place: 1. final payment to Children's Hospital for the $115,800.00 Variety Club Carter Barron Memorial Clinic; 2. the traditional "Thank You" luncheon to the ladies who accomplished excellent results in the 1954 welfare awards drive; 3. installation of 1955 Variety Club officers and board of governors; 4. gift to Providence Hospital for their new building. . . . James Michener was scheduled to be in town for the Motion Picture Association's theatre party for Paramount's "The Bridges at Toko-Ri." Co-hosts for the occasion January 8 were Paramount Pictures and Theodore Granik, of the "Youth Wants to Know" program. . . . Orville Crouch, chairman of the Variety Club membership committee, has called his first meeting for January 17. . . . K-B's Ontario theatre had a new paint job in the main lounge.




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161 Sixth Avenue, New York 13, N. Y.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## TV-Previews Are Good Pre-Selling For Big Pictures

THERE will never be any better publicity break, on a national pre-selling basis for a major motion picture, than Universal's "So This Is Paris" enjoyed as the feature attraction on the Colgate Comedy Hour, over 128 television stations, last month. It marks are best step forward in ambitious cooperative, exploitation and promotion projects, in the joint association of TV and film industry, for mutual aid and benefit, and we compliment Dave Lipton, responsible party.

Here is a concrete example of how very splendidly the forthcoming motion picture provided excellent promotion material, on TV, without diminishing or discounting the coming attraction in film theatres. On the contrary, this was pure promotion, on the pre-selling side, to create the "want-to-see" without letting down, either before or after the fact. The program also launched the Decca record album, which is part of promotion and exploitation for the picture, taken directly from the sound-track of the Technicolor musical film. It would be impossible for any potential patron to be satisfied with what he saw on TV, for it would make him want to see the whole picture, on the big theatre screen, in full color, by going to the movies.

Tony Curtis, Gene Nelson, Gloria DeHaven, Mara Corday, together with Rock Hudson and Jeff Chandler, were all present "in person" for this film pre-view, and several received awards as "the most popular screen actors of the year". This was a "build-up" with the accent on the "Up"—and not a "down-beat" that drummed for television and excluded the coming motion picture as a potential attraction. We can't be too complimentary for this sort of enterprise, for it is as good an attraction in 32,000,000 homes as it will be later in 18,000 theatres. And the public will be willing to pay admission prices now that they have seen the "sample" for their approval.

We believe that more producers and distributors should try more often for this sort of sponsored television, where everybody is happy, and there are no red faces. And we believe, that if film industry would provide TV short films, cleared for television purposes, not as "trailers" or "spots"—but as 13-minute "open-end" programs, or as 26-minute "open-end" programs, that managers of theatres in key cities would find ways and means of getting such programs on the air. TV stations would have to pay, over and over again, for TV-films, and here is a brand that would come cost-free.

### WE HAVE GROWN UP

**"The U. S. has outgrown all 1929-size clothes. There are 40 million more people. All of them are making more money—and keeping more of it. The national income has risen from $87 billion to $305 billion—including inflation. Industry's production of real goods has doubled. The output of goods-per-worker has risen 67%—meaning more leisure for all, with greater income. More than 60% of the population now have incomes in excess of $3,000 a year—in 1929, less than 40% had $3,000 incomes."**

**A good way to contemplate the new year, for theatres and theatre managers, is to consider the fact that everything is bigger and better today than it was 25 years ago. And to be truthful about it, everything has improved—but it's only since Cinerama and CinemaScope that exhibition has improved in theatres. Too many theatre buildings are still operating as in 1929, and with the same management viewpoint, policy and equipment.**

**By the way, whatever happened to that idea that exhibitor associations were to buy motion picture stocks, about a year ago? If they did so, then ABC-Par has increased 10½ points; Columbia Pictures, 13¾ points; Loew's, Inc., 8½ points; Paramount, 13¾ points; 20th Century-Fox, 14¾ points; Universal Pictures, 19½ points — to say nothing of the fact that RKO-Pictures and RKO Theatres have doubled in value, while Republic and Warner Brothers have made substantial gains.**

¶ HOLLYWOOD, reported by Samuel D. Berns in *Motion Picture Daily,* has this to say about exploitation, and it's the kind of news we like to have in these Round Table meetings:

**"Rick" Ricketson claims the two most successful theatres in the world are the Radio City Music Hall and the Fox in Sydney, Neb., "because they have a set policy." . . . MGM's Frank Whitbeck told National Theatres conventioneers "I don't think your trouble lies in advertising. I think we've lost touch with the public because we've lost the knack of showmanship. What you need are stunts, gags and gimmicks." . . . Fay Reeder, FWC's city manager in Oakland, counters with, "The daily newspaper is still the best medium of selling pictures." . . . Al Lichtman says, "Give the public a show better than anyone else can give them, and the Golden Era of entertainment is within your grasp." . . . A big theatre re-modeling and building program will get underway in '55 to give the public the tops in service and comfort for the top pictures that are on the way.**

¶ THE STATE DEPARTMENT has given the green light to exports of American films to Russia—a reversal of their cautious policy in years past. But it isn't what you think that slows down the transaction. The Russians want to pay $50,000 for the U.S.S.R. rights for an American film, and that is generally more than a producer gets for one week at Radio City Music Hall. Russia has 400,000,000 population and many movie theatres. The first thing they ask for is a "lavender print" from our laboratories, which they can dupe, and nobody ever knows how many prints are eventually in circulation.

Mrs. Ira Gershwin has been touring in Yugoslavia, where George Gershwin's music and especially "Porgy and Bess"—now in tour—is tremendously popular. They asked about royalities—and got a smooth answer, but no money. Seems they have very little intention of remitting any royalties, but the lady in charge asked Mrs. Gershwin for free tickets to see "Porgy and Bess" while it was playing in Belgrade, because they were so hard to get!

*—Walter Brooks*

# Keeping Them Rolling Along



Loew's theatre in New Orleans gave away those fine "Roadmaster" bicycles as part of their national tieup for "Athena" — and used a good poster cut-out and picture display in the lobby. The winners seem very proud of their new possessions.

A pretty model spent hours walking two poodles, tinted pink and blue, through San Francisco streets, handing out cards which read: "Rendezvous, s'il vous plaît, à Loew's Warfield theatre, pour le film célèbre 'The Last Time I Saw Paris'."






A royal send-off, after 95 weeks at the 52nd Street Trans-Lux, "Lili" packs up and drives away to play the Loew circuit houses in New York. Hans Barnstyn, manager, Lili Lisande, messenger, Ray Smith, assistant, Richard Brandt, of Brandt Theatres circuit and Sid Ginsberg, of the staff, were on hand.

Carl Rogers, manager of Loew's theatre, Dayton, Ohio, had a pretty girl and a pair of poodles parading downtown streets as ballyhoo for "The Last Time I Saw Paris." In addition, she also distributed perfume and Pernod to society editors and newspaper critics.







Medicine man fills prescription for "Golden Mistress" ballyhoo at the Los Angeles theatre, Los Angeles. Feathered tribesman padded through downtown streets for the United Artists picture. Caption says "Manager Bill Roberts is the one in the white suit"—we could have guessed.

# Oodles of Poodles In "Paris" Promotions

Ernie Emerling sent out one of those excellent "Movie Memos" which Russ Grant dreams up for the edification and delight of newspaper boys and girls across the country, devoted to "Poodles" a primary promotion for MGM's "The Last Time I Saw Paris"—and thus, we have a bundle of results obtained from various key cities, including two pictures on the opposite page. "Name the Poodle" was the theme of several prize contests, with the sponsorship of local papers and radio stations. Lester Pollock, at Loew's theatre in Rochester, handed out ballots headed, "Name the little doggie in the pet shop window"—to win.

### *Poodles & Perfume*

Ted Barker, manager of Loew's theatre, Cleveland, Ohio, accumulated nineteen tearsheets to show his activity with poodles, with his contest centered in a daily radio program, running from 12 to 1 p.m. and getting a big play with housewives. He also passed out perfumed cards, each with a drop of "Evening in Paris"—and says, "This stunt smells!"—in a nice way, of course. Several other Loew's theatres used perfume and Pernod as giveaways to passers-by or the press, to influence customers and critics in favor of the picture. Oversized lobby displays, featuring Loew's Golden Jubilee, crowning fifty years of good entertainment, were featured in various cities. Carl Roger's giveaway poodle, at Loew's Dayton theatre, was valued at $175, which is a very rich poodle, in any language.

Rodney Toups, manager of Loew's State theatre in New Orleans, imported a French poodle for the occasion, and captured very generous publicity in local papers, where they appreciate things Parisian. Sam Gilman had poodles and gendarmes, both on the street and for TV appearances, as exploitation for the picture at Loew's State, in Syracuse. Walter Kessler, city manager of Loew's theatres, Columbus, Ohio, reports a five-day publicity break in his poodles-naming contest. Additionally his contenders had to write a one-line captions for the publicity still of Elizabeth Taylor in a scene from "The Last Time I Saw Paris." Jim Carey, manager of Loew's theatre, Evansville, Ind., had two-column art and a boldface story of his contest, in cooperation with the *Evansville Times*. Boyd Fry, manager of Loew's theatre, Atlanta, Ga. had the contest under way for two weeks.

### *Poodles from Paris*

Homer McCallon, manager of Loew's State theatre, Houston, Texas, says he's glad that "Movie Memo" suggested the poodle contest, which went over in a big way, "even though French poodles are expensive little critters." He was fortunate in finding a Franco-American descendent of a poodle brought back from Paris by a Houston resident, who met up with a local poodle and found a doggie romance in his adopted country. All this made good newspaper copy. He says his poodle is surely keeping the mail man busy.

Jim McMillan, at Loew's Warfield, San Francisco, had a complete newspaper, radio and TV tieup, plus the attractive street stunt on our picture page. Art students sketched models in the lobby, as a promotional idea—one newspaper by-liner wrote, "All Dior types, had to cut up fat supply of old Santa Claus beards to fill the gaps." Roses, and perfume, for the ladies who attended. Jim says he had Bill Blake's young daughters on TV, as chaperones for the giveaway poodle that was featured in his contest.



***DOGGONE! This is "Fifi"—favorite exploitation poodle for Universal's "So This Is Paris"—stands 16" high, weighs 8 pounds, costs $3.50 wholesale, from Universal's exploitation department, 445 Park Avenue, New York. "Fifi" sings "Rock-a-Bye Baby" when cuddled, with a Swiss music box on her insides. Wonderful doggie! Credit U-I with the best poodle of the season. It's Springtime in Paris!***

# Fabulous 40 Entries Are Coming In

Fabian's Fabulous Forty showmanship drive produced so many fine campaigns that they are still arriving as entries for the Quigley Awards, and in such numbers that we haven't been able to review them as we'd like to. However, there will be a display of the F.F.F. exhibits arrayed for the judges in the quarterly judging which is scheduled for next week. Any of those whose campaigns were received prior to the December 31st deadline may be assured of all attention and due credits, with reviews to follow as space permits.

One that attracts our particular notice, in the lot of entries piled up, is one from Diane Gordon, manager of the Central theatre, Jersey City, N. J., and, of all things it's a celebration of "National Dog Week"—with the cooperation of the Ken-L-Ration branch of the Quaker Oats Company. We have never seen quite such a complete campaign along this line. Radio station WAAT, and Rob Deitch's "Animal Zoo" took part, and the newspapers were especially generous with free space. This must be "doggie week" in the Round Table, because we seem to be surrounded with dogs of all varieties. The Central theatre was "on rental"—with a more-than-capacity audience of 2500 kids, and Clarabel, the TV Clown.

National Dog Week goes on our next showmanship calendar, and while this campaign arrived here somewhat later than usual on account of being an entry in the F.F.F. contest, we are glad to see it, and to hear from Miss Diane Gordon, who is an able manager.

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## Miss Jacksonville Contest

George Krevo, manager of the Palace Theatre, Jacksonville, snared a preliminary show for the "Miss America" contest when judges selected "Miss Jacksonville" from among 15 girls on the Palace stage and center runway. Sponsored by the Jaycees, of which Krevo is a member, the show drew a capacity audience.





***Sam Gould, who was manager of the Penn theatre, New Castle, Pa., and is now district manager for Harold Eskin Theatres, with headquarters at the Strand theatre, Greensburg, Pa., receives his $50 check from John L. John, MGM field man in Pittsburgh, as a winner in the MGM-Record cooperative dealer contest; at right, Emery Austin, center and very dignified, awards contenders in a contest sponsored by the Indianapolis Star and Loew's Theatres, for the best essay publicizing "The Last Time I Saw Paris."***

# Mel Jolley's Plan For "Junior Press Clubs"

To lure the young fry back to the theatre, and at the same time accomplish a fine tieup with his newspaper, Mel Jolley, manager of the Century theatre, Hamilton, Ontario, has created an innovation that spells out cooperative benefits for all concerned. He has invented the "Junior Press Club" with the sponsorship of the *Hamilton Spectator*, and all members of the new juvenile organization are "Cub Reporters" and wear badges, with numbers. They get a 5c reduction in admission prices, when they show their badges at the cashier's window. And, of course, they wear them all the time. Mel says he expects this idea to run indefinitely as a theatre tieup.

In each Saturday edition of the *Spectator*, there is a page wholly for children, and this is the essential part of the tieup, for promotion and publicity purposes. On this page is an application form, and by filling it out, boys and girls who are 12 years of age, can join the *Spectator's* "Junior Press Club" and enjoy special privileges at the Century theatre. They pledge to maintain good order, and are sworn in for this duty when they are given their badges, which also makes them eligible for special prizes.

To inaugurate the tieup, the newspaper and theatre cooperated on a coloring contest, and winners received more than $700 in prizes from the Century stage, on Saturday morning, December 11th. On each succeeding Saturday, there will be prizes, which are paid for by the newspaper. Mel says the theatre has received almost 3000 lines of free space, plugging the Saturday morning shows, for "Cub Reporters." As members of the "Junior Press Club" win prizes and awards of merit, they progress through the club, in honorary standing, and may become sports editor, city editor, ace reporter, etc., for which they receive more resplendent badges. The membership is handled by the managing editor of the *Spectator*, and aspirants must meet their qualifications as potential journalists. The title, "Junior Press Club" has all the glamour in Hamilton that it does in the newspaper trades, and the theatre is their clubhouse and headquarters.

The *Spectator* "Junior Press Club" page is something to emulate, and therefore we are sending it forthwith to Ernie Emerling, as a matter of interest to theatre managers and newspaper editors in the line of duty, establishing better public, press and industry relations, for motion pictures.




# Jack Sidney Shows P. R. In Big City

Jack Sidney, manager of Loew's Century theatre, in Baltimore, submits two campaign books at the end of the fourth quarter for the Quigley Awards, and says he is especially proud of his institutional campaign included —the 24th Annual Christmas Party for Under-privileged children, which was held on December 19th. He feels that this is a complete community effort by people, from the Governor of the State down to the smallest person on the staff, in a city that is considered the sixth largest in the country. It is something to find this kind of community relations working so effectively in a large situation.

The Baltimore Advertising Club and station WCAO were joint sponsors with the theatre and the *Baltimore News-Post* and *Sunday American* in handling the special event. The newspapers ask for donations, the members of the Ad Club packed 3500 shopping bags with toys, money, candy, cookies, etc. A barrel in the lobby of the theatre collected voluntary contributions from patrons, and the theatre arranged the special show, on stage and screen. Tickets were issued by delivery via police districts, using welfare lists and organizations capable of selecting the special audience. The film program was donated by MGM and the stage program put together by a local dance studio. Crippled children were brought to the theatre by volunteer drivers, in cars and buses, and the Police Department furnished a band and orchestra. The Mayor and important city and state officials attend this Christmas party each year.

## Bob Rappaport Has A Good Argument

Bob Rappaport, whose Hippodrome and Town theatres in Baltimore are often represented with showmanship exhibits in our mail, writes a nice note to ask that we give credit to his managers as "they really do the work." This followed his receipt of a Quigley Awards citation, and we agree entirely with his argument. There is only one little detail that was missing, and that was the manager's name. When campaigns are not signed, all we can do is to take the name off the letterhead, and right now, there's a fine campaign on "Caine Mutiny" on this desk, entered in the fourth quarter of 1954—but unsigned.

## Sheldon Kliman Obtains Good Small-Town Press

Sheldon Kliman, manager of the Riviera theatre, Hastings, Minnesota, who has two campaigns in the fourth quarter judging, won excellent small-town newspaper reaction with his "Talent Show" idea, in which 35 local contenders took part for prizes. The unusual thing was a spread of pictures in the *Hastings Gazette*, and towns of 5,000 don't ordinarily print so many photographs. It's obvious that all contestants were friends and neighbors, and that the families of all were plugging hard for them to win. He also submits campaign material on other film presentations, including an interesting handling of "Gypsy Colt"—a good attraction in his town—"Elephant Walk," "Demetrius and the Gladiators" and "Little Fugitive"—which he ran for three days! with other attractions. The house seats 632, and has new dimensions, for such films as "Rear Window" and "Three Coins in the Fountain"—in CinemaScope.

▼

M. B. Argo, manager of Hugh Martin's Clay theatre, Green Cove Springs, Florida, used a girl ballyhoo on the street—but omitted playdates, to make the folks ask questions, which they did.

▼

Russ Barnett, manager of the Capitol theatre, Willimantic, Conn., arranged for a local drum and bugle corps to parade to the theatre, and the University of Connecticut, ran a Salute to Irving Berlin.

YOU CAN ALWAYS DEPEND ON
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1327 S. WABASH CHICAGO 5, ILL.
FOR THE BEST SPECIAL TRAILERS
630 NINTH NEW YORK 36, N. Y.

# Selling Approach

**HANSEL AND GRETEL—RKO-Radio Pictures.** Full length feature musical fantasy in fairyland color by Technicolor. The miracle that happens only to the very young at heart. You'll thrill—to a whole new, magic world of enchantment! You'll cheer—the screen's newest invention, the "Kinemins"! You'll sing—with joy, for the most delightfully different film you've ever seen! Six-sheet and other posters in artist-style to create your own art work for lobby and marquee display. Herald keys the campaign for a majority of situations. Newspaper ads in plentiful assortment, all sizes and shapes, and the 35c mat, at National Screen, provides six ad mats and slugs and two publicity mats, at the price of one. The picture is NOT cartoon, nor are these any characters you have ever seen on the screen. You'll be delightfully surprised with remarkable ingenuity and skill. Ten million dollars in national promotions, everything from cookies to dolls to candy bars and children's wear. A wonderful job of finding and obtaining a ten-million-dollar tieup for your benefit, and you can catch a ride on at least part of it, by traveling down your own Main Street. Take the pressbook under your arm and go hunting for this merchandise, which sells a picture. TV and radio, as well as music tieups, galore, and cookie tieups you can get your teeth into! School tieups are a natural and study guides and film strips are available for school use. A special student discount ticket is suggested for the patronage of whole schools, who turn out in their own busses with their own bands! Coloring books and "talking" books for kids will suggest theatre giveaways by merchant sponsors, and many good ideas.

**YOUNG AT HEART—Warner Brothers—** In Warnercolor. Doris Day and Frank Sinatra, together for the first time. Terrific from the first moment. A song in your heart, and on your ticket machines. Valentine's Day is coming up—and don't say we didn't remind you! 24-sheet and smaller posters all have good art material, with two especially large heads most suitable as cut-outs for lobby and marquee display. Newspaper ad mats are personalized and lively with anticipation of a good picture yet to come. Plentiful assortment in all sizes and shapes, with the combination ad and publicity mat providing six ad mats in one and two-column width, and two publicity mats, for free space. Music tieups are a natural, with a big Columbia album. Teaser ads include one that announces "It's front page news"—which should appear off the amusement page.

**RICOCHET ROMANCE — Universal-International.** A popular song has taught the public how to pronounce this and understand what it means. Marjorie Main and Chill Wills—that's Ma Kettle and her favorite cousin!—put laughter into Springtime. Every gal's got a roving guy, and you'll bust out laughing! The ranch-house is a riot of romance. There's some good singing of songs. Six-sheet and smaller posters have cut-out materials to create these comedy characters as marquee and lobby display. Good herald keys your campaign with the right selling approach. Newspaper ad mats good and numerous in assorted sizes, with the complete campaign mat, a real bargain at 35c. It gives you six ad mats and slugs, two publicity mats—your public knows these folks, and vice-versa.



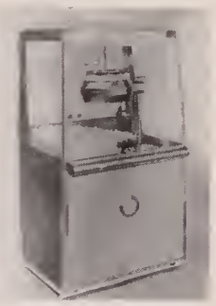
***This news picture landed on the society page of the very dignified* Washington Post & Times Herald, *and it occupied space six columns wide, about one-third of the page, which Charles Bemma, manager of K-B Theatres' Rockville Drive-In, Rockville, Md., in the District, says "caused quite a bit of comment." Home-made Pizza Pies, dipped in a bit of "Society." Washington style, is indeed something. Anyone who tops this can claim important space in the* Herald's *"Better Refreshment Merchandising" department.***

# Better Refreshment Merchandising

**. . . Timely news supplementing the special monthly department covering all phases of refreshment service.**

## Indiana Manager Wins In Cretors Name Contest

James S. Ackron, manager of the Ritz theatre, Tipton, Ind., has been awarded the $500 grand prize in the contest to select a model name for the new Cretors popcorn machine designed by Raymond Loewy, according to an announcement by the company, which has headquarters in Nashville, Tenn., and Chicago. The prize-winning name submitted by Mr. Ackron is the "Ambassador," which was selected for the machine from hundreds of entries from theatremen and concession operators all over the nation.



***THE "AMBASSADOR"***

Runners-up in the contest were awarded certificates good for $100 on the purchase of one of the new machines. They were, in order of placement, as follows: Cecil J. Callahan, Elberta theatre, Nashville, Ark.; Mrs. F. Gordon Davis, Houston, Tex.; Tommy C. Thompson, Memorial Auditorium, Chattanooga, Tenn.; and Mrs. Edith Lilian Toon, Capitol theatre, Fredericton, N. B., Canada.

Mr. Ackron said that he had no difficulty in selecting a name for the new machine. "To the exhibitor," he explained, "in these somewhat trying days of movie-going, what has been our good will ambassador? None other than a delicious carton of popcorn popped in a Cretors machine."



James S. Ackron, manager of the Ritz theatre, Tipton, Ind. (right), receives a check for $500 for winning a contest to name the new Cretors popcorn machine from Walter St. Clair of Indianapolis, Ind., veteran distributor of Cretors machines. The new model, named the "Ambassador" by Mr. Ackron, is visible in the background.

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### BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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## Roy Rogers Films Will Be Available for TV

*HOLLYWOOD:* Federal Judge Pierson Hall, whose decision in the Roy Rogers-Republic Pictures case recently was reversed by the Ninth Circuit Court of Appeals, last week signed an order vacating and resolving the injunction which has restrained the company from releasing the actor's films to television. Although there are still legal technicalities to be ironed out, according to counsel, Judge Hall's order virtually frees 85 films for television.

## COMPO Ad Suggests Newspaper Features

A suggestion that there's a good story in the local history of each community's motion picture theatre is the theme of the 35th COMPO ad which will be published in *Editor and Publisher,* January 15. The peg for the story, the ad explains, is that 60 years ago the first public exhibition of a motion picture took place in a converted shoe store in New York.

The ad says, "It might make a highly readable local story to trace the development of the 'passing fad' of the movies into the deep-rooted, irreplaceable part of the community life which they have become."

It goes on to say that films have weathered the events of the past 60 years and "have licked a few extra special problems of their own." It tells what local theatres have done in war time and peace time.

## Legion Approves Six Of Ten New Films

The National Legion of Decency this week reviewed ten pictures, putting two in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults, and four in Class B, morally objectionable in part for all. In Section I are "Battle Taxi" and "20,000 Leagues Under the Sea"; in Section II are "Heartbreak Ridge," "A Life in the Balance," "Pirates of Tripoli" and "Young at Heart"; in Class B are "Hell's Outpost" because it "tends to condone immoral actions; excessive brutality," "Six Bridges to Cross" because " it tends to arouse sympathy for wrongdoing," "Ten Wanted Men" because of "excessive brutality," and "Vera Cruz" because of "suggestive sequence; excessive brutality."

## Rubin Frels, Texas Exhibitor, Is Dead

South Texas this week and last mourned the passing of Rubin Frels, of Victoria, who in October marked 40 years in the business. He began with the Victoria Theatre in the town of that name and added 13 other theatres in the area. He died January 3.

## Charles Yates, Agent

Charles Yates, an agent who formerly represented Bob Hope, died of a heart attack at a Palm Springs golf course Monday. He was a house guest of Mr. Hope, and the comedian was with him when he died.

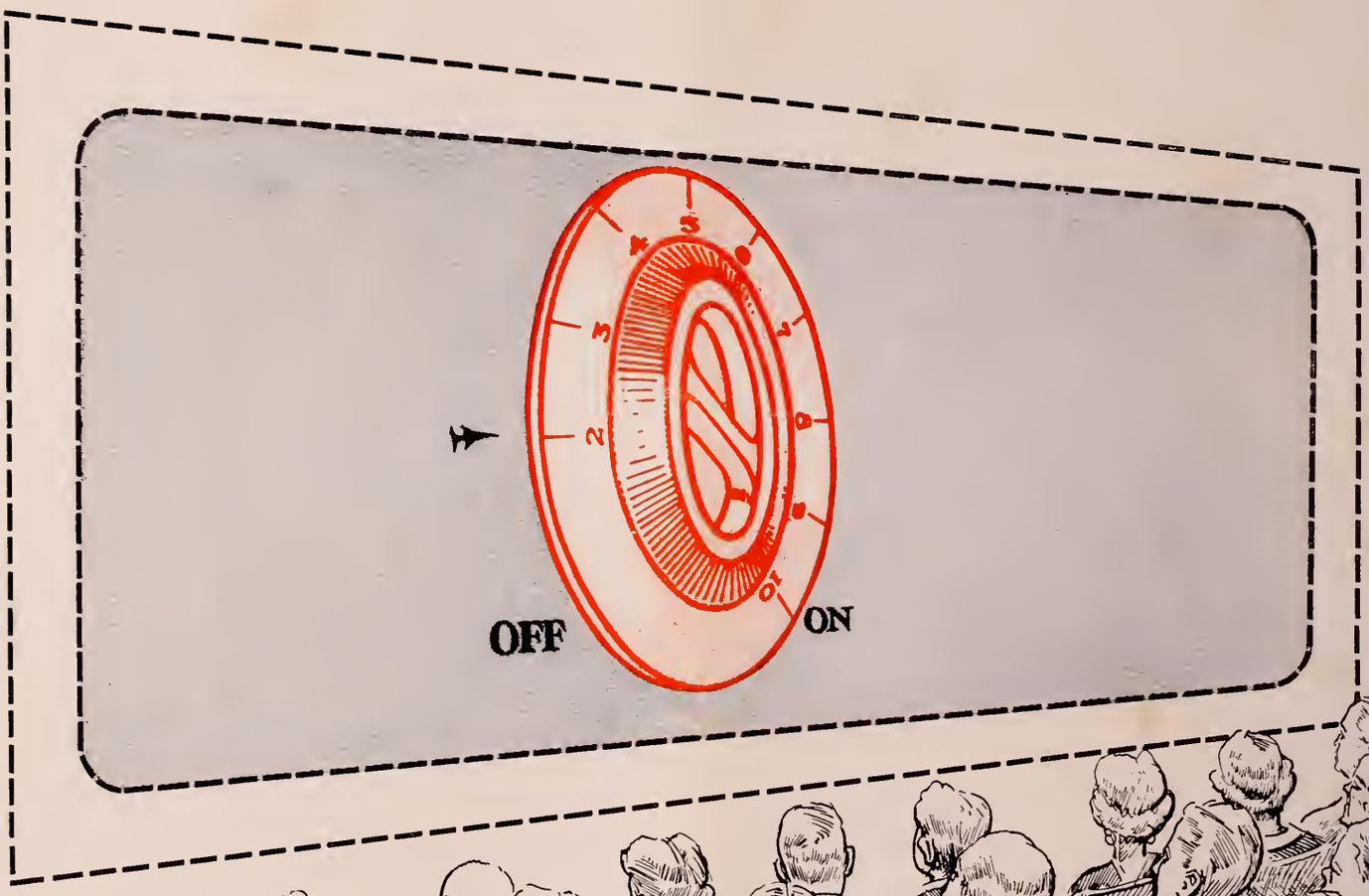
# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 117 attractions, 7,257 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| About Mrs. Leslie (Par.) | 3 | 12 | 16 | 20 | 22 |
| Adventures of Hajji Baba (20th-Fox) | – | 11 | 36 | 10 | – |
| Adventures of Robinson Crusoe (U.A.) | 5 | 19 | 27 | 12 | 3 |
| Apache (U.A.) | 8 | 24 | 31 | 25 | 3 |
| Athena (MGM) | 6 | 12 | 15 | 1 | – |
| Barefoot Contessa, The (U.A.) | 9 | 11 | 10 | 14 | 1 |
| Beau Brummell (MGM) | – | 16 | 15 | 10 | 4 |
| Bengal Brigade (U-I) | – | 10 | 20 | 14 | 15 |
| Betrayed (MGM) | 2 | 32 | 44 | 19 | 6 |
| Black Horse Canyon (U-I) | 1 | 14 | 38 | 31 | 4 |
| Black Knight (Col.) | 3 | 18 | 15 | 4 | 1 |
| Black Shield of Falworth (U.I.) | – | 15 | 60 | 17 | – |
| Black Widow (20th-Fox) | 3 | 22 | 29 | 4 | – |
| Bounty Hunter, The (W.B.) | 4 | 8 | 23 | 5 | 3 |
| Bowery Boys Meet the Monsters (A.A.) | – | 4 | 5 | – | 4 |
| Brigadoon (MGM) | 5 | 18 | 22 | 19 | 3 |
| Broken Lance (20th-Fox) | 28 | 32 | 17 | 10 | – |
| Bullet Is Waiting, A (Col.) | – | 19 | 20 | 18 | 8 |
| Caine Mutiny, The (Col.) | 39 | 43 | 33 | 14 | 1 |
| Crossed Swords (U.A.) | 1 | 5 | 5 | – | 3 |
| Dawn at Socorro (U-I) | 1 | 18 | 24 | 22 | 20 |
| Demetrius and the Gladiators (20th-Fox) | 34 | 28 | 14 | 5 | 1 |
| Desiree (20th-Fox) | 11 | 16 | 6 | 1 | – |
| Destry (U-I) | 2 | 3 | 5 | – | – |
| Dial M for Murder (W.B.) | 8 | 56 | 26 | 22 | 8 |
| Dragnet (W.B.) | 56 | 37 | 16 | 7 | 2 |
| Drive a Crooked Road (Col.) | – | 13 | 9 | 17 | 6 |
| Drum Beat (W.B.) | 10 | 19 | 1 | 14 | – |
| Drums Across the River (U-I) | – | 18 | 41 | 9 | 4 |
| Duel in the Jungle (W.B.) | 21 | 6 | 32 | 1 | 2 |
| Duel in the Sun (SRO) (Reissue) | – | 17 | 17 | 27 | 5 |
| Egg and I (U-I) (Reissue) | – | 10 | 8 | 9 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 31 | 10 | 1 |
| Elephant Walk (Par.) | 15 | 54 | 28 | 7 | 3 |
| Fireman, Save My Child (U-I) | – | 5 | 7 | 10 | 17 |
| Fire Over Africa (Col.) | 2 | 11 | 14 | 7 | 1 |
| Flame and the Flesh (MGM) | – | 16 | 31 | 43 | 13 |
| Four Guns to the Border (U-I) | – | 12 | 18 | 7 | – |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| Gambler from Natchez (20th-Fox) | – | 13 | 42 | 30 | 1 |
| Garden of Evil (20th-Fox) | 15 | 27 | 9 | 8 | 4 |
| Gone With the Wind (MGM) (Reissue) | 50 | 30 | 13 | 9 | 3 |
| Greatest Show on Earth (Par.) (Reissue) | – | 7 | 5 | 8 | – |
| Gunfighters (Col.) | 3 | 2 | 5 | 1 | – |
| Hansel and Gretel (RKO) | 15 | 10 | 6 | – | – |
| Her Twelve Men (MGM) | 7 | 15 | 27 | 26 | 10 |
| Hans Christian Andersen (RKO) | 9 | 4 | 10 | 5 | 4 |
| Hell Below Zero (Col.) | 1 | 18 | 52 | 16 | 8 |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Half Acre (Rep.) | – | 6 | 35 | 11 | 5 |
| High and Dry (U-I) (Brit.) | – | 14 | 13 | 3 | 5 |
| High and the Mighty, The (W.B.) | 75 | 62 | 9 | 3 | – |
| Hobson's Choice (U.A.) | 10 | 9 | 9 | 3 | – |
| Human Desire (Col.) | – | 4 | 9 | 15 | 3 |
| Human Jungle (A.A.) | 10 | 10 | 19 | 4 | 2 |
| Indiscretion of an American Wife (Col.) | – | 1 | 17 | 9 | 11 |
| Jesse James' Women (U.A.) | – | 14 | 17 | 3 | – |
| Johnny Dark (U-I) | 5 | 52 | 47 | 20 | 4 |
| Johnny Guitar (Rep.) | 30 | 53 | 38 | 6 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 21 | 4 | 2 |
| Jungle Gents (A.A.) | – | – | 5 | 5 | 6 |
| Jungle Man Eaters (Col.) | – | 3 | 4 | 3 | 1 |
| Khyber Patrol (U.A.) | – | 13 | 19 | 3 | – |
| King Richard and the Crusaders (W.B.) | – | 8 | 11 | 17 | 22 |
| Knock on Wood (Par.) | 9 | 11 | 32 | 34 | 21 |
| Last Time I Saw Paris (MGM) | 9 | 17 | 7 | – | – |
| Law vs. Billy the Kid (Col.) | – | 13 | 19 | 10 | 2 |
| Living It Up (Par.) | 38 | 46 | 23 | 12 | 3 |
| Lone Gun, The (U.A.) | 2 | 7 | 17 | 5 | 4 |
| Long Wait, The (U.A.) | – | 19 | 25 | 27 | 6 |
| Magnificent Obsession (U-I) | 70 | 68 | 18 | 2 | – |
| Make Haste to Live (Rep.) | – | 4 | 11 | 7 | 6 |
| Man With a Million (U.A.) | – | 13 | 30 | 49 | 12 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (GBD) | 6 | 11 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 16 | 9 |
| On the Waterfront (Col.) | 22 | 20 | 24 | 11 | – |
| Outcast, The (Rep.) | 5 | 30 | 23 | 9 | 5 |
| Outlaw Stallion, The (Col.) | – | – | 9 | 5 | 2 |
| Phffft (Col.) | 11 | 7 | 10 | – | – |
| Princess of the Nile (20th-Fox) | – | 5 | 19 | 9 | 11 |
| Prisoner of War (MGM) | 1 | 14 | 20 | 7 | 6 |
| Private Hell 36 (Filmakers) | – | 2 | 5 | 3 | – |
| Pushover (Col.) | – | – | 6 | 12 | 12 |
| Raid, The (20th-Fox) | – | 18 | 26 | 21 | 16 |
| Rails Into Laramie (U-I) | 3 | 5 | 23 | 25 | 12 |
| Reap the Wild Wind (Par.) (Reissue) | – | 2 | 2 | 6 | – |
| Rear Window (Par.) | 28 | 37 | 11 | 1 | – |
| Return to Treasure Island (U.A.) | – | 1 | 1 | 7 | 15 |
| Ricochet Romance (U-I) | – | 10 | 5 | 9 | 5 |
| Ring of Fear (W.B.) | 2 | 15 | 23 | 10 | 17 |
| River of No Return (20th-Fox) | 70 | 24 | 25 | 2 | 3 |
| Rogue Cop (MGM) | 4 | 28 | 25 | 11 | 1 |
| Sabrina (Par.) | 20 | 19 | 23 | 5 | – |
| Saracen Blade, The (Col.) | 1 | – | 7 | 13 | 4 |
| Secret of the Incas (Par.) | – | 10 | 24 | 31 | 15 |
| Seven Brides for Seven Brothers (MGM) | 70 | 48 | 12 | 1 | 2 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 8 | 5 |
| Shield for Murder (U.A.) | 3 | 14 | 3 | 10 | 1 |
| Silver Lode (RKO) | 2 | 15 | 31 | 18 | 7 |
| Sitting Bull (U.A.) | 2 | 17 | 6 | 5 | – |
| Star Is Born, A (W.B.) | 16 | 20 | 14 | 6 | 2 |
| So This Is Paris (U-I) | 2 | 3 | 2 | – | – |
| Student Prince, The (MGM) | 8 | 22 | 32 | 20 | 2 |
| Suddenly (U.A.) | 16 | 19 | 24 | 11 | 7 |
| Susan Slept Here (RKO) | 15 | 55 | 9 | 5 | 1 |
| Tanganyika (U-I) | 7 | 11 | 37 | 14 | 29 |
| Them (W.B.) | 3 | 18 | 23 | 24 | 15 |
| This Is My Love (RKO) | – | 8 | 9 | 7 | 4 |
| Three Coins in the Fountain (20th-Fox) | 50 | 60 | 18 | 6 | 1 |
| Three Hours to Kill (Col.) | – | 9 | 15 | 4 | 7 |
| Track of the Cat (W.B.) | 2 | 13 | 9 | 2 | 1 |
| Valley of the Kings (MGM) | – | 10 | 40 | 27 | 10 |
| Vanishing Prairie (B.V.) | 27 | 20 | 10 | – | – |
| Weak and the Wicked, The (A.A.) | 10 | 13 | 11 | 1 | 4 |
| White Christmas (Par.) | 29 | 21 | 6 | – | 1 |
| Woman's World (20th-Fox) | 37 | 33 | 18 | 4 | 1 |
| Yellow Tomahawk (U.A.) | – | 3 | 21 | 3 | 2 |






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JANUARY 22, 1955

# MOTION PICTURE HERALD

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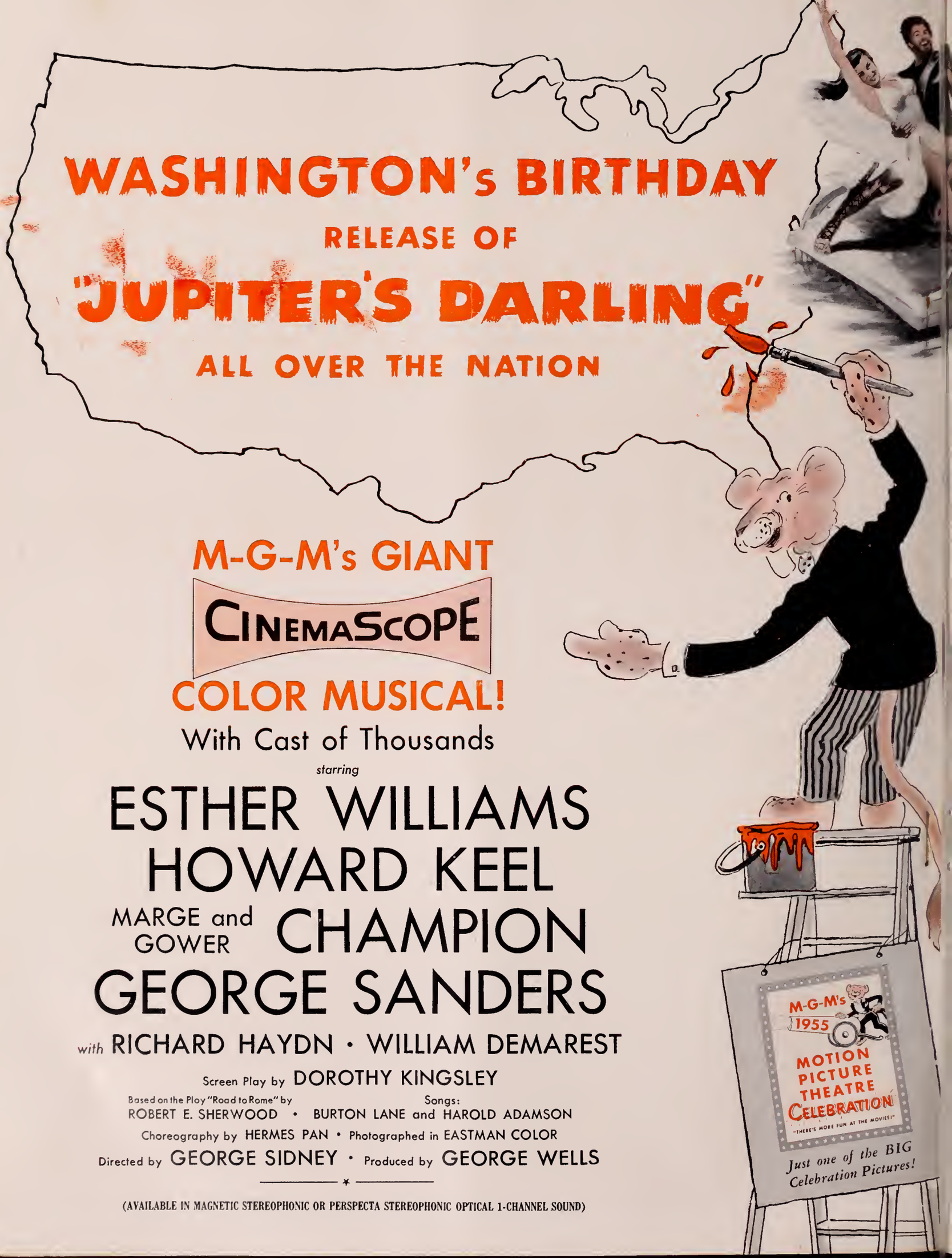
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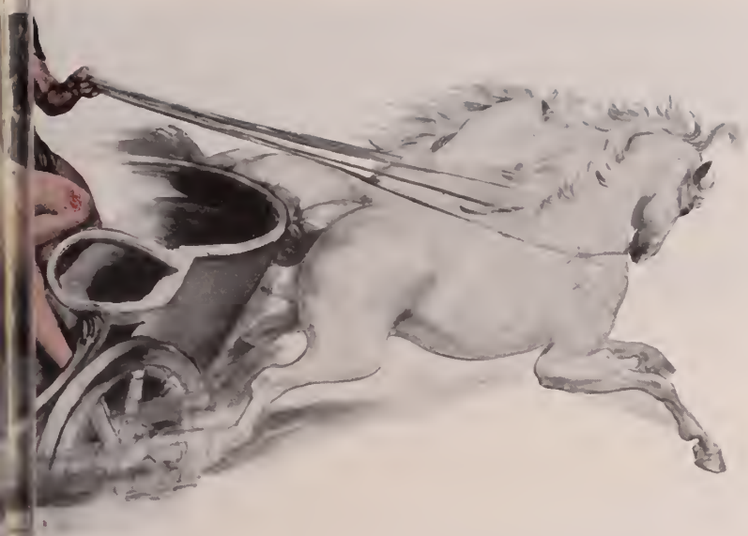
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(How To Celebrate! See Page 15)

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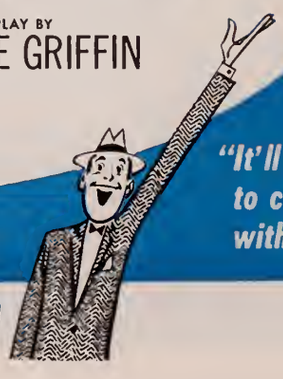
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# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 198, No. 4

January 22, 1955

## *Drive-ins Look Ahead*

EVEN though approximately two-thirds of the country's drive-in theatres are closed for the season, this is the time when their operators are at work planning for Spring reopening. A most comprehensive examination of drive-in problems is scheduled at the second annual meeting of the National Allied Drive-in Theatre Association to be held February 8-10 at the Chase Hotel, St. Louis. It is expected that a substantial part of the 4,500 drive-in theatres will be represented. The convention will afford an excellent opportunity for exchanging views on operational problems and seeing much of the latest equipment.

The drive-in theatre has been one sector of the industry that did not suffer the post World War II "recession". It is true that the frenzied rate of construction leveled off last year and that new projects are now carefully chosen. The drive-in already does 15 to 20 per cent of the industry's U. S. business.

There is only one small cloud on the drive-in horizon. It can be quickly dissipated by clear thinking. A minority of drive-in theatre owners—fortunately a small minority—still do not realize that they are in a responsible business. Standards of operation of a drive-in need to match or exceed those of other theatres because the drive-in by nature is a family theatre.

There is no place in drive-in exhibition for the "all night" show or the so-called sex exploitation picture.

As a number of drive-in operators remarked at the Allied and TOA conventions last Fall, every drive-in exhibitor will suffer if a few give the drive-in a bad name. The St. Louis convention next month will be another opportunity for exchanging views to make sure the drive-in's great future is not jeopardized by the spread of carnival methods.

■ ■ ■

## *Reds in Films*

THE industry surely would be pleased if outside attentions to alleged Communist infiltration in Hollywood would cease. That happy state of affairs apparently is not to be, at least not for a while. Before one official or unofficial investigation of the subject is over another begins. Currently public attention has been drawn, through a recent United Press newspaper dispatch, to an exhaustive and expensive study of the alleged existence and effects of a "blacklist" of performers in motion pictures, radio, television and the stage for Communist affiliations or sympathies. This study is bound to attract attention, and probably stir up a good deal of controversy, because it is backed by the Fund for the Republic which in turn was financed by a $15,000,000 grant of the Ford Foundation. One of the other current activities of the Fund for the Republic is distribution to schools of a special hour long film "based on" the half hour Edward R. Murrow "See It Now" television interview with Dr. J. Robert Oppenheimer, the physicist denied security clearance by the Atomic Energy Commission.

It is generally agreed that there should be no Communist influence in films made and exhibited in this country. In fact, no investigation or critic up to now has been able to point to any significant amount of Communist propaganda in films made by the major Hollywood studios. However, there are inevitable differences about what methods should be employed to insure that the motion picture may not be used as a means of Communist subversion.

Some time ago Roy Brewer, then spokesman for the Hollywood American Federation of Labor Film Council, suggested that Congress pass a law forbidding the importation of any film made by persons who are members of or loyal to the Communist Party. From time to time American distributors have passed up opportunities to distribute pictures thought to be serving the Communist cause. There also have been some instances where projectionists have indicated an unwillingness to handle certain films for similar reasons.

The companies and individuals in the American motion picture industry must make the necessary policy decisions in these matters. This has been done and is being done. Any Red attempts to influence content of motion pictures are best handled by responsible executives of production, distribution and exhibition.

The basic factor which makes the casting of a particular individual in a motion picture seem desirable is the producer's judgment of what the public's acceptance of the performance will be.

There never has been any film industry "blacklist" of performers. Spending tens of thousands of dollars, originally received from the purchasers of Ford automobiles, in order to prove the "existence and effects" of a "blacklist" would seem to be worse than useless. Dr. Robert M. Hutchins, now head of the Fund for the Republic, might well look into his "Entertainment Project" and find out who or what is being "entertained" and why.

■ ■ ■

¶ Quotable Quote: "Each major picture has begun to represent not so much 'a new picture' as a highly individualized piece of entertainment. It competes not alone with other pictures but also with everything else in the broad theatre including stage plays, musical events, ballets and operas, and even television and radio." —John Rosenfield in the Dallas Morning News.

*—Martin Quigley, Jr.*

# Letters to the Herald

## Fee-Television

To the Editor:

About Fee-Television: I have given the subject considerable thought and my conclusion is that perhaps it could not be very helpful with respect to survival of the motion picture theatre.

I say this simply because my hat is hung on the belief that people do not wish to remain at home all the time; that they truly enjoy mass entertainment and that a carefully operated theatre exhibiting worthwhile entertainment will always be strong competition for a qualified theatre manager to implement.

The trend toward stemming monopoly in the country, however, would appear to argue against authorization of fee-TV. Perhaps the facets of this approach could develop to at least transitory protection of the motion picture theatre until it has a chance to recover the serious setbacks of recent years.—*GERALD SHEA, M. A. Shea Theatrical Enterprises, New York, N. Y.*

## Using Fee TV

To the Editor:

I am sorry that other matters have prevented my commenting on your editorial in the December 4, 1954 issue of The HERALD entitled "Fee TV—FCC's Headache". In this editorial you quote from my talk at an exhibitors' convention in Jacksonville, Florida. I should like to take this opportunity to enlarge upon what was said at that time in an effort to clear up any misunderstanding which may have arisen as to my views on this subject.

In suggesting that the theatre owner seek a part in the distribution of fee TV programs it was not my intention to imply that the economic and operational problems of subscription TV are simple and straightforward. On the other hand I cannot feel as you have expressed it in your editorial that it need necessarily follow the pattern of straight television broadcasting as it is practiced today.

Whatever technical form may be employed, the ultimate medium is one of motion picture exhibition and there is no one in this country who is better equipped, from the standpoint of experience and knowledge of his community, to handle such entertainment than is the motion picture exhibitor. It is logical, therefore, that whoever may originate programs there is wisdom in cooperation with the theatre owner in serving the public in his area.

I cannot feel that subscription TV will spell the destruction of the motion picture theatre as has been implied by some of the opponents of this new medium. However, if it is that good, it seems logical that the theatre owner would want to take part as a means to his salvation in a business which he knows. It is quite apparent to most that motion picture exhibitors missed an excellent opportunity through opposition to regular broadcast television rather than finding a way in which to participate as owners of stations. We often heard in the early days of television broadcasting that the theatre business would be destroyed. It is generally accepted now that through cooperation with television, improvements in theatre business can be effected. Certainly it has not proven to be the destructive force originally visualized. I feel certain that if subscription TV is practical at all, it can be used to benefit the exhibitor.

At every opportunity during the past two years I have expressed sympathy with the theatre owners' problems. In this stand with respect to subscription TV I am not changing this position. It is my feeling that if there is merit to subscription TV, its distribution to the customer belongs to the exhibitor. Therefore, I would prefer to see theatre organizations propose a system of distribution which would promote such a possibility. This I believe would be more desirable than a direct frontal attack on the basis that it will destroy their business. It is well known that a service useful to the public cannot be suppressed merely because it conflicts with another service.

It would seem to me the most logical distribution of subscription TV would involve inter-city microwave links and a combination of intra-city microwave and cable facilities. Such a scheme could very well include individual exhibitors on a local basis. As a matter of fact, would it not be logical for exhibitor organizations to provide the entire service? An integration with the present approach to theatre television may prove feasible.—*HERBERT BARNETT, Past President, Society of Motion Picture and Television Engineers*

## Ambition

To Walter Brooks:

Ever since my high school days ten years ago, when I started out as an usher, I've looked forward to the time when I'd become a full-fledged manager and could join the Managers' Round Table Section of Motion Picture Herald.

Two months ago that ambition was realized when I took over the Broadway. Therefore, it is a great pleasure to apply for that long-awaited membership card in the Round Table.

Incidentally, I have subscribed to The HERALD since 1945 and think it's the best of them all.—*STAN CHATKIN, Broadway Theatre, Astoria, New York.*

**MOTION PICTURE HERALD**

January 22, 1955

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# On the Horizon

PUBLIC SERVICE

How many personal appearances do you think Hollywood's actors and actresses made last year for public service? Well, the number is an astonishing 3,812. The Hollywood Coordinating Committee, reporting for the ninth year, added 476 performers appeared without being paid. President George Murphy said the public seems to feel shows during peacetime aren't as essential or glamorous as during wartime--but that the committee and the Department of Defense are acting on the assumption the need now is greater.

POPULAR

Marilyn Monroe suspended! We have been reporting how the actress seeks more independence and apparently has her own company, and that 20th-Fox says its contract with her is firm, and that it always has treated her well, and that she'd better not try to make pictures like "The Brothers Karamazov." Well, this week the company says it was "compelled" to suspend her because she failed to report for work in a picture called: "How to Be Very, Very Popular."

3-D AGAIN

It's back again. This time, Universal promises the public "startling new vision, and a new experience in 3-D." The picture is, we hope not aptly, "Revenge of the Creature."

LEGISLATIVE LUNCH

The grass roots approach is also effective over the luncheon table. Out in Denver the other day, some 350 attended a luncheon honoring the state legislators. "Goodwill Ambassador" George Murphy of Hollywood was the speaker, and Pat McGee, exhibitor, presided.

CENSOR SAVING

The industry figures that legal slaying of the Ohio censorship dragon saves it $20,000 a month. The board collected $3 per reel. A wry aspect is that the state's division of Audio-Visual Education received its funds from the censor fees and now is broke, and begging the legislature for appropriation before April 1. The film industry in effect was taxed to support the division, which is regarded as the largest educational film center in the world.

TAX TROUBLE

What effect if any has the New York City five per cent amusement industry tax had? Analyst Albert Sindlinger is to report his results to the city's exhibitors shortly. New New York Governor Averell Harriman said last week he saw small chance of repealing the 1947 act enabling New York to levy the tax. He feels taxing powers of municipalities should be made permanent.

COLOR COMING

Color television en masse came closer last week, as RCA reduced the price of its 21-inch color tube from $175 to $100. It is round, incidentally, and the company says the square, 22-inch tube is more costly and still has production difficulties, and probably always will be uneconomical.

TOM REISSUE

David O. Selznick put it up to Boston exhibitors and the public the other day: should he reissue or remake "Tom Sawyer"? He spent $10,000 for a new print of the 1947 film, and flew it and himself to Boston. After a Ritz-Carlton luncheon at which he explained to showmen he felt nobody had done such a thing before, and he needed their advice, he showed it at the Capitol, Allston. The vote at the theatre was said to be 100 per cent for reissue. Exhibitors were said to concur.

RECORDS

United Artists says its "Vera Cruz" playing simultaneously at five theatres in Los Angeles, racked up records at the Fox Hollywood and Picwood theatres; the Warner Downtown, and the Los Angeles and Loyola theatres.

James D. Ivers--Floyd Stone --Jay Remer

## WHEN AND WHERE

**January 24:** MGM Ticket Selling Workshop, held in conjunction with the annual winter convention of the Mississippi Theatre Owners Association, Heidelberg Hotel, Jackson, Miss.

**January 27:** MGM Ticket Selling Workshop, Peabody Hotel, Memphis, Tenn.

**January 29:** Cincinnati Variety Club, dinner dance and installation of new officers, Netherland Plaza Hotel, Cincinnati.

**January 30:** Variety Club of Omaha, installation of new officers, Blackstone Hotel, Omaha.

**February 6:** Fifth annual Communion Breakfast for Catholic people of the motion picture industry in the New York area. Mass at St. Patrick's Cathedral, followed by breakfast at the Waldorf-Astoria, New York City.

**February 8:** MGM Ticket Selling Workshop, Jefferson Hotel, Richmond, Va.

**February 8-10:** Allied States Association, mid-winter board of directors meeting. Chase Hotel, St. Louis, Mo.

**February 8-10:** Allied States Association national drive-in convention. Chase Hotel, St. Louis, Mo.

**February 13-15:** Theatre Owners of America, mid-winter board of directors meeting, Washington, D. C.

**February 22:** MGM Ticket Selling Workshop, Statler Hotel, Detroit.

**February 22-23:** Annual convention of Allied Theatres of Michigan, Statler Hotel, Detroit.

**February 28-March 1:** Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

**March 1:** MGM Ticket Selling Workshop, Columbus, Ohio.

**March 1-2:** Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

**March 2-3:** Kansas-Missouri Theatre Association, spring convention, Continental Hotel, Kansas City, Mo.

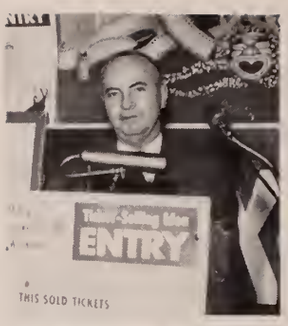
**March 3:** MGM Ticket Selling Workshop, Continental Hotel, Kansas City, Mo.

**March 9:** MGM Ticket Selling Workshop, Dallas, Texas.

**May 2-3:** North Central Allied, annual convention, Minneapolis.

**May 10:** MGM Ticket Selling Workshop, Billings, Montana.










THE IDEA MEN AND WOMEN. The scene above is getting familiar these days. It shows an MGM Ticket Selling Workshop. It is the fourth the company has held. This one was in Denver and attracted more than 250 who wanted to offer, exchange and listen to ideas which pay off at the box office. This time, exhibitors presented their best campaigns for prizes. Coca Cola is playing host to the company's next two Workshops. At the right, top, Pat McGee, Cooper Foundation head; center, Mike Simons, MGM director of customer relations and father of the Workshops idea and, lower, Emery Austin, the company's exploitation head. (See page 22.)

# This week in pictures



ON THE SET of the Frederick Brisson musical, "The Girl Rush," Rosalind Russell greets Dale Miller and Mrs. Miller, of the Miller's Grove drive-in theatre, near Dayton, O.



THE WELCOME. Richard Altschuler, Republic's vice-president and director of world sales, shakes the hand of Edmund C. Grainger, left, an addition to his staff. Mr. Grainger will supervise circuit sales. He recently bought and booked film for RKO Theatres, and before that for many years was president of Shea Enterprises.

A TRIPLE DAIS served honored guests at the National Conference Amusements Division dinner last week in New York. Below, chairman J. Robert Rubin receives a gold watch from toastmaster Louis Nizer, right. The affair launched the 1955 Brotherhood Drive.





THE NEW chief barker of Philadelphia's Variety Tent, Louis J. Goffman, stands at the right with guests at the installation dinner. With him, retiring barker Norman Silverman, Democrat William Green, principal speaker Morris Wolf of Stanley Warner, and past chief barker and city councilman Victor Blanc.



MARKING the acquisition of Elia Kazan, producer and director. At the Warner studio, sales vice-president Benjamin Kalmenson, Mr. Kazan, executive producer Jack L. Warner, and advertising vice-president Mort Blumenstock.



HELPING exploit Universal's "Six Bridges to Cross," actor George Nader meets New England showmen. With him, seated, right, is Boston manager E. Myer Feltman. Standing, Harry, Carl and Morton Zeitz of the Zeitz Brothers circuit, and Ed Scully, Pittsfield.





MERLIN LEWIS, who for years has been a trade paper writer and executive, February 1 will open a new headquarters of the Theatre Equipment and Supply Manufacturers Association, as its executive secretary. He succeeds Roy Boomer, who resigned because of illness.




THE BULLETS miss William Holden and Mickey Rooney, in Paramount's "The Bridges at Toko-Ri." The well publicized picture opened Thursday at the Radio City Music Hall, New York, and at the Hollywood Paramount. That night it also was advertised by Mr. Holden's appearance on the Lux Video Theatre, which 30,000,000 persons allegedly watch.









# PHILADELPHIA IN DEEP BOW TO THE SCREEN

by JAMES D. IVERS and MARTIN QUIGLEY, JR.

*PHILADELPHIA:* The motion picture industry paid homage to its humble beginnings and to four of its pioneers and it in turn was honored by this city and its people in a fashion not soon to be forgotten in the City of Brotherly Love.

The festivities, beginning Tuesday morning, included a parade of stars, a dedication, an official city proclamation, a climactic banquet for 1,200 people that night and a series of tapering off parties and receptions through the rest of the week. The institutional value for the industry in the area was enormous and cannot help but be lasting.

Tuesday noon, under the shadow of the heroic sized marble statue of Benjamin Franklin in the huge rotunda of the famed Franklin Institute, 500 guests representing Philadelphia civic and industrial life, as well as all branches of the motion picture industry, heard S. Wyman Rolph, president, accept as a permanent exhibit a reproduction of a Nickelodeon. This shrine of the motion picture industry was presented by William Goldman.

### *Thanks "Mr. Franklin"*

Mr. Rolph as an expression of thanks presented Mr. Goldman with a certificate and a plaque reproducing a commemorative medal issued for the occasion. Charles Laughton received a life membership certificate in the Franklin Institute. In his response Mr. Laughton turned to the statue dominating the hall and said, "Thank you, Mr. Franklin, Sir. We members of the motion picture industry are thankful that your Institute has at last made us respectable."

George Murphy spoke briefly on the role of the motion picture industry in American life. Also introduced were other industry personalities present including George Sidney, Paul Gregory, Rouben Mamoulian, Esther Williams, Rita Gam, Elsa Lanchester, Carmel Myers and John Ericson.

Following the lunch a plaque was unveiled in the Nickelodeon and Mr. Goldman and Mr. Laughton had their hands and feet imprinted in concrete in the lobby of the theatre.

Entertainment at the lunch included songs by the Naval Air Cadets of Pensacola, Florida, and a stirring recitation of the Gettysburg Address by Laughton.

### *Proceeds for Philanthropy*

The banquet Tuesday night in the ballroom of the Bellevue Stratford Hotel was given by the Motion Picture Associates with the proceeds, at $25 a plate, going toward the enormous and continuing philanthropic work of the organization. The guests of honor were four pioneers of the area: Alexander R. Boyd, an early official of the Stanley Warner Company, who in 1905 opened the first nickelodeon on Market Street; Benjamin Amsterdam, head of Atlantic Theatres, who was an early partner of P. A. Powers in distribution; William C. Hunt, of Hunt's theatres, who developed the Wildwood section of the Jersey shore, and Abe Sablosky, an early Stanley Warner partner, who established an open air theatre at Collegeville, Pa., in 1906.

George Jessel was toastmaster at the banquet and the speakers included George Murphy, Sam Diamond, president of the Associates; George Sidney, president of the Screen Directors Guild; Esther Williams; Al Lichtman; Mr. Goldman, who is chairman of the Associates' Welfare Committee and was general chairman of the banquet, and Thomas S. Gates Jr., Under Secretary of the Navy.

Mr. Goldman added a hint of intra-industry good will to the aura of good feeling when he suggested an annual Hollywood pilgrimage to the Nickelodeon "shrine" to promote understanding and cooperation between disputing factions of the industry. The hint was taken up by Mr. Sidney, who hailed it as a sure way to peace in the industry and by Mr. Lichtman, who asked, "Why can't we carry this spirit of friendliness into our daily dealings?"

In addition to the stars and executives named, guests on the dais included Harry Kalmine, Sol A. Schwartz, Morey Goldstein, Jack Beresin, Frank Ricketson, Rouben Mamoulian, Sam Rosen, William A. Heineman, Elmer Rhoden, Jerome Pickman, William C. Gehring, Max Youngstein, Nat Levy, Al Cohen, William Perlberg, Richard E. Walsh, Arthur Krim, S. H. Fabian, A. W. Schwalberg, A. Montague, Robert Benjamin and George Seaton.

Credit for the massive public relations gesture belongs to the Motion Picture Associates, Mr. Goldman and his organization, the publicity committee including Joseph Elicker, Milton Young, Ted Vanett and Irving Blumberg, and Adelphia Associates.

***Above left, S. Wymon Rolph, president of The Fronklin Institute, unveils the dedicotion ploque ot the Nickelodeon. Watching is Williom Goldmon, who presented the reconstruction to the Institute.***

***Above center. Chorles Loughton, supported by Rito Gam ond Mr. Goldmon, prepares to leave on impression of his foot in concrete ot the entronce to the Nickelodeon.***

***Above. The four Philodelphio motion picture pioneers honored ot the Motion Picture Associotes bonquet which concluded the doy's festivities ore grouped oround Mr. Goldmon, generol choirmon. They ore Abe Soblosky, Williom Hunt, Alexonder Boyd ond Ben Amsterdom.***

## Warner Bros. to Release "New York Confidential"

Warner Brothers will distribute Edward Small's "New York Confidential," it was announced last week by Jack L. Warner, vice-president in charge of production. Clarence Greene produced and Russell Rouse directed the film suggested by the Jack Lait-Lee Mortimer book, while both wrote the screenplay. The picture stars Broderick Crawford and Richard Conte.

# HOLLYWOOD PUSHES INTO TV PRODUCTION ARENA

## *20th-Fox Disney, Republic Have Plans for Entry in TV Sweepstakes*

by VINCENT CANBY

"Fringe area," a term used in merchandising ever since the first itinerant peddler took to the high road, and which gained a new, electronic meaning with the advent of television when people paid $1,000 for a TV set only to receive the pale ghosts of unknown personages, may now be applied to the production branch of the motion picture industry, being that area between strictly theatrical and strictly television interests.

This week brought evidence of increasing activity in this fringe area on the part of such established theatrical production companies as Walt Disney, Republic Pictures and, a newcomer to the "fringe" field, 20th Century-Fox. The evidences:

**An announcement from Hollywood that Walt Disney and Robert Kintner, president of the American Broadcasting Company, have signed contracts calling for Mr. Disney to film 100 hour-long programs for ABC-TV, a deal entailing the expenditure of some $36,000,000 and apart from Mr. Disney's current ABC-TV program, "Disneyland";**

**A joint press release from Herbert J. Yates, president of Republic Pictures, and author Sax Rohmer to the effect that the film company had concluded a $4,000,000 deal covering the motion picture, television and radio rights to Mr. Rohmer's famous character, Dr. Fu Manchu, and**

**A report, based on memos to the advertising agencies, that 20th Century-Fox is turning over its now historic Western Avenue studios in Hollywood to the production of television films, both by 20th-Fox and independent producers who may lease the space.**

Industry observers do not find surprising the entrance of more and more theatrical production companies into the television production field, and no one is about to worry until it is shown that time, talent and money have been withdrawn from theatrical production. The release of theatrical fare to television is, of course, another area of discussion entirely.

The success of Columbia Pictures' invasion of television, through its subsidiary, Screen Gems, undoubtedly has helped to point the way for others. Columbia's vice-president and treasurer, A. Schneider, announced at the company's annual stockholders meeting last month that Screen Gems grossed about $3,000,000 in 1954 and the gross was expected to double this year.

Screen Gems currently is credited with four half-hour shows, "Father Knows Best," "Ford Theatre," "Adventures of Rin Tin Tin" and "Captain Midnight." In preparation or production are four more half-hour shows: "The Damon Runyon Theatre," "Falstaff Theatre," "You Can't Take it With You" and a new, strictly video "Jungle Jim," starring Johnny Weismuller.

### *Filming of New Disney Series Starts in Fall*

The exact nature of Mr. Disney's newest television ventures have not been announced, but it was reported the contracts were signed by Mr. Disney and Mr. Kintner without awaiting the approval of their respective boards. Filming of the series is to start next Fall. Each program will be one hour long and the series will run, probably in a late afternoon time slot, Monday through Friday, for 20 weeks.

Republic Pictures for some time now has had more than a passing acquaintance with television, including at least one historic lawsuit. Only last week it was announced that WCBS-TV had acquired a new package of 26 Republic feature films for "exclusive first run on television showings" in the New York area. Some of the stars involved in the product in this deal include Susan Hayward, Alan Ladd and Eve Arden.

The Republic-Fu Manchu arrangement, made, as are all Republic's television dealings, through its subsidiary, Hollywood Television Service, Inc., is probably one of the most comprehensive ever concluded. The contract calls for the start of production within two months on 78 half-hour TV shows. In addition, a series of 30-minute radio programs, utilizing the famous character, also are planned.

At the same time, Republic Pictures itself plans the production of three theatrical features based on the novels, "The Insidious Dr. Fu Manchu," "The Return of Dr. Fu Manchu" and "The Hand of Dr. Fu Manchu." Incidentally, the insidious Dr. Fu Manchu is no stranger on the Republic lot. The company released a serial in 1940, "Drums of Fu Manchu," which later was edited down into one feature-length film, packed with more cliff-hangers than the law allows, for release in 1944. The insidious doctor still earlier provided the villainy for one Metro film in 1932, and two Paramount films, in 1929 and 1930.

### *Sid Rogell to Head 20th-Fox Western Avenue Operation*

Sid Rogell, 20th-Fox studio executive, is reported to be in charge of that company's entry into television via the Western Avenue studios, which consist of 10 stages and one theatre. It is expected a subsidiary company, somewhat on the order of Columbia's Screen Gems, will be formed to handle the operation and that 20th-Fox will make available to its clients technicians, story properties and various studio personnel. The subsidiary will turn out its own films as well as offer space to others.

The availability of the studios is expected to relieve the present shortage of Hollywood space for TV filming, an acute problem these days with more and more programs on film.

Of the major companies now, only MGM, Warner Brothers and Universal remain completely aloof from the TV field. Paramount Pictures, through its subsidiary, Paramount Television Productions, operates the station KTLA-TV in Hollywood. The company, while it is not engaged in production for television, also is financially interested in the International Telemeter Corporation, a pay-as-you-see TV system. Allied Artists is represented, if indirectly, by producer Lindsley Parsons, who heads his own TV production unit in Hollywood.

## READE SEEKS TO MOVE TV STATION CHANNEL

**Walter Reade, Jr., exhibition leader as well as the president of Atlantic Video Corporation, operating WRTV, Asbury Park, N. J., has asked the Federal Communications Commission for authority to discontinue UHF Channel 58 and operate Channel 8. Mr. Reade said that the lack of UHF sets and converters in the viewing area "make it impossible to continue under the present setup." Of the 100,000 TV sets in the area, he said that only 5,000 had been converted to receive UHF, and that the station had received little or no cooperation from manufacturers, distributors and dealers in efforts to promote conversion to UHF.**

## Loew's Stock Deadline Is Extended to 1957

Federal Judge Henry W. Goddard this week in New York granted a petition by Loew's for a two-year postponement of the deadline for distribution of stock in the new theatre company and extended the date to February 6, 1957. The Loew's consent decree provided that the new company's stock had to be distributed by February 6, 1955, unless they could prove it could not divide its funded debt and could not get similar financing to replace the existing financing.

# Loew's Profit In Year Up To $6,577,311

Consolidated net profit of Loew's, Inc., and all subsidiaries, including theatre subsidiaries, for the fiscal year ended August 31, 1954 increased to $6,577,311 from $4,380,603 in the preceding year, according to the company's annual report issued this week. The 1954 net was equivalent to $1.28 per share on the common stock, compared with 85 cents in the preceding year.

Profit taxes for the 1954 fiscal year amounted to $12,643,840, compared with $6,435,504 in the previous year. Operating revenues were $183,142,486, compared with $177,558,874 in the prior year.

The interim financial statement sent to stockholders with the annual report shows that for the 12 weeks ended November 25, 1954, the net profits of Loew's and all subsidiaries amounted to $1,521,349 after all all taxes and charges, subject to year-end adjustment. This is equivalent to 30 cents per share, compared with $1,133,893, or 22 cents per share in the like 1953 period.

The August 31, 1954, balance sheet showed an increase of $13,354,123 in cash and Government securities compared with a year earlier. Inventories were $66,043,465, compared with $79,728,467. The company's funded debt was reduced by $2,710,000.

# Stock Option Plan for NT

*LOS ANGELES:* A stock option plan for top executives of National Theatres will be submitted for stockholders' approval at the company's annual meeting here February 15, according to a company proxy statement.

The plan, already approved by the board of directors, covers a maximum of 230,000 shares of the company's stock. The option price will not be less than 95 per cent of the market value of the stock at the time an option is granted, the statement said.

Elmer Rhoden, president, has no contract at present, the statement continued, but the board has authorized a contract for approximately three and one-half years at his present salary of $65,000 annually and thereafter a five-year contract at $27,000 annually, for services as a consultant. If the stock option becomes effective, he will not receive any additional compensation based on income or profits.

## Hoff Installation Jan. 30

*OMAHA:* J. Robert Hoff will be installed for a second term as chief barker of Variety Club Tent 16 January 30 at the Blackstone Hotel. George Hoover, international chief barker, and Marc J. Wolf, international main guy, will be installing officers.

## IFE Releasing Corp. Expands Operations

In order to broaden its sales operations, I.F.E. Releasing Corp. has expanded its distribution organization by opening six new district offices and shifting to larger home office quarters, it was announced this week by Bernard Jacon, vice-president in charge of sales and distribution. New offices opened are in Detroit, Cincinnati, New Orleans, Charlotte, Kansas City and Portland, Ore. Seymour Schussel has been named eastern division manager, Glenn Fannin central division manager and Alex Cooperman western division manager.

# Arbitration Draft Pushed

The status of the draft of a new industry arbitration system was presented to a joint sub-committee on arbitration of the Motion Picture Association of America this week in New York. Work on the draft was proceedingly excellently, according to Herman Levy, general counsel for Theatre Owners of America, and Adolph Schimel, counsel for the distribution negotiating committee. The draft is expected to be completed by the middle of February.

Upon approval of all industry segments, the arbitration draft is to be submitted to the Department of Justice for Government approval. The draft is reported to include portions of the 1952 arbitration plan and seven points—clearances, runs, conditioning, contract violations, print shortages, competitive bidding and the practice of pre-release of pictures.

## Federation Honors Davis, Gleason, Kelly, Others

Mark of Achievement Awards went Thursday noon at luncheon to Elmer Davis, of radio; Grace Kelly, of motion pictures; Jackie Gleason, of television; Mitchell Miller, of the recording industry; Arthur Schwartz, of the music world, and Patti McCormack, of the legitimate theatre—from the amusement division of the Federation of Jewish Philanthropies. Adolph Schimel is chairman this year.

## Toll-TV Committee Sets Budget, 4-Point Plan

The joint exhibitor committee fighting toll-TV, at an all-day meeting in New York Wednesday, set a tentative budget of $150,000 to combat subscription television and adopted a four-point program which involved the employment of public relations counsel, the retaining of legal counsel, the hiring of engineering services and advice, and the establishment of a Washington office. To finance the work, exhibitors are to remit to Phil Harling, committee treasuruer, 1585 Broadway, New York, an amount equal to the sum of their COMPO dues last year.

# Stanley Net For Quarter Is $1,110,100

The net profit of Stanley Warner Corporation, for the first fiscal quarter ending November 27, 1954, after all charges, was $1,110,100, equivalent to 50 cents per share on the 2,212,900 shares of common stock outstanding after deducting the stock held in the treasury. The net, announced by S. H. Fabian, president, at the annual meeting in Wilmington, Del., last week, compares with a net profit of $523,100 for the corresponding quarter last year, equivalent to 21 cents per share on the common stock then outstanding.

### *Includes Latex Earnings*

The gross income of the first quarter was $23,320,400 compared with $13,794,100 for the same quarter one year ago. The figures for the quarter ending November 27, 1954 include the operations of International Latex Corporation, which was acquired April 30, 1954.

Mr. Fabian also announced that Stanley Warner had completed its theatre divestiture program required under the terms of the Consent Decree and subsequent court order. He cited the successful development of Cinerama operations.

"We look forward to the continued growth, expansion and further diversification of our company's activities," Mr. Fabian said. "With economic factors favorable, with our highly experienced and loyal organization carrying out the progressive policies of Stanley Warner, we view the future with confidence and assurance."

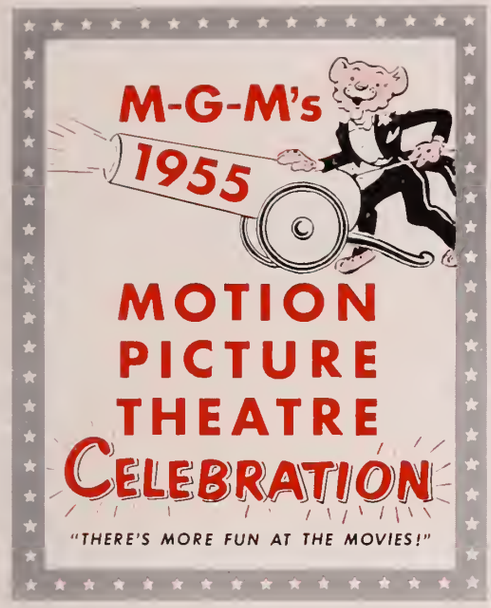
A total of 1,833,853 shares or approximately 84 per cent of the common stock was represented at the annual meeting in person or by proxy. The amendment to the certificate of incorporation providing for two classes of directors, each class elected for two years, with the terms of each expiring in alternate years, was approved.

### *Rename Fabian, Rosen, Baird*

S. H. Fabian, Samuel Rosen and David Baird were reelected directors of the company for two years.

At the meeting of the board of directors in New York this week, a quarterly dividend of 25 cents per share was declared on the common stock, payable February 25, to stockholders of record at the close of business February 4.

The board reelected the officers as follows: Simon H. Fabian, president; Samuel Rosen, executive vice-president; David G. Baird, chairman finance committee; Harry M. Kalmine, vice-president and general manager; Nathaniel Lapkin, vice-president; W. Stewart McDonald, vice-president and treasurer; David Fogelson, secretary; Frank J. Kiernan, controller; James M. Brennan, assistant treasurer; Miles H. Alben, assistant secretary.



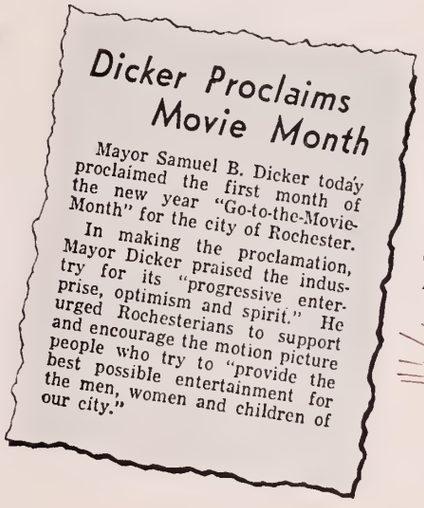

# LET'S GO TO WORK TOGETHER!

This is a good time of the year to stimulate your box-office. It's as simple as this: We can both make money by taking advantage of the current upbeat with a dynamic showmanship effort. With M-G-M's 1955 MOTION PICTURE THEATRE CELEBRATION you will have great M-G-M attractions to tie-in with your local ballyhoo to convince the public that "THERE'S MORE FUN AT THE MOVIES." Here's how to do it!

★

# How To Put On A Theatre Celebration In Your City!

With banners flying, colorful lobby displays, arresting Special Trailer, editorials and "salutes"—with double-barrelled showmanship, M-G-M's 1955 Motion Picture Theatre Celebration will spark the movie-goers of your town. A Celebration can be staged individually or in cooperation with other theatres.



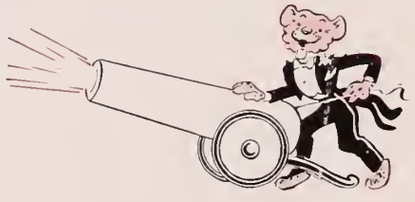
**Dicker Proclaims Movie Month**

Mayor Samuel B. Dicker today proclaimed the first month of the new year "Go-to-the-Movie-Month" for the city of Rochester.

In making the proclamation, Mayor Dicker praised the industry for its "progressive enterprise, optimism and spirit." He urged Rochesterians to support and encourage the motion picture people who try to "provide the best possible entertainment for the men, women and children of our city."

**YOU CAN DO IT, TOO!**

*(Left) From Rochester Democrat and Chronicle*



## START WITH PROCLAMATION

In many localities it starts with a "GO TO THE MOVIE MONTH" proclamation by the Governor or by a Mayor. At press time it's happened already in Rochester, N. Y. *(see above)* Wisconsin, Illinois and more every day. Local newspapers are persuaded to extend editorial sponsorship to the official "Go to the Movies" ballyhoo. With this practical beginning, theatres will find it easy to inaugurate their own local Celebration. (See Proclamation in Press Book).

## CITY-WIDE "SALUTE"

In some situations theatres are collaborating on a city-wide Celebration. A "Salute" to the theatres is organized by a committee and civic tributes are encouraged. Luncheons are arranged through Lions, Kiwanis, Rotary to pay tribute to the theatres for their service to the community. Don't say it can't be done in your city until you've given it a good try—just get it started and watch it snowball into a fine box-office promotion!

*(continued)*




## FREE ACCESSORIES!

1. FREE KITS
   Containing 1-sheet, over-the-wire streamer, stickers, buttons, "How To Sell" booklet, press book and other items.
2. SPECIAL TRAILER
   M-G-M Stars pay tribute to your theatre. Scenes from many pictures.
3. COLORFUL 40 x 60 POSTER
   Eye-catcher for your lobby.
4. RADIO PLATTER
   15 minutes running time. Comprising highlight commentary on the "Celebration."
5. FREE 24-SHEETS
   Center display is a "Celebration" announcement. Nine titles are spread around it in simulated marquee effects.
6. PRESS BOOK
   Ads, publicity and exploitation suggestions.
7. "HOW TO SELL" BOOKLET
   Handy pocket-size compendium of promotions for "Celebration."
8. GIANT 40 x 80 LOBBY STANDEE
   For first run theatres in larger cities.

## IT'S EASY TO GET A "SPONSOR"

You will find it easy to get your Chamber of Commerce, Rotary, Kiwanis, Lions or other civic organization to propose the "Salute" and assume leadership and sponsorship for this tribute to the local movie theatre.

## NEWSPAPER, TV, RADIO COVERAGE

Having arranged for your "sponsor," provide news story for the press, TV, radio, etc. (Sample story in Press Book).

## GET THE PRESS BOOK

Ask your M-G-M Branch for the Celebration Press Book and the handy pocket-size "How To Sell" Booklet. Read them carefully. Everything is covered in detail in them.

## LUNCHEONS TO HONOR THEATRES

The regular luncheons of your civic clubs can be turned into "Salute" affairs honoring exhibitors. (Speech data in Press Book).

## SEE "WARD MARSH STORY"

In the press book is a story of the history of the movies in Cleveland. This is a good example of how a local history of the movies, starting with the very first film theatre, can be made an interesting newspaper feature in your town. Nearly every place has a comparable local story to tell.

## MAKE UP SPECIAL MATERIALS

While M-G-M is providing complete FREE accessories, many exhibitors will want some special locally produced items—special "Salute" trailer, window and pole cards, etc. (See Press Book for copy suggestions).

## OPENING NIGHT CEREMONIES

Plan a gala occasion with lights, local band, special guests.

## NEWSPAPER COOPERATION

Seek editorial comment based on community angle. Contact advertising manager to sponsor cooperative page with stores under a Celebration headline. This would include display of current and coming attractions.

## SCHOOL TIE-UPS

Because of community importance, ask assist from high school publications; arrange forums on radio or TV for general movie discussion, levelling on Celebration attractions. Request cooperation of teachers, use of bulletin boards; tie-in with important local sports events where a banner or score-card or leaflets may be used.

## LOBBY IDEAS

Make up lobby panel with star heads with caption: "Send Your Greetings To The Stars. Sign Here and Share in M-G-M's 1955 Motion Picture Theatre Celebration." List your pictures on extra side panel and indicate that signatures will be sent to studio.

## DRESS UP FRONT

Give theatre festive air by "flying" strings of pennants up from marquee. Give your theatre a gay, inviting appearance for your Celebration.

## MERCHANDISING OPPORTUNITIES

January White Sales, February Furniture Sales, Washington's Birthday, Lincoln's Birthday, St. Patrick's Day, Easter— all of these occur during the period of M-G-M's Celebration. Tie-in with them for store events, windows, co-op ads.




Never in M-G-M history so many spectacular pre-selling projects. M-G-M's Celebration pictures nationally promoted in magazines, newspapers, radio, TV.

*WATCH FOR* the sensational ballyhoos below. These promotions will visit as many places as possible. Their impact will benefit every box-office in the nation.

1. "Jupiter's Darling"—Big Washington's Birthday Attraction will have elephant ballyhoo. Terrific ad campaign. Full color page in Sunday Supplements (99 million readership); Pictorial Review, American Weekly, This Week, Parade, plus M-G-M's column in national magazines, fan magazine ads. Esther Williams in Person on Ed Sullivan's "Toast of the Town" and Ed Murrow's "Person To Person."
2. The giant "Glass Slipper" and the Cinderella contests.
3. Robert Taylor's Traveling Gun Collection for "Many Rivers To Cross." Taylor in Person on Ed Sullivan's "Toast of the Town."
4. The touring M-G-M make-up expert to promote "Interrupted Melody."
5. The gigantic wheel of fortune and girls from "The Prodigal."

## HOLIDAY SHOWS

Sell merchants on special kid shows in conjunction with one of the holidays or a special Saturday morning or matinee. Stores pay for the tickets; souvenirs can be promoted.

## RADIO AND TV SALUTE

With your community angle you can approach disc jockeys for plugs to promote the Celebration and your pictures. If it's a musical, and there are great musicals in M-G-M's Celebration releases, recordings are available. Other suggestions in Press Book.

## RECORD DEALERS

Plentiful opportunity with M-G-M's Celebration musicals to tie-in with record stores, windows, etc., stressing, of course, playdate information.

## OTHER IDEAS IN PRESS BOOK

We have just skimmed the surface. The Press Book and the "How To Sell" booklet contain many other suggestions, plus ads and publicity for launching your "Salute" campaign and keeping it alive.




The Saturday Evening POST

Advertising M-G-M's Gala Celebration to the millions, the full-page, full-color ad above will appear in The Saturday Evening Post, Feb. 19th with 20 million readership. Just part of M-G-M's constant "Celebration" advertising including M-G-M's Column in national magazines *(readership 93 million!)*. See box *(top left)* for more.

## "Let's Celebrate Together!"



*(continued)*




# A WEALTH OF PRODUCT FOR EVERY THEATRE!

## *Ask your M-G-M Branch! Start Your Celebration!*

## M-G-M's CELEBRATION RELEASES!

**"BAD DAY AT BLACK ROCK"** *(January)*
*(CinemaScope—Color)* · starring Spencer Tracy · Robert Ryan · co-starring Anne Francis · Dean Jagger · Walter Brennan · John Ericson · Ernest Borgnine · Lee Marvin Russell Collins

**"GREEN FIRE"** *(January)*
*(CinemaScope—Color)* · starring Stewart Granger · Grace Kelly · Paul Douglas · co-starring John Ericson · with Murvyn Vye

**"MANY RIVERS TO CROSS"** *(February)*
*(CinemaScope—Color)* · starring Robert Taylor · Eleanor Parker · with Victor McLaglen · Russ Tamblyn · Jeff Richards · James Arness

**"JUPITER'S DARLING"** *(February)*
*(CinemaScope—Color)* · starring Esther Williams · Howard Keel · Marge and Gower Champion · George Sanders with Richard Haydn · William Demarest

**"HIT THE DECK"** *(March)*
*(CinemaScope—Color)* · starring Jane Powell · Tony Martin · Debbie Reynolds · Walter Pidgeon · Vic Damone Gene Raymond · Ann Miller · Russ Tamblyn · with Kay Armen · J. Carrol Naish · Richard Anderson · Jane Darwell

**"INTERRUPTED MELODY"** *(March)*
*(CinemaScope—Color)* · starring Glenn Ford · Eleanor Parker · with Roger Moore · Cecil Kellaway

**"THE GLASS SLIPPER"** *(April)*
*(Color)* · starring Leslie Caron · Michael Wilding · with Keenan Wynn · Estelle Winwood · Elsa Lanchester Barry Jones

**"BEDEVILLED"** *(April)*
*(CinemaScope—Color)* · starring Anne Baxter · Steve Forrest · with Simone Renant · Maurice Teynac Robert Christopher · Joseph Tomelty and Victor Francen

**"THE PRODIGAL"** *(Date to be Announced)* · *(CinemaScope—Color)* · starring Lana Turner Edmund Purdom · Louis Calhern · with Audrey Dalton · James Mitchell · Neville Brand Walter Hampden · Taina Elg · Francis L. Sullivan · Joseph Wiseman · Sandra Descher

## AND THESE CURRENT PRODUCTIONS!

**"BETRAYED"** *(Color)*
starring Clark Gable · Lana Turner · Victor Mature · co-starring Louis Calhern

**"ROGUE COP"**
starring Robert Taylor · Janet Leigh · George Raft · co-starring Steve Forrest · Anne Francis

**"BRIGADOON"** *(CinemaScope—Color)*
starring Gene Kelly · Van Johnson · Cyd Charisse · with Elaine Stewart · Barry Jones · Albert Sharpe

**"THE LAST TIME I SAW PARIS"** *(Tcchnicolor)*
starring Elizabeth Taylor · Van Johnson · Walter Pidgeon Donna Reed · with Eva Gabor · Kurt Kasznar

**"BEAU BRUMMELL"** *(Color)*
starring Stewart Granger · Elizabeth Taylor · Peter Ustinov with Robert Morley

**"ATHENA"** *(Color)*
starring Jane Powell · Edmund Purdom · Debbie Reynolds · Vic Damone · Louis Calhern · with Linda Christian · Evelyn Varden Ray Collins

**"CREST OF THE WAVE"**
starring Gene Kelly · with John Justin · Bernard Lee · Jeff Richards

**"DEEP IN MY HEART"** *(Color)*
starring Jose Ferrer · Merle Oberon · Helen Traubel · and Guest Stars: Walter Pidgeon · Paul Henreid · Rosemary Clooney Gene & Fred Kelly · Jane Powell · Vic Damone · Ann Miller Cyd Charisse · Howard Keel · Tony Martin · with Doe Avedon Tamara Toumanova · Paul Stewart · Isobel Elsom · William Olvis · James Mitchell

## AND THESE BIG FUTURE M-G-M ATTRACTIONS!

**"MOONFLEET"** *(CinemaScope—Color)*
starring Stewart Granger · George Sanders · Joan Greenwood Viveca Lindfors · with Jon Whiteley · Melville Cooper

**"IT'S ALWAYS FAIR WEATHER"** *(CinemaScope—Color)*
starring Gene Kelly · Dan Dailey · Cyd Charisse · Dolores Gray Michael Kidd

**"BLACKBOARD JUNGLE"** starring Glenn Ford · Anne Francis · Louis Calhern · Margaret Hayes

**"THE KING'S THIEF"** *(CinemaScope—Color)*
starring Ann Blyth · Edmund Purdom · David Niven · George Sanders · with Roger Moore

**"THE SCARLET COAT"** *(CinemaScope—Color)*
starring Cornel Wilde · Michael Wilding · George Sanders · Anne Francis · with Robert Douglas · John McIntire · and Bobby Driscoll

**"THE MARAUDERS"** *(Color)*
starring Dan Duryea · Jeff Richards · Keenan Wynn · Jarma Lewis

**"LOVE ME OR LEAVE ME"** *(CinemaScope—Color)*
starring Doris Day · James Cagney · Cameron Mitchell · with Robert Keith · Tom Tully · Harry Bellaver




"WE'RE CELEBRATING IT WITH PICTURES!"

PRINTED IN U.S.A.

# Honor Rubin Brotherhood Drive Opens

The amusement industry's Brotherhood Drive for 1955 was launched January 13 when J. Robert Rubin, permanent chairman of the Amusements Division since 1936, was honored by more than 1,000 leaders of the entertainment world at the Waldorf-Astoria Hotel, New York. The gathering of film, radio, television, theatre, music and sports celebrities pledged their support for the ninth annual inter-faith campaign sponsored by the Amusements Division of the National Conference.

The dinner ceremonies, which began with the invocation delivered by Rev. Thomas Gilgore, Jr., were climaxed by the presentation to Mr. Rubin of the Conference's gold plaque honoring his achievements in the field of human relations, by Barney Balaban, chairman of the Brotherhood dinner committee.

Paying tribute to the guest of honor, Mr. Balaban said, "During his decades of service he played a significant role in the development of our industry. He was a pillar of strength in his own company. His wise counsel and statesmanship were ever available to serve the constructive purposes of the whole industry." Reviewing the progress of Brotherhood since 1936, Mr. Balaban pointed out that the largest amount raised in those days was $36,000. Today, he said, the campaigns raise more than $100,000 annually.

Other speakers included Senator J. William Fulbright of Arkansas who delivered the keynote address; John H. Harris, national chairman of the Amusements Division of the Brotherhood Drive for 1955; William P. Tolley, chancellor of Syracuse University, Mr. Rubin's alma mater, and Dr. Everett R. Clinchy, president of the National Conference.

The Brotherhood drive will be climaxed by the observance of Brotherhood Week, February 20-27.

## Magna Tells of Todd-AO Camera and Projector

Magna Theatre Corporation, distributors of Michael Todd's productions in the Todd-AO process, announced details this week of a specially developed "all-purpose" Todd-AO projector and camera. The projector, now manufactured by the Philips Works, Eindhover, The Netherlands, can handle the 70mm film of the Todd-AO process and can be adjusted "almost immediately" to handle 35mm CinemaScope and conventional film, as well as all types of sound tracks, it was said. The camera is said to be about the size and weight of a Mitchell camera and to have completed mobility. It also was announced this week that John Huston's first film for Allied Artists, "The Man Who Would Be King," would be filmed in Todd-AO.

# People in The News

ERIC A. JOHNSTON, MPAA president, will leave New York January 23 for the Near East as President Eisenhower's personal emissary to work out the Jordan Valley dispute.

JOHN WILLIAM DAILEY has been named West Coast editorial manager of *Look*, effective in mid-February. He has resigned as features editor of *McCall's*. STANLEY GORDON will continue as Hollywood editor of *Look*, reporting to Mr. Dailey.

HARRY NOVAK, Continental supervisor for Universal for 10 years, has resigned and will be succeeded by JOHN B. SPIRES, heretofore his executive assistant. In addition, MARION JORDAN has been named Continental sales manager and JOHN MARSHALL, district supervisor for Middle Europe, has also been named supervisor for the Scandinavian countries.

G. RALPH BRANTON, vice-president of Allied Artists, was named Hollywood chairman of the Brotherhood Drive for 1955, and EDWIN D. MARTIN, president of Martin Theatres, was named regional chairman for North and South Carolina and Florida.

RUDOLPH F. KING, Massachusetts Registrar of Motor Vehicles, has been unanimously chosen for the Variety Club of New England's Great Heart Award.

J. RAYMOND BELL, public relations executive for Columbia, has been voted a member of the board of managers of the Montclair (N. J.) Community Hospital, an institution serving several communities in Essex County.

## Toll TV to Be Highlight of Allied Drive-in Meet

*ST. LOUIS:* Subscription television is expected to highlight the discussions at the National Allied Drive-in Theatre Association convention here at the Chase Hotel February 8-10, according to Jeff Jefferis, general convention chairman.

The report on toll TV will be made by Trueman T. Rembusch, former president of National Allied and co-chairman (with Alfred Starr of Theatre Owners of America) of the exhibitors' Joint Committee on Toll TV.

Drive-in operators throughout the country have been requested to mail in lists of problems which they would like to have discussed at the convention. These replies, Mr. Jefferis said this week, will be the guiding factor in arranging the convention program. The national Allied board of directors will meet here the day before the convention opens.

## Columbia Names Gordon Consultant on Plays

Following the announcement that Columbia will finance the production of stage plays, Harry Cohn, president, has named Max Gordon, noted Broadway producer, as a consultant to supervise this program. Mr. Gordon will continue to make his headquarters in New York and in his Columbia association will seek the works of playwrights and stars for possible Broadway production. At the time Columbia announced the company's plan to enter stage production it was stressed that the studio will not confine its search to plays by "name" authors but would seek properties with a screen potential by new and unknown authors as well. Mr. Gordon has produced many successful plays for the theatre.

# Schmertz Is Honored

*CLEVELAND:* At a testimonial dinner marking his 50th year with 20th Century-Fox and its predecessor companies, I. J. Schmertz, Cleveland branch manager, was honored by more than 400 industry figures at the Hollenden Hotel here. Guests, representing all phases of distribution and exhibition, came from Detroit, Buffalo, Pittsburgh, Albany, Washington and New York to honor the veteran executive, who has been in his current position 28 years.

Among the home office executives present were Al Lichtman, director of distribution; W. C. Gehring, executive assistant general sales manager and toastmaster for the dinner; Glenn Norris, eastern sales manager; Jack Bloom, assistant to the eastern sales head and major circuit contact, and Roger Ferri, editor of the *Dynamo*.

Other guests included Moe Silver, Nat Feldman, Nate Schultz, Louis Weitz, Gerald Shea, Ray Moon, James Sharkey, Ray Smith, Jack Schlaifer, Sam Galanty, Milton Cohen, Pete Dana, Harold Brown, Ira and George Sichelman, Chief Justice of Common Pleas Court Sam Silbert and Judge Arthur Day. Mr. Schmertz was presented a watch.

From all of the district and branch managers in this territory he received a gold lighter presented by Peter Rosian, U-I district manager. M. B. Horwitz, as elder statesman of the committee in charge of the event, turned over to Mr. Schmertz the keys of a new Cadillac from the exhibitors in the area and Jack Silverthorne, co-chairman and Variety Club chief barker, presented him a desk clock from the Variety Club.

# CEA FACING A REALIGNMENT

## *Problems Raised by Rank Withdrawal Bring Sharp Differences of Opinion*

by PETER BURNUP

*LONDON:* Turmoil marked the consideration by the Cinematograph Exhibitors Association's general council of the recommendations of the finance committee on ways and means of dealing with the situation arising out of the withdrawal of the J. Arthur Rank theatres.

A canvass of the association's branches appeared to reveal a considerable opposition to the finance committee's original thought that subscriptions should be increased to offset the fall of income (estimated to amount to £11,000 annually) due to the Rank withdrawal.

### *Plan for Economics*

The committee then evolved a plan under which, it was claimed, substantial economies would be effected and which would correct the anticipated deficit in the association's accounts.

The proposals envisaged a much smaller general council with fewer meetings in London; the idea being to leave the day-to-day running of the association to its five officers who would report periodically to an executive committee. The suggestion was that the general council should consist of one delegate for each 70 members in a branch, or less than 70 in a branch with fewer than that number.

But the delegates would be elected by non-circuit members only; for the committee also proposed that each of the major circuits should be treated as a separate CEA branch. In other words, a circuit would elect, nationwise, a delegate or delegates to general council in the same multiple of one to 70.

Debate of the proposals in general council showed a wide divergence in views. Apprehension was implied at the special election of circuit representatives to the council, but the gravamen of criticism probably lay in the deep-seated concern of provincial independent exhibitors for their say-so and authority in the council's deliberations.

### *Behind Scenes Consideration*

Behind-the-scenes consideration has been given the matter for the past six months and the association's president, Claude Whincup, was stirred to impatience at the carping attitude of some exhibitors. Intervening in the debate, Mr. Whincup appealed to delegates for "something however small" to be achieved "out of the present chaos."

In spite of the president's appeal, the council referred the report back to its committee.

The finance committee obviously will now have to pick up the threads again. In the view of most, it can only now propose increased subscriptions from the brethren. If the membership wants their organization preserved in its present form they'll have to pay, is the view of the finance committee.

### RANK REORGANIZES

In preparation, clearly, of the inauguration of commercial TV a substantial reorganization has been effected in the Rank Group's industrial, documentary and screen advertising activities. It became effective on New Year's Day.

The over-all company known as J. Arthur Rank Screen Services will, it is stated, be responsible for screen advertising, documentary films for industry, the provision of commercial and programme material for television, and for the provision of large-screen TV services.

The new company will function through two subsidiaries: Screen Audiences, Ltd., which will take care of production, and Theatre Publicity, Ltd., which will be responsible for the distribution of screen advertising, the purchase of screen time and local screen advertising sales.

J. Arthur Rank is chairman of all three companies and Gerald Holdsworth, with considerable experience in the screen advertising field, will be managing director of each. Roland Wright, who has been secretary and a director of Rank's GFD (General Film Distributors), moves over as administrator to J. Arthur Rank Screen Services.

The group already provides advertising services to 2,300 theatres, about half the total operating in the British Isles. Negotiations have been in progress for several weeks with programme contractors to the new TV setup. The new company will provide both live and filmed programmes for commercial TV stations, it is stated.

### KRS DROPS PLAN

At the meeting of its council this week, KRS formally rescinded its now notorious resolution of March 8, 1951, which imposed a break-figure formula on exhibitors and virtually forbade individual break-figure negotiations between renter and theatre man.

Both the KRS council and CEA's general council then adopted a previously agreed resolution in the following terms: "That having regard to, and in the light of, the advice of Cyril Salmon, QC, in his report of October 14, 1954, any exhibitor desiring a revision of a break-figure contract shall at the opening of the negotiations with the renter concerned disclose certified figures in support of his contention that the proposed revision will not have the effect of passing any part of the levy on to the renter."

Significant developments in Perspecta sound equipment here are announced by MGM's Sam Eckman, Jr., speaking in behalf of Perspecta Sound, Inc., of New York.

License agreements for the manufacture in this country of the system's sound integrators have been signed by both Westrex and J. Arthur Rank's British Optical and Precision Engineers, says Mr. Eckman, who adds that negotiations are well advanced also in regard to license agreements with RCA and British Thomson-Houston. Associated British Cinemas is to equip 25 of its key theatres with Perspecta.

### COMMUNIST REEL

Included in this week's issue of "British Movietone News" was a 400-feet sequence claimed to be the first ever uncensored film to be taken out of Communist-controlled countries by a British subject. The pictures were made by Mr. Desmond Donnelly, a Member of Parliament and a keen amateur photographer. He had previously visited countries behind the Iron Curtain as a member of an official delegation and then obtained permission to visit Moscow and Peking as a private individual. The film he has brought home is first-class.

▽

Producer Harold Hecht is here for the European premiere of the Hecht-Lancaster production "Vera Cruz" and to make British production plans. The film opens at the London Pavilion in SuperScope February 11 and will be generally released by United Artists at Easter.

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# *U.A. Signs Mankiewicz*

Joseph L. Mankiewicz, president of Figaro, Inc., and Arthur B. Krim, president of United Artists, have concluded negotiations for four Figaro productions. The deal was concluded by Mr. Krim and Robert S. Benjamin, chairman of the board of United Artists, last weekend in Los Angeles, with Mr. Mankiewicz and Bert Allenberg, of the William Morris agency.

Of the four films to be produced by Figaro for UA, two will be personally written and directed by Mr. Mankiewicz. The first, to go into preparation immediately after Mr. Mankiewicz completes filming "Guys and Dolls," will be "The Story of Goya," to be made on location in Spain.

The decision to make the Goya film was reached by Mr. Mankiewicz after meetings in Europe with Jose Antonio de Sangroni, Marques Desio, the Spanish Ambassador to Italy with whom Mr. Mankiewicz conferred in Rome, and Don Joaquin Argamasilla, Marques de Santacera, the director-general of cinema and theatre in the Spanish Ministry of Information and Tourism.

Prior to the four-picture agreement, Figaro made one picture for United Artists, "The Barefoot Contessa," Technicolor production starring Humphrey Bogart and Ava Gardner.

# GOOD NEWS ABOUT M-G-M's "BAD DAY AT BLACK ROCK"!

*Just one of the BIG Celebration Pictures!*




## *PRESS-TIME FLASH!*

BEATS "KNIGHTS OF THE ROUND TABLE" FIRST 3 DAYS IN KINGSTON, N. Y.!

★

TOPS "SEVEN BRIDES" FIRST 2 DAYS IN EL PASO, TEXAS!

★

DALLAS TERRIFIC FIRST 4 DAYS, SECOND ONLY TO "MOGAMBO"!

★

AUSTIN TOPS "SEVEN BRIDES" AND ALL THE BIG ONES!

★

FORT WORTH GREAT! SAN ANTONIO TOPS RECORD "LONG, LONG TRAILER"!

★

**TIME MAGAZINE IS RIGHT**: "Starts M-G-M off on the New Year with its best footage forward. Spencer Tracy at his best."

★

M-G-M presents in CinemaScope • SPENCER TRACY • ROBERT RYAN in "BAD DAY AT BLACK ROCK" co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins • Screen Play by Millard Kaufman • Adaptation by Don McGuire • Based on a Story by Howard Breslin • Photographed in Eastman Color • Directed by John Sturges • Produced by Dore Schary

# MGM PROMOTES CELEBRATION

## *Pressbook and Pamphlet for Exhibitors to Aid in Institutional Drive*

The promotion for MGM's 1955 Motion Picture Theatre Celebration has been augmented by the announcement that a 24-page pressbook and a 32-page pamphlet on the celebration are now available to exhibitors.

Both books contain material which not only offer suggestions for institutional promotion by the theatres but also present composite campaign suggestions for the nine films MGM is releasing during the celebration. In addition, the company is using trade paper ads featuring other ideas to further the celebration's slogan, "There's more fun at the movies!"

### *Promotional Ideas*

The makeup of the pressbook is similar to that used in regular campaign books on single releases. Promotion stunts, publicity stories, advertising mats and editorial material are included. A lengthy editorial on the exhibitor and his importance to the community, written by W. Ward Marsh, motion picture editor, *Cleveland Plain Dealer,* is reprinted in full as well as others which provide suggestions for the local exhibitor to promote.

In addition, MGM is offering a full range of free campaign ad mats; a free kit containing a one sheet, over-the-wire hanger, stickers and buttons, and a free 10-minute CinemaScope "Salute to the Theatre" featuring scenes from many forthcoming MGM releases.

In a letter to the exhibitor in the pressbook, Charles M. Reagan, general manager of sales and distribution, says, "We invite and we urge every MGM exhibitor in the U.S. and Canada to participate and to take advantage of this opportunity. We are going to do all we possibly can to help make this "celebration" a box office and prestige building event, but while we can *roll* the bullets, you have to *shoot* 'em! The real job must be done by your theatre in your community."

### *Suggestions in Ads*

The trade ad gives more than a dozen suggestions to "stimulate" the box office. Among these are news stories for the press, television and radio; civic club luncheons honoring exhibitors; school tieups through high school publications, cooperation of teachers and local sports events; merchandising opportunities because of the many holidays and special events which will occur during the celebration, and many others.

This week the businessmen of Green Way, Wisconsin, honored three exhibitors—Russell Leddy, Orpheum theatre; Elmer Brennen, district manager of Standard theatres, and Harold Klicka, Bay theatre manager. W. Heraly MacDonald, president of the Association of Commerce of Green Bay, said that this was an opportunity to express to the fraternity of theatre operators how they have made Green Bay a better community over the years by their promotion of bond and community drives and by offering their theatre facilities at a personal loss for these and many other activities.



*CHARLES M. REAGAN*

In addition to official proclamations already announced on "Go to the Movie Month" in Wisconsin, Illinois and Rochester, N. Y., Governor G. Mennen Williams of Michigan declared this week that February would be Motion Picture Theatre Month for his state. The Governor said, "The objective of this month is to remind our people of the contribution made by this group."

Also last week, Mayor Frederick Stang of Kingston, N. Y., issued a similar proclamation, at the reopening of the Community theatre, with MGM's "Bad Day at Black Rock" as the premiere attraction.

## Paramount Gulf Wins Theatre Tax Suit

*NEW ORLEANS:* Paramount Gulf Theatres here won its suit last week involving discriminatory theatre admission taxes. In 1952 the Mississippi legislature passed a three per cent sales tax for all theatres operated within the state excepting circuits of 10 or more, in which case the tax was five per cent. Paramount Gulf, having been adversely affected by this order and having been advised that it was discriminatory, brought suit in the Mississippi Chancery Court. The court found the discrimination was arbitrary and unreasonable and that the state lacked the authority to assess, demand and collect these taxes.

## NINE FILMS RELEASED DURING CELEBRATION

**The nine films MGM is releasing in conjunction with its "celebration" are: "Bad Day at Black Rock," drama, Spencer Tracy and Robert Ryan; "Green Fire," adventure, Stewart Granger and Grace Kelly; "Many Rivers to Cross," frontier comedy-drama, Robert Taylor and Eleanor Parker; "Jupiter's Darling," musical, Esther Williams and Howard Keel; "Hit the Deck," musical, Jane Powell, Tony Martin and Debbie Reynolds; "Interrupted Melody," musical biography, Glenn Ford and Eleanor Parker; "The Glass Slipper," musical whimsy, Leslie Caron and Michael Wilding; "Bedevilled," drama, Anne Baxter and Steve Forrest; "The Prodigal," Biblical drama, Lana Turner and Edmund Purdom.**

# *MGM Sets 20 Workshops*

A total of 20 MGM Workshops through June 13, four of which already have been held, have been announced by Mike Simons, director of customer relations. The workshops are being held as an adjunct to the company's Theatre Celebration.

A new plan was introduced last week at the Denver meeting, whereby every exhibitor invited to any workshop would receive a special blank to enter his best low cost ticket-selling exploitation idea or ideas to be judged by a committee attending that particular workshop. Winners' exhibits would be displayed with cash awards to be given. The number and size of prizes would be determined by the total entries submitted as compared to exhibitor attendance. The first winners in Denver were Owen West, West theatre, Rock Springs, Wyo., and George Kelloff, Ute theatre, Agaliar, Colo. If enough entries are submitted, the company plans to compile and publish a handbook.

The second meeting where this new plan will be used will be at Jackson, Miss., January 24. At that meeting and the following one in Memphis, January 27, all exhibitors attending will be luncheon guests of the Coca-Cola Company. Charles A. Bourdelais, in charge of concessions and entertainment for Coca-Cola, told MGM, "We want to be a part of this fine . . . program."

Future workshops scheduled include two in February, three in March, three in April, four in May and two in June.

## Columbia Sets Dividend

Columbia Pictures Corporation board of directors at a meeting last week declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable February 15, 1955, to stockholders of record February 1.

# Video Holds Annual Meet

*OKLAHOMA CITY:* The annual meeting of Video Independent Theatres, Inc., was held this week at the Skirvin Hotel here. About 100 executives and managers attended the two-day meeting and heard addresses by Mike Simons, MGM director of customer relations, and Jeff Livingston, Universal Pictures eastern advertising manager.

Video operates theatres in about 30 Oklahoma and 11 Texas cities, Henry S. Griffing is president and W. T. Spears is chairman of the board. It was organized several years ago by a group of former Griffith Amusement Co. officials and employes. Video took over the Griffith operations, closing and selling some, remodeling others and building new drive-ins. The circuit owns 12½ per cent of the stock in KWTV, Oklahoma City. The station went on the air about a year ago.

## "Cinerama Holiday" Opens In New York February 8

The Louis de Rochemont production of "Cinerama Holiday" will have its world premiere at the Warner theatre Tuesday evening, February 8, the Stanley Warner Corporation has announced. A total of 2,165 showings of the Lowell Thomas-Merian C. Cooper picture, "This Is Cinerama," will end the preceding Sunday. The story of the new Cinerama picture concerns a young American couple, John and Betty Marsh of Kansas City, and their adventures in Paris and Switzerland, and Fred and Beatrice Troller of Zurich, who discover the wonders of America. "Cinerama Holiday" will have subsequent openings in Detroit, February 15, Pittsburgh, February 16, Philadelphia, February 17, and St. Louis, February 18.

## "Long Gray Line" Opens in New York February 10

"The Long Gray Line," story of Marty Maher, athletic instructor at West Point for 50 years, will open at the Capitol theatre, New York, February 10. The Columbia film stars Tyrone Power and Maureen O'Hara and was produced in CinemaScope and color by Technicolor. John Ford directed, Robert Arthur produced and Edward Hope based his screenplay on "Bringing up the Brass," the book written by Mr. Maher. The Departments of Defense and the Army cooperated by allowing the academy to turn over its entire facilities to the company.

## Ament Heads MPAA Newsreel Group

Walton C. Ament, vice-president of Warner Pathe News, is the chairman this year of the Motion Picture Association of America newsreel committee. He succeeds Thomas Mead of Universal Newsreel, who headed the committee the past two years.

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending January 15 were:

**Albany:** BREAD, LOVE AND DREAMS (I.F.E.); VERA CRUZ (U.A.).

**Atlanta:** DRUM BEAT (W.B.); SO THIS IS PARIS (U-I); PUSHOVER (Col.); 20,000 LEAGUES UNDER THE SEA (B.V.).

**Baltimore:** DEEP IN MY HEART (MGM) 3rd week; DESIREE (20th-Fox) 3rd week; SILVER CHALICE (W.B.) 3rd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Boston:** BREAD, LOVE AND DREAMS (I.F.E.) 3rd week; DEEP IN MY HEART (MGM) 2nd week; MEN, THE (U.A.); ROMEO AND JULIET (U.A.) 3rd week; SHIELD FOR MURDER (U.A.); SIGN OF THE PAGAN (U-I) 3rd week; SILVER CHALICE (W.B.) 3rd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; TRACK OF THE CAT (W.B.).

**Buffalo:** SO THIS IS PARIS (U-I); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 4th week; 20,000 LEAGUES UNDER THE SEA (B.V.) 4th week; YOUNG AT HEART (W.B.) 2nd week.

**Cincinnati:** CREST OF THE WAVE (MGM); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 4th week; VERA CRUZ (U.A.) 3rd week.

**Columbus:** DEEP IN MY HEART (MGM) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week; VERA CRUZ (U.A.) 2nd week.

**Denver:** DEEP IN MY HEART (MGM) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; THREE RING CIRCUS (Par.) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week; VERA CRUZ (U.A.) 3rd week.

**Des Moines:** CARMEN JONES (20th-Fox); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week.

**Detroit:** DEEP IN MY HEART (MGM) 3rd week; PHFFFT (Col.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week; VERA CRUZ (U.A.) 3rd week.

**Hartford:** DESTRY (U-I); LITTLE KIDNAPPERS (U.A.) 4th week; SIGN OF THE PAGAN (U-I) 2nd week; VERA CRUZ (U.A.); VIOLENT MEN (Col.) 3rd week.

**Indianapolis:** SIGN OF THE PAGAN (U-I); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; VERA CRUZ (U.A.).

**Jacksonville:** BLACK KNIGHT, THE (Col.); DEEP IN MY HEART (MGM); 20,000 LEAGUES UNDER THE SEA (B.V.) 4th week; VERA CRUZ (U.A.).

**Kansas City:** SILVER CHALICE (W.B.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week; YOUNG AT HEART (W.B.) 3rd week.

**Memphis:** THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week.

**Miami:** DEEP IN MY HEART (MGM) 4th week; MR. HULOT'S HOLIDAY (GBD) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.); VERA CRUZ (U.A.).

**Milwaukee:** DEEP IN MY HEART (MGM) 3rd week; DESTRY (U-I) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; THREE RING CIRCUS (Par.) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week; YOUNG AT HEART (W.B.) 2nd week.

**Minneapolis:** SIGN OF THE PAGAN (U-I) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week; VERA CRUZ (U.A.) 3rd week.

**New Orleans:** DEEP IN MY HEART (MGM) 2nd week; DETECTIVE, THE (Col.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); THREE RING CIRCUS (Par.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week; VIOLENT MEN, THE (Col.) 2nd week.

**Oklahoma City:** CATTLE QUEEN OF MONTANA (RKO); SO THIS IS PARIS (U-I) 2nd week; THREE RING CIRCUS (Par.) 4th week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week.

**Omaha:** CATTLE QUEEN OF MONTANA (RKO); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Philadelphia:** LAST TIME I SAW PARIS (MGM) 4th week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Pittsburgh:** BAREFOOT CONTESSA (U.A.) 2nd week; SIGN OF THE PAGAN (U-I); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 4th week; THREE RING CIRCUS (Par.) 2nd week.

**Portland:** THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Providence:** DEEP IN MY HEART (MGM) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; VIOLENT MEN, THE (Col.).

**Toronto:** BELLES OF ST. TRINIAN'S (Assoc. Art.) 4th week; STAR IS BORN, A (W.B.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); TROUBLE IN THE GLEN (JARO) 4th week; VANISHING PRAIRIE (B.V.) 4th week.

**Vancouver:** BAREFOOT CONTESSA (U.A.); BELLES OF ST. TRINIAN'S (Assoc. Art.) 4th week; BLACK WIDOW (20th-Fox); DESIREE (20th-Fox).

**Washington:** PHFFFT (Col.) 3rd week; ROMEO AND JULIET (U.A.) 3rd week; SIGN OF THE PAGAN (U-I) 3rd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week; YOUNG AT HEART (W.B.).

# NOW FROM PARAM
# THAT HAS EVERYTHING

**TOP STARS . . .** "Every performance a standout. Holden lends conviction — March delivers sock portrayal — Grace Kelly is warmly sympathetic — Mickey Rooney enacts a smash performance. A distinguished piece of picture making." —*VARIETY*

**FAMED STORY . . .** "Long awaited screen version of Michener's best-selling novel indicates top-column popularity and profit. All-out cooperation was extended by the Navy's air arm." —*BOXOFFICE*

**HUMAN DRAMA . . .** "Perlberg and Seaton are producing pictures in a new style. Following 'The Country Girl,' they have come up with another love story grounded in the actualities of human relations." —*FILM DAILY*

**MAGNETIC TITLE . . .** "Provocative title — four powerful names — terrific entertainment! A cinch to open big — and sell itself as it runs via praiseful comments of pleased audiences." —*M. P. HERALD*

**STRONG SHOWMANSHIP . . .** "Strikes high level of showmanship that assures hefty returns in all situations. Hard-hitting melodramatics . . . rich in human emotions." —*DAILY VARIETY*

JAMES A. MICHENER'S

# THE BRIDGES

starring

WILLIAM **HOLDEN** · GRACE **KELLY** ·

With

ROBERT STRAUSS · CHARLES McGRAW · KEIKO AWAJI · WILLIAM PERLBERG

Produced by and

**WORLD PREMIERE ENGAGEMENT AT RADIO CITY MUSIC**

# OUNT-THE PICTURE FOR EVERY BOXOFFICE!

**AUDIENCE IMPACT...** "Will have strong impact on audiences and will achieve top boxoffice grosses. Excellent!"

*—SHOWMEN'S TRADE REVIEW*

**DISTINGUISHED PRODUCTION...** "Just about perfect. All the boxoffice qualities a picture needs!"

*—HOLLYWOOD REPORTER*





*color by* **TECHNICOLOR**

# AT TOKO-RI

*A Perlberg-Seaton production*

FREDRIC **MARCH** · MICKEY **ROONEY**

Directed by GEORGE SEATON · MARK ROBSON

Screenplay by VALENTINE DAVIES

From the Novel by James A. Michener

**HALL, NOW** – Followed by hundreds of immediate dates. Make one of them yours!

# Hollywood Scene

by WILLIAM R. WEAVER

*Hollywood Editor*

THE founding of the American Cinema Editors on November 28, 1950, has turned out to be a timelier and weightier event than even the founding fathers knew. They were a handful of film editors, all members of IATSE Local 776, who held their calling to be in essence an art, as well as a profession and craft, and who believed it might not have been done quite right by in the eyes of the world, so to speak, by an industry that had sprinkled glamor freely over other far less exacting areas of production.

### *To Establish a Point of Convenient Get-Together*

The function of the ACE, which now has come to be pronounced simply "ace" by an admiring professional community, was to establish a point of get-together in a climate of understanding and candor so that film editors devoted to the development of their art and the advancement of their welfare, could meet comfortably and informally to discuss their work, problems and procedures.

Collective bargaining and matters like that remained the concern of Local 776. ACE was for these other purposes. The future looked promising in 1950, and delivered much more than promise.

The first concrete result of the founding of ACE was an agreement with producers that the organization would be given screen credit, with the symbol A.C.E. following the name of a member, as had been done for years with members of the American Society of Cinematographers which, like ACE, is not the collective bargaining agency of motion picture cameramen, but rather a society, as the name indicates, which has objectives and policies substantially similar to ACE's.

### *A Pair of Problems Discussion Material*

The future held more than that for the members of ACE, though, and the march of invention quickly brought the membership a pair of problems that provided a rich supply of subject matter for discusssion in that climate of understanding and candor, and finally for a degree of mutual congratulation such as does not come, ordinarily, to an organization of this kind in its first five years. (It was decades before the ASC had as juicy a conversational plum as the stereoscopic-camera and anamorphic-lens problems dropped in its membership's lap). The two problems that came to ACE in its formative years were, in this order, little-screen and big-screen, and both are, at this writing, well in hand.

The little-screen problem was posed, of course, by the swing of the Electronic Monster from inferior live-action telecasts, as a main diet, to inferior films as an indigestible substitute. (It is to be remarked at this point that ACD, like Local 776, regards the television-film as blood-brother of the theatrical-film, jurisdiction-wise). The producers in television, who were, as has become well known since, principally people who happened to be around when the TV industry started, were all for out-doing MGM inside 17 inches and 27 minutes. It was no breeze for ACExperts to demonstrate the advantage of fewer-and-closer actors over the many and meaningless, but people who view telefilms have the ACE to thank for the clarity and coherence of the latter-day product.

The big-screen problem was posed (and in getting to this one the present record skips lightly over the stereoscopy problem, not because it was minor, but because it's gone) by the swift rush of theatrical-film producers to CinemaScope, SuperScope, VistaVision, and the various wide-screen sizes and shapes in their train.

It was top-brass opinion, it may be remembered, for many a producer and director declared himself to this effect in the public prints, that the big, broad screen was death to the closeup, curtains for the travel-shot, goodbye and farewell to flashbacks, intercutting, all or most of the splendidly cinematic devices that had set the screen so far apart from the stage which, according to the brass, it now was going to emulate in everything but actual living presence.

### *Required Time to Correct Top Brass Thinking*

The ladies and gentlemen of ACE required a bit of time to correct this thinking, for an editor cannot, after all, re-shoot a picture after the job's been done, and is required to make the best he can out of what he gets to make it with, which in this instance was a succession of long, static "takes" shot with a stationary camera. Nevertheless, it was done, in sequel to a couple of early stationary collossals that stood still not only on the screen but also at the box office, and the end of that era is yesterday's news.

Last week ACE held its fifth annual election of officers, with Richard Cahoon succeeding William R. Murphy in the presidency, by cordial understanding, and the executive family otherwise remaining intact. It enters its sixth year with 168 members. The sixth year will bring its own problems, like the others have, and they'll be solved in turn.

## Editors Name Nahoon

*HOLLYWOOD:* The American Cinema Editors have elected Richard Nahoon president, succeeding William B. Murphy, and have reelected George Amy vice-president, Eda Warren secretary and Fred Berger treasurer.

# THIS WEEK IN PRODUCTION:

## STARTED (2)

**COLUMBIA**
Bring Your Smile Along
Jail Bait

## COMPLETED (3)

**INDEPENDENT**
Wiretapper (Great Commission Films)

**20TH FOX**
Violent Saturday (CinemaScope; De Luxe Color)

**UNITED ARTISTS**
Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

## SHOOTING (21)

**ALLIED ARTISTS**
Wichita (CinemaScope; Technicolor)

**COLUMBIA**
Rebound (Film Locations Prods.; Technicolor)

**DCA (Distributors Corp. of America)**
I Am a Camera (Remus)

**INDEPENDENT**
Special Delivery (Rathvon Overseas Prods.)

**MGM**
The King's Thief (CinemaScope; Eastman Color)
The Cobweb (CinemaScope; Eastman Color)
Love Me or Leave Me (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)
The Girl Rush (VistaVision; Technicolor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

**REPUBLIC**
Man from Texas

**20TH-FOX**
Soldier of Fortune (CinemaScope; Color)

**UNITED ARTISTS**
The Beast of Hollow Mountain (Nassour; CinemaScope, Eastman Color; Regiscope)

**U-I**
All That Heaven Allows (Technicolor)
Female on the Beach

**WARNER BROS.**
I Died a Thousand Times
The McConnell Story (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)

THAT production rebound noted last week in this space was of short duration, a matter of some significance at this point on the calendar, since this is the time when producers who've taken time out for the big holidays, and haven't yet begun to prepare for the state-tax date, usually throw a substantial number of pictures into production. Instead, only two pictures were started during the seven-day stretch ending now.

Columbia launched both of the new undertakings.

"Bring Your Smile Along" is produced by Jonie Taps and directed by Blake Edwards, with Frankie Laine, Keefe Brasselle, Connie Towers and Lucy Marlow.

"Jail Bait" is a Sam Katzman enterprise directed by Fred F. Sears, with Tommy Cook, Frank Griffin, Molly McCart and Sue England in the main roles.

# Film Censors In Meeting

Film censors from six states were to meet in Richmond late this week to discuss problems relating to state censorship, it was announced by Dr. Hugh M. Flick, director of New York State film censorship. He said no formal agenda was proposed in the invitation sent out by Mrs. Lollie C. Whitehead, director of Virginia film censorship.

Dr. Flick said he would like to discuss "the general problem of crime and violence" as related to films and how to modify the various state laws to conform with recent U. S. Supreme Court decisions. An average of two delegates each from New York, Ohio, Kansas, Maryland, Pennsylvania and Virginia were to attend.

A new bill has been introduced in Maryland which would limit the right of the state to censor pictures on the grounds of being obscene, tending to debase or corrupt morals or incite to crime. Two measures also have been filed recently in Ohio, one in the Senate seeking to repeal all censorship and one in the House revising present laws so that censorship, now ineffective under the Supreme Court decision, could possibly become effective again.

## German Engineer Speaks At Meeting of SMPTE

Dr. Hans Christoph Wohlrab, German engineer, spoke this week on magnetic sound equipment at the Atlantic Coast meeting of the Society of Motion Picture and Television Engineers in New York. The discussion included a demonstration of a set of slides on the equipment showing how to produce release prints more rapidly. Dr. Wohlrab also discussed the German television industry.

## "Sign" Screen Award to Disney for Two Films

*The Sign,* National Catholic monthly, has announced that it's motion picture award for 1954 goes to Walt Disney for "20,000 Leagues Under the Sea," and "The Vanishing Prairie." Jerry Cotter, motion picture editor of the publication, says the award was made for Disney's "consistently high standard of production, blending artistic effect, with moral values, and an appreciation of family entertainment demands."

## Nassours Name King

*HOLLYWOOD:* Vance King, motion picture journalist of wide experience, and formerly studio publicity director for PRS Pictures, as well as various independent producing companies, has been engaged by William and Edward Nassour as director of publicity for Nassour Studios. Nassours currently are filming "Beast of Hollow Mountain" in CinemaScope and color by Technicolor in Mexico for United Artists release.


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# The National Spotlight

## ALBANY

Peter Dana, Herman L. Ripps, Roy Haines and Norman Ayers were mentioned by M. A. Silver, vice-president of Stanley Warner Corp. and Pittsburgh zone manager, at the testimonial dinner for Charles A. Smakwitz, new SW zone manager in Newark, as men who graduated from Albany to higher posts in distribution (Ripps and Ayers attended the affair).... The cafeteria-type concession construction at the Mohawk drive-in, Colonie, and the Auto-Vision, East Greenbush, is being done by Fabian Theatres and Alan V. Iselin, respectively. Berlo Vending Company will install new equipment and staff the stands. . . . The Warren, in Warrensburg, now operated by Joseph Marisola (conductor of other theatres in the Bronx and Lake Huntington), also joined Upstate Theatres. . . . George C. Hoover, international chief barker of Variety Clubs, said that, with a stopoff here, he had visited all but three tents and that he planned to include them before the May convention in Los Angeles. . . . Harry Lamont, president of Lamont Theatres, with offices in Albany, N. Y., and John Gardner, owner of the Turnpike drive-in, outside that city, are vacationing for a month in Key West, Fla., with their wives.

## ATLANTA

Jesse Cox has been added to the booking department at Wallace Films. . . . Jimmy Bello, Astor's and Capital Film Exchange, off for a trip to Florida. . . . Mr. and Mrs. Bill Baskin (he is booker for Florida State Theatres, Jacksonville, Fla.) have a new little baby girl. . . . Leonard Allen, southern public relations man, checked in at his office at Paramount after a visit to Jacksonville. . . . Joe Taylor, of the Hillsboro theatre, Tampa, Fla., has a miniature circus display which attracts much attention. Every Sunday Joe assists at the service conducted at his drive-in by the First Christian Church of Tampa. . . . Edythe Bryant, National Screen Service, checked in after a vacation. . . . Lynda Burnett, United Artists booking department, is back after a spell of illness. . . . Tommy Mote, formerly with Film Booking Service, is now in the booking department of Universal. . . . Charlie Fortson, sales manager, Wil-Kin Theatre Service, checked in after a visit in Savannah, Ga.

## BALTIMORE

Joe Grant, Northwood theatre owner, is vacationing in Florida. . . . Frank Durkee, head of Durkee Enterprises, has left for his annual Florida stay. . . . All theatres are participating in the March of Dimes campaign with audience collections being taken this week. . . . Bill Brizendine, Schwaber Circuit, is chairman of the motion picture division. . . . Frank Scully in town from Boston. . . . Milton Schwaber, Schwaber Theatres, back from a New York business trip. . . . Art Hallock, Paramount theatre, made all arrangements for the Girl Scouts to assist in March of Dimes theatre collections. Bill Myers is back from a trip to Pocomoke City. . . . Howard Jones is the new assistant manager at the Hippodrome.

## BOSTON

William Sinnott has been ill and was out of work as sub-manager of the Randolph theatre, Randolph, Mass. . . . George Kraska, Embassy Pictures publicist, arranged a press party ahead of "Gangbusters" premiere at the Paramount, at which critics' comments on screening were taped for Yankee Network use. . . . Terry Turner has spent several days in Boston in connection with this opening and the proposed reissue of "Tom Sawyer.". . . Roland Baumberg, house manager at the Metropolitan theatre for 10 years, who has worked under Max Nayor, Met managing director, for a total of 14 years, has resigned to become sales manager in Connecticut and fringe areas in New York State for the "Fruit of the Loom" Company. . . . Larry Wallace, concessions manager for E. M. Loew Theatres, is in Winthrop Hospital for an operation. . . . Maurice N. Wolf, retired public relations representative for Metro and once branch manager of the exchange, died Jan. 18 at Baker Memorial Hospital at Massachusetts General Hospital. . . . Irving A. Isaacs, president of Independent Exhibitors of New England, has appointed Norman Glassman chairman of the 1955 nominating committee.

## BUFFALO

George Eby, Second Assistant Chief Barker, International Variety, installed the 1955 officers of Tent 7, Variety Club of Buffalo at a dinner-dance last Sunday night in Hotel Statler. Billy Keaton, past chief barker, was master of ceremonies. . . . The local Shea circuit will bow out of the operation of Shea's Lackawanna, in the town of the same name near Buffalo, on Feb. 8 on which date the Shea lease will expire. The theatre will be taken over by Harris Williams, brother of Oscar, who built the theatre. Shea has operated the Lackawanna for some 15 years. . . . Richard T. Kemper, zone manager, Dipson Theatres and resident manager, Erlanger theatre, was installed as vice-commodore of the Buffalo Yacht Club last Friday night at special ceremonies in the club. . . . Lewis J. Lieser announced that his Lieser Distributing Company has made a distribution deal for Buffalo and Albany territories for "The True And The False," with the Helene Davis Pictures Co., Inc. The film will have its American premiere at the end of January at the Lafayette theatre in Buffalo. . . . Elmer F. Lux, head of Elmart Theatres and president of the Buffalo Common Council, is campaigning for a directorship of the Greater Buffalo Advertising Club. George H. Mackenna, general manager, Basil's Lafayette is one of the co-managers of the Lux campaign committee.

## CHICAGO

Stanford Kohlberg has assumed ownership of the Starlite drive-in which he managed for the past two years. The Starlite, open throughout the winter for a second year, continues to show increased grosses. . . . Funeral services were held January 15 for Edward F. Mooney. Two other deaths which saddened members of Film Row were those of Harry Hoag, who owned the Momence theatre, Momence, Illinois, and Dominic Cristallo, Chicago operators' union executive. . . . Marlon Brando took time out for breakfast at the Ambassador West before going on to Hollywood to start rehearsals for "Guys and Dolls" in which he sings and dances. . . . Kling Picture Production Co., which has its main studios here, is starting its Hollywood cameras on the first of three of its major entertainment films for 1955, it was announced by Fred Niles, vice-president. One of the first films, Niles stated, "Miracle at Santa Anita," starring Jack Carson, will be filmed in SuperScope and color, and directed by David Butler.

## CINCINNATI

Services were conducted Saturday, January 15, for Louis J. Kallmeyer, former well-known manager of the Hollywood theatre, in nearby College Hill, who died in Jewish hospital following a long illness. He was 59. His widow and two daughters survive. . . . George Hoover, Miami, Fla., international chief barker of the Variety Clubs, has accepted the invitation of Cincinnati Variety Club, Tent No. 3, to attend the joint installation of the club's and ladies auxiliary 1955 officers in the Netherland Plaza, January 29. . . . Philip Kieb has been transferred here from Chicago as booker at the Allied Artists exchange, it was announced by Milton Gurian. He succeeds Walter Watson, who has joined the S. & S. Amusement Co., local circuit operators, headed by Rube Shor. . . . The Twin drive-in, unit of the S. & S. Amusement Co., although in a prominent suburban location yet the only outdoor theatre within the city limits operating throughout the winter, is playing first run product to good returns. . . . Thomas Fiaher, vice-president of the Mid-West Supply Co., is reported doing as well as can be expected, following an illness of several weeks.

## CLEVELAND

National Theatre Supply held a three-day regional sales meeting at the Manger Hotel starting Thursday headed by J. W. Servies, sales head, and John Currie, drive-in head. Regional branch managers present were: V. G. Sanford, Buffalo; Noewton Williams, Pittsburgh; Frank Masek, Cleveland; James Kelley, Cincinnati; G. Williamson, Detroit, and B. N. Peterson, Indianapolis. . . . P. L. Tanner of Film Transit Co. recently sold his winter Florida home and has returned to

(*Continued on page* 30)

# YOUR MOST PROFITABLE DATES FOR '55 - FEB. 8-9-10

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## NATIONAL ALLIED DRIVE IN THEATRE ASSOCIATION CONVENTION

HOTEL CHASE ST. LOUIS 8, MO.

(*Continued from page 28*)

Cleveland. . . . Milton A. Mooney and Mrs. Mooney are back from a six-week cruise to the Orient. . . . Louis Weitz, secretary of the Cleveland Motion Picture Exhibitors Association was on the sick list. . . . Al Sunshine and Mrs. Bernard Rubin, now co-owners of Imperial Pictures, are in New York to meet the producers whose pictures they are distributing in Northern Ohio since the death of the late Bernard Rubin. . . . Frank Murphy, Loew theatre division manager, was called to Boston by the serious illness of his aunt.

## COLUMBUS

"The Vanishing Prairie" went into a fourth week at the World. "20,000 Leagues Under the Sea" completed a third week at RKO Palace and two-week runs were recorded by "Deep In My Heart" at Loew's Ohio and "Vera Cruz" at Loew's Broad.... "The French Line" had big business in first run showings at eight neighborhoods. . . . Dr. Clyde K. Miller, head of the state division of audio-visual education, said the department will seek an appropriation from the Ohio Legislature to continue its services to state schools. He said the division has received no funds from censorship fees since Dec. 6. . . . Norman Nadel, Columbus "Citizen" theatre editor, was a member of the press party flown to Silver Springs, Florida, for the underwater premiere of Howard Hughes' "Underwater". . . . Robert Sokol, manager of Loew's Broad, has been busy denying reports that he was the victim of a Cincinnati plane crash. The victim was Robert Sobul, local manager of a jewelry firm. . . . In a letter addressed to film company presidents, Robert Wile, secretary of the Independent Theatre Owners of Ohio, said the nullification of censorship is saving the industry $20,000 per month in censor fees.

## DENVER

Edward J. Mapel, owner of the Gem and Colorado, will run again for the post of city councilman that he has held for 12 years. He has been president of the city council twice. . . . Bruce Hamby, Denver "Post" assistant managing editor, heads a newly created department covering films, drama, radio, television and other special events, with Robert K. Tweedell as drama editor, succeeding Alex Murphree, who moved to rewrite. Betty Craig will continue as drama columnist, and Thompson R. Watt becomes radio and television editor, a post vacant for several months. . . . Variety Tent 37 gave Ray Davis, past chief barker, a television set in appreciation of his untiring efforts to keep the club going following its disastrous fire two years ago. The club will locate in the Cosmopolitan hotel as soon as remodeling is completed. . . . Mr. and Mrs. Harold Olson, Sidney, Neb., and Mr. and Mrs. Kenneth Swartz, Red Cloud, Neb., are building a 400-car drive-in at Florence, Colo. . . . Variety Tent 37 gave the University of Denver speech and hearing clinic $1,000 to be used in buying new equipment.

## DES MOINES

Two more theatres in the state have closed their doors. They are the Vern in LuVerne and the Marland in Marcus. The Vern was closed without comment the first of the year. The Marland was closed by Charles Nielsen, who operated the house for Greater Marcus, Inc., the stock of which is owned by the people of the community. The board of directors plans a meeting to discuss possible reopening. Poor attendance closed both houses. . . . Harold Sutphin, ailing Metro booker, has been given a television set by his friends on Film Row. Harold has been confined to Mercy Hospital for some time. . . . Jolene Callahan, Paramount, has announced her engagement to Sgt. Robert J. Ingram, soon to be discharged from the marine corps. Date of the wedding has not been set. . . . Oliver Farus, owner of the Iris in Riceville, has cut his student admission charge to 35 cents. . . . Dorothy Sloan has returned to the inspection department at Warners following an illness. . . . Lester Zucker, Universal district manager, visited the exchange last week. . . . Eph Rosen, who has been assistant branch manager in Minneapolis, is filling in as acting manager here while Gerry McGlynn is recuperating.

## DETROIT

Clowns Joe Short and Addie were greeters in the Michigan lobby for the opening two days of "Three Ring Circus". . . . Former Detroiter, director-writer George Seaton was in town to preview "Country Girl" and "The Bridges at Toko Ri". Seaton predicted Academy Award winners on the side during his stay here. . . . The first educational television station, WTVS will begin telecasting on Channel 56, on June 1. Announcement was made to The Detroit Educational Television Foundation at the Detroit Leland Hotel by Alexander Weiss, president of Television Service Association. . . . Business in the main is still holding with four downtowns running into the fourth week and one hitting the third. . . . Sy Schlechter, Cinema manager, will be assisted by Lloyd Turel, Jr. . . . Korman Theatres has acquired the Senate and Crystal theatres.

## HARTFORD

The A. J. (Jack) Bronstein interests of Hartford, building what is called the world's largest drive-in project, the 2,010-car capacity Meadows Family drive-in theatre here, have filed a certificate of incorporation with the Secretary of State's office at state capitol. . . . Charles M. Lane and associates, building a drive-in theatre at Branford Hills, Branford, Conn., also have filed a certificate of incorporation. . . . Norm Levinson, formerly assistant manager, Loew's Poli, Hartford, left for Minneapolis to assume newly-assigned post as MGM regional exploitation representative. . . . Douglas J. Amos, Hartford district manager, Lockwood & Gordon Theatres, has returned to Connecticut from a vacation in Puerto Rico. . . . William Daugherty, Webb Playhouse, Wethersfield, Conn., is in Florida on a vacation. . . . William Howard, Plaza, Windsor, Conn., has returned there from a southern vacation tour.

## INDIANAPOLIS

Wm. A. Carroll, secretary of the Allied Theatre Owners of Indiana, is querying members to determine the amount of competition from tax-supported auditoriums in their communities. . . . Howard Rutherford, manager of Loew's, reports "Vera Cruz," now showing, is his biggest box office attraction in more than a year. . . . Alvin Hendricks, manager of the Indiana, left Thursday on a three-week vacation trip to Fort Lauderdale. . . . Robert Strauss arrived Sunday night with Dave Friedman, Paramount field representative, for a round of appearances on behalf of "The Bridges at Toko-Ri". . . . Jeannie Johnson was here from Universal Wednesday and Thursday to help launch "Sign of the Pagan". . . . ATOI has issued courtesy cards to members of the state legislature now in session, good at more than 200 theaters in Indiana.

## JACKSONVILLE

Naval brass and civic leaders were among several hundred invited guests at a special filming of "The Bridges at Toko-Ri" in the main Naval Air Station theatre, arranged by Leonard Allen, Paramount publicity man from Atlanta; Ed Chumley, Paramount branch manager; and Robert Heekin, Florida State Theatres executive. . . . With the ground temperature at 80 degrees, Jane Russell removed her mink coat the moment she arrived here via plane from New York on her way to Howard Hughes' underwater premiere of "Underwater" at Silver Springs. . . . Thomas P. Tidwell, 20th-Fox branch manager, returned from a divisional meeting in Atlanta. . . . Visiting exhibitors were Jimmy Biddle, Jasper; Ted Chapin, Daytona Beach; H. A. "Red" Tedder, Palatka; Kay Porter, Perry; Jim Partlow, Orlando; E. C. Kaniaris, St. Augustine, and James L. Cartwright, FST district supervisor, Daytona Beach. . . . Joe Charles, manager, Capitol theatre, spent a weekend in Orlando, his former home. . . . A survey (January 15) revealed a total of 298 CinemaScope installations in Florida and South Georgia.

## KANSAS CITY

20th-Fox branch managers and salesmen of the midwest attended a division meeting at the Muehlebach, January 14, presided over by M. A. Levy, division manager. It was announced that George Regan, many years a salesman at the Kansas City branch, had been appointed branch manager at Omaha, succeeding Joseph Scott, who died a month ago. . . . The Kansas-Missouri Theatre Association will hold a two-day spring meeting for drive-in and indoor theatre owners and managers, March 2 and 3, at the Continental hotel. . . . Though theatre business generally is at a normal level, seasonally low, a few outstanding attractions have been getting as big returns as in any previous year. . . . Three drive-ins were operating on this weekend—middle of January. At least one will continue weekend operation through the winter.

## LOS ANGELES

The Mason Opera House, after more than a half a century as a stage and screen showcase, is to be razed to make way for a badly needed parking lot in the downtown area. In recent years the house has been operated by Frank Fouce as a Spanish language theatre, but in its early days it played host to many great names of the stage such as the Barrymores, E. H. Southern, Richard Mansfield, Geraldine Farrar and many others.... John Lavery, executive aide to the late Charles P. Skouras of National Theatres and Fox West Coast, has been appointed to a similar post on the staff of Edwin F. Zabel, FWC general manager. Another top echelon change found John Hodges trans-

(*Continued on opposite page*)

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ferred from Zabel's staff to the National Theatres treasury department. . . . Nick Estrada, Spanish language film booker, has moved into new offices along the Row. . . . Jerry Percell, Columbia Pictures salesman, has resigned his post to join Metropolitan Theatres. Bill Evidon, of the same office, moves into the sales spot vacated by Percell, while Fred Wise will take over the office manager's duties from Evidon, leaving his present position as booker, and N. T. McTaggart will take over the booker's assignment.

## MEMPHIS

MGM has invited exhibitors in Memphis and the trade territory to attend an all-day ticket selling workshop at Hotel Peabody Thursday, Jan. 27. . . . Benjamin H. (Bennie) Bluestein, 60, who was recently given the position as honorary board member of Variety Club—which was created for him—died of a heart attack at Baptist Hospital. He was stricken while attending a Variety Club session at Memphis. Bluestein, in the lighting business, had been an active worker in Variety Club for many years. . . .

M. S. McCord, head of United Theatres Corporation, Little Rock, was in Memphis on business. . . . Mrs. W. T. Ellis, owner, Ellis theatre, Cleveland, Miss., was reported recovering at Baptist Hospital in Memphis from an illness. . . . Holding their record-breaking films over for second and third weeks, Memphis first runs continued with average or better business.

## MIAMI

The building housing the Roosevelt theatre on Miami Beach has changed owners with Ed Singer handing the keys to Henry Cobb, a fruit shipper. Martin Caplan still manages the theatre which has enjoyed a successful run of "Mr. Hulot's Holiday.". . . The juvenile patrons of Florida State Theatres have been very interested in the contest tie-in with "Vera Cruz" which will award a burro to the winner. . . . The annual banquet of tent 33, Variety Club, was to be held at the Algiers Hotel on the 19th, with installation of officers as part of the festivities. Maurey L. Ashmann will be chief Barker with Hal Kopplin and Stanley Berenson assisting. The annual "Good Samaritan Award" will be presented to Mitchell Wolfson and Sidney Meyer, co-owners of WTVJ and Wometco "in sincere recognition and admiration of outstanding efforts and support of civic and charitable activities."

## MILWAUKEE

The Pardee theatre in Pardeeville has changed hands. Robert E. Amrhein is now operating the house. . . . Ken Brechler, Towne theatre at Darlington, is doing his own booking and buying. . . . The Grantland theatre in Lancaster has its pictures booked by its owner now, W. J. Charboneau. . . . W. C. Fisher, of the Campbellsport theatre, is doing his own booking and buying. . . . Dianne Foster, Columbia starlet, was in town here this week to help promote Columbia's "The Violent Men". . . . Larry Beltz, Grand theatre, Wausau, was in town this week to do his booking. . . . F. J. McWilliams, Portage, is in Florida vacationing. . . . The Greendale theatre here, recently closed, has filed a bankruptcy petition.

## MINNEAPOLIS

B. A. Bengtsson plans to sell his Saturn at Pierpont, S. D. . . . John Arthur is the new assistant in the advertising department at Minnesota Amusement Co. . . . Harry Weiss, RKO Theatres district manager, visited situations in Waterloo and Des Moines, Iowa, and Omaha. . . . Reelfellows Club, organization of film salesmen, will hold its annual dinner dance and stage show April 23 at the Nicollet hotel. Don Halloran, 20th-Fox salesman, is in charge of arrangements. . . . Madeline Dunn, bookkeeper at 20th-Fox for 34 years, retired. . . . Plans for expansion of television facilities into Grand Forks and Bismarck, N. D., have been announced. Stations of the North Dakota Broadcasting Co. at Valley City and Minot, N. D., will originate the programs. . . . Variety Club of the Northwest had its annual installation of new officers and board members Jan. 10. . . . Sam Gorelick, RKO district manager, and Ben Marcus, Columbia Midwest district manager, were in. . . . North Central Allied has changed the dates of its annual convention from May 9-10 to May 2-3. . . . Miner Amusement has sold its Lake theatre at Chetek, Wis., to John Mowry, former owner of the Falls at River Falls, Wis.

## NEW ORLEANS

Bernard Fonseca, operating the suburban Ashton, through his attorney, Bentley Byrnes, proved to Judge Oser in Criminal Court that the keno game which led to his arrest after a state police raid at the theatre a year ago was conducted in the movie house as a stimulus to business, and not as a gambling game as charged. Byrnes claimed that patrons were not required to participate or pay any charges above the usual price of admission, whereupon Judge Oser acquitted Fonseca. . . . All consignments moving between New Orleans and Van J. Emerson's Crystal theatre, Lewisville, Ark., are now being handled by Transway. . . . The Raymond, Raymond, Miss., has a new owner and a new name. Willard Kaminer, the new owner who slated January 23 for reopening, advised that he renamed it the Park. Kaminer also operates the Palahatchie, Miss. theatre. . . . R. P. Guidry, state representative of LaFourche Parish and owner of the Star, Galliano, La., and associate owner in Jet drive-in, Cut Off, La., will accompany Governor Robt. Kennon and Geo. Covert, Director of Louisiana Highways, to Washington, D. C., to confer with National Commissioner of Highways, Francis Dupont. . . . E. W. Ansardi, Buras, Buras, La., is back in swing after a three-week illness, as is Frank Olah, Star, Albany, and associate owner in local Skyvue who was confined to Baptist Hospital for several weeks because of a back injury.

## OKLAHOMA CITY

"The Last Time I Saw Paris" is now showing at three suburban theatres. . . . A foreign film is now showing at the Tower theatre—"Bread, Love and Dreams." It is drawing large crowds. . . . The Harber theatre had a horror show last Friday and Saturday nights. . . . Jake theatre, Shawnee, Okla., had penny day January 12, when one paid admission plus one cent admitted two adults or two children. . . . The Webb City drive-in theatre, Joplin, Mo., had a special on January 9, when admission price was $1.00 a car load.

## PHILADELPHIA

Lou Segal has hold his Apollo to Leonard Hetelson and other interests. . . . Exchange employees of Local F-7 and Local B-7 received a general wage increase of $5.50 plus a 37½ hour week. . . . Benny Harris' American Film Exchange is handling the area distribution for a single reel art subject, "A Miracle in Music," featuring the Philadelphia Women's Piano Orchestra. . . . The Manor in suburban Wilmington, Del., is being advertised for sale. . . . Kenneth Hinkle, manager of the Strand, Reading, Pa., adding an early Saturday matinee for kiddies with a 10-item special film program. . . . The Rio, Harrisburg, Pa., recently closed, is being dismantled. . . . Tri-States Buying and Booking Service announces they have added the Starlight drive-in, Brandonville; Pocono drive-in, Stroudsburg; Riverview drive-in, Scranton; the Liberty, Exeter, and the Savini, Scranton, all in upstate Pennsylvania. . . . Ed Heiber, Universal-International branch manager, became a grandfather with the birth of a daughter in Chicago to his son, Lewis Heiber. . . . Veteran exhibitor Henry Friedman arranging a European trip that will take him to Germany, where his son is stationed. . . . Tri-States Buying and Booking Service announced it is now handling the Sky-Vue drive-in, Gratz, Pa.

## PITTSBURGH

"The Prince of Players" will follow "Sign of the Pagan" in the Fulton theatre. Incidentally, Bernie Hickey stays on here as manager for a few more weeks until Ed Fahey arrives. Fahey has been delayed because of the illness of his wife in New England. . . . John Harris, head of the local Harris Amusement Enterprises, received a Papal award of the Knights of Order of Malta in New York's St. Patrick's Cathedral this week. . . . "Post-Gazette" critic Harold V. Cohen will go to Hollywood next month to receive the Screen Director's Guild award as America's top film reviewer. . . . Vicki Grosse, wife of Win Fanning, Cohen's assistant, starts a new record program over radio station KQV next week. . . . Moe Silver, Stanley Warner zone manager, back from Albany where he attended a testimonial dinner to Charles Smakwitz, now zone manager in Newark. . . . Ann Kantner, manager of the Pittsburgh drive-in, vacationing in Orlando, Fla. with her husband, Rex.

## PORTLAND

M. M. Mesher, president of Port-Paramount, back at his desk after a brief out of town business-vacation. . . . Will O'Connor, Hamrick Chain official, was in town to work with Liberty theatre boss Marvin Fox and then returned to Seattle. . . . George Murphy was in town as guest speaker for the Junior Chamber of Commerce annual "Man of the Year" dinner. . . . Star theatre has a picket walking in front of it. . . . Evergreen's Oregon district manager Russ Brown is back at his desk after a brief business trip to Seattle. . . . Liberty theatre manager Harold Lorrimer is back at his desk after a couple of days off to Sweet Home.

## PROVIDENCE

The Rhode Island premiere of "Bread, Love and Dreams," starring Gina Lollo-

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brigida, took place before a large audience at the Avon Cinema. . . . "There's No Business Like Show Business" held for a third week at the Majestic, while "Deep In My Heart" held for a second week at Loew's State. . . . The newly reopened Westminster Playhouse was the site of the state premiere of "Hobson's Choice" starring Charles Laughton. Also on the inaugural program of this city's second art house, which got off to a rousing start, was the short, "Unicorn In The Garden". . . . After 14 months of litigation, Cherry & Webb's have finally won permission to operate their television station, giving this city its second very high frequency station. Originally scheduled to commence operation in October, 1953, the Channel 12 licensee was blocked by "Channel 16 Associates" on a technicality. Bitter opposition because WPRO-TV started work on the station before receiving official sanction caused the long delay. When the new station will now actually commence activities was not revealed. The opposing group will seek to appeal the decision, which was approved on a 5-1 vote.

## ST. LOUIS

The Merlu theatre at Clarendon, Ark., was closed several days recently while a new wide screen was being installed. John Crabtree, the owner, said there would be no increase in prices. . . . C. E. (Doc) Cook, owner of a theatre in Maryville, Mo., has been appointed theatre chairman for the 1955 March of Dimes in Missouri. The veteran showman will direct his third state theatre appeal for the National Foundation for Infantile Paralysis this month. . . . The Regal theatre at Wellsville, Mo., was among a number of firms that sponsored a "Special Events" program in that city recently. . . . Council No. 812, Knights of Columbus, at Little Rock, Ark., recently sponsored three public screenings of the new Mercy of God film, "Jesus I Trust in Thee". . . . The Senate theatre at Elsberry, Mo., has been asking its customers to leave their name and birthdate so free tickets could be mailed to them for admission on the date mentioned. . . . Benjamin M. Montee has purchased the interests of Howard F. Busey in El Fran Theatre, Inc., at Jacksonville, Ill., which has been operated up to this time as a joint independent exhibition venture by Mr. Montee and Mr. Busey.

## TORONTO

Appointment of Bill Forman as sales manager of Alliance Films Ltd., was announced by James L. Smith, President. A veteran of 25 years in the film industry, Bill started as usher at the Astor, Toronto. He was in charge of booking for Ontario at Odeon Theatres before joining Alliance. . . . No plans have been announced for the Avenue here which was closed by Famous Players. The house was originally built by Goldhar and Solway some years ago, then it was bought by the late Ray Lewis Smith in association with Ted Sterling until it was brought into the neighborhood group of Famous Players houses. . . . Projectionists in Calgary are seeking a wage increase of 67 cents in a dispute with the Capitol and Palace. The matter has now gone into arbitration, with the dispute going on since last June. . . . New theatre is planned by the Sponsor Club at Cut Knife, Sask., for this year.

## VANCOUVER

In a week of spotty business, three houses did away above average on "Black Widow," "Barefoot Contessa" and "Desiree". . . . Ted Duncan, of the operational staff of the FPC Orpheum, resigned and was replaced by Ray Gehrman formerly of the Strand. . . . E. G. "Ted" Forsyth, Odeon executive, is here on his semi-annual trip and was host to the local chain managers at Vancouver Hotel for a dinner. . . . Art Graburn, manager of the Odeon-Plaza, reports that his brother, Larry Graburn, a former head of Odeon publicity in Canada, and who went to Hollywood to join Columbia Pictures, is now with the exploitation department of the Walt Disney organization in Hollywood. Larry was well known here before going to the film capitol. . . . The members of local Projectionists Union 348 are planning on erecting their own building in downtown Vancouver in the near future at a cost of around $200,000. . . . It HAD to happen: a downtown theatre received a print on the wrong sound track and another print was flown in from Calgary in time for the late evening performance. . . . Film Row visitors were Lou Tisman of Chilliwack drive-in; Alex Gough of Oliver theatre, Oliver; Harry Warren, operator of four Vancouver Island houses, and Walter Mead, of the Paramount drive-in at Burnaby.

## WASHINGTON

Melvin A. Viner, 41, an associate member of the Variety Club, died January 8 of a heart attack. . . . James A. Barker, president of the Capital Film Laboratories, was the speaker at the Motion Picture and Television Council's meeting. . . . Loew's Capitol theatre has a new seamless screen 60 by 32 feet. . . . The Pix theatre will move from 13th & New York Avenue, to 507 9th St., formerly the Leader theatre. . . . Wives of officers of the Army Technical Services will sponsor the RKO Keith's premiere of "The Long Gray Line" Feb. 9. . . . The Flower theatre had a film festival from January 12 to 21, playing five of the pictures named among the ten best of the year. . . . Wade Skinner, Stanley Warner publicity dept. resigned. . . . George Y. Wheeler II, has been elected staff vice-president of RCA, with offices in Washington.

## General Precision Acquires Griscom-Russell Company

General Precision Equipment Corporation, manufacturers of much machinery for this industry, and of many other types of equipment, has acquired 97 per cent of the stock in Griscom-Russell Company, of Massillon, Ohio, makers of heat transfer and water purifying equipment for the petroleum, power, and chemical industries, and for naval and merchant ships.

## Ontario Association Elects New Officers

*TORONTO:* The executive committee of the Motion Picture Theatres Association of Ontario last week elected its new officers. E. G. Forsyth, assistant general manager, Odeon Theatres, Ltd., was elected president, succeeding J. D. McCulloch. Lionel Lester was elected vice-president and Angus Jewell, secretary. John H. Clarke remains as treasurer and Arch H. Jolley executive secretary.

# Canadian Spending Index Rises

*TORONTO:* More money is being spent by the average Canadian on movies than ever before, according to the report of the Dominion Bureau of Statistics recently issued. The report is a statistical study of the motion picture industry and covers 1953.

It is stated that Mr. Average Canadian spent $8.30 on movies as compared with $5.61 in 1943. The highest spenders on films in Canada live in British Columbia where the per capita expenditure was $10.56.

Receipts for Canada's 1,096 theatres, excluding taxes, was $100,889,361 or two per cent above the previous year, but the number of paid admissions decreased by nearly three per cent from the year previous. Amusement taxes of $12,760,235 were paid while 241,182,726 persons attended.

The film exchanges in Canada, however, handled a volume of business amounting to $35,446,293 which represented a 4.3 per cent increase over the $33,979,599 handled in 1952. There was an increase in film rentals from $32,911,042 in 1952 to $34,436,609. Of the total film rental receipts of $39,436,609, 83.8 per cent or $28,871,729 represented 35 mm. films for theatrical use.

No indication is made in the report of how much money was remitted to the U. S. Of course, not all of this would go directly to the producers, some moneys being taken off for overhead in Canada.

New films of all types released during 1953 numbered 3,521, of which 2,983 were for theatrical use on a commercial basis. The bulk of the films came from the U.S., followed by France, then Great Britain, Canada and Italy. U.S. exported 779 films to this country, while France sent over 290, Great Britain 147, Italy 41 and Canada itself put two films on its screens.

Other countries sent 30 films. These involved such widely-separated geographical locations as Hungary, USSR, Germany, Czechoslovakia, Sweden, Spain, Australia and India. Of the total new features released in this country, 981 were in black and white while 308 were produced in color.

There were 33 film companies operating in Canada in 1953, employing a total of 1,232 persons in 124 exchange offices paying a total of $3,540,676 in salaries and wages.

## 1954 Jimmy Fund Drive Raised $430,435.49

*BOSTON:* Through teamwork of owners, managers and personnel of more than 800 New England theatres, $430,435.49 was raised by the 1954 Jimmy Fund Drive, it has been announced by Joe Cronin and Theodore Fleisher, general chairmen. One of the most valuable events in the campaign, Mr. Fleisher reported, was the Joan Crawford trailer made by Ralph Wheelwright, MGM executive in California.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## How To Put On A Theatre Celebration In Your City

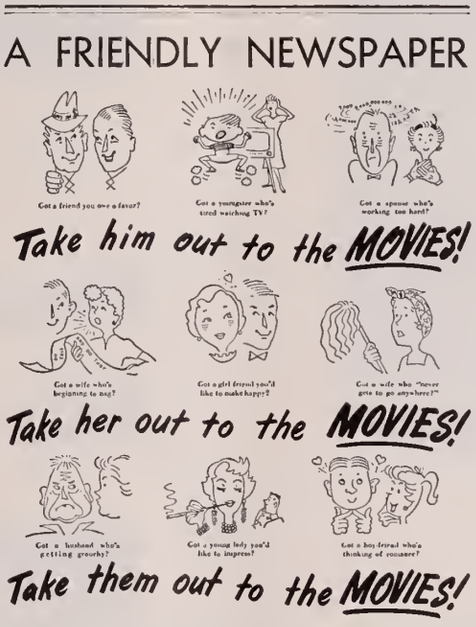
RIGHT now, at this meeting of the Round Table, and while you have THE HERALD in hand, turn to the four-page insert in this issue and read the description of "Let's Go To Work Together" — outlined by MGM, as an industry service — and for the first time in our memory, events which are dedicated to the theatre and the manager, at the local level.

It's pretty unusual, in our business, for this sort of thing to be offered at the local level, to benefit the theatre or managers in the line of duty. For the most part, such campaigns are either way off in the stratosphere, or they are "way off" when it comes to community relations, or public relations in your own town. It's usually a national project, and you can catch a ride, if you happen to read about it.

But — here is something that has been established as a positive benefit to the theatre manager in his own home town, along his own Main Street. For the first time, he will get top billing — and Hollywood catches a ride. That's a good twist, and a turn for the better, in our business. For too, too long, we've plugged the other fellow, a thousand miles away, and overlooked the folks who live on Main Street, and around the corner from every theatre in the country. People would be closer to film industry if they had received such an invitation, years ago. Instead they are asked to become interested in something that is industry-wise and geographically far removed from their own business neighborhood.

MGM can't be blamed for selling their own product, at their own expense, but this is broad enough to include everything in film business — and all that you will offer on your screen, this year. It starts with proclamations from high officials of local government, it includes city-wide "salutes" to new motion pictures, and that means both your theatre and your opposition — which is as it should be.

The insert, which is inclusive enough, and extensive enough to justify all of the four pages which have been used to tell the story, should be read, now, and thoroughly, as part of our Round Table meeting, in this day of New Film Industry, January, 1955. We expect all of you to contribute to the mass effect of such excellent institutional advertising — to partake of what has been put on the table, and to add to it, with your own energy and ingenuity. There is enough substantial experience, in these meetings to prove that we can take the ball and run with it—given a goal.




Si Seadler was the first to send us tearsheets of the fine institutional advertising which originated spontaneously in the Denver, Colorado, *Rocky Mountain News*, and which is reproduced above. In the meantime, we have received a glossy proof, from Paul H. Lyday, publicity director of Fox Inter-Mountain theatres, who says the idea worked up from a suggestion made to Jack Foster, news editor. Once again, the famous newspaper has demonstrated its friendship and cooperation with motion picture industry, in the most tangible form.

¶ PENETRATION, they call it, in the advertising trades, or SATURATION, in show business, but one little item of news which we quote from *Motion Picture Daily* is certainly COLOSSAL in any line of free enterprise. They say that ABC-TV has signed a contract with Walt Disney to make one hundred full-hour TV-film programs, to start next fall, and that these telecasts will constitute hour-long programs, daily, five days a week, probably in the late afternoon time slot. The deal is understood to entail the expenditure of $36,000,000 and that's why we say it's colossal in any language. Filming will be done in front of a "live" audience of children, although the exact nature of the shows and the total costs have only been estimated. All we can say in this corner is that "desire to see" on the part of the juvenile public can surely be cultivated, even to the saturation point.

¶ THE FIRST acknowledgement by an outside industry of the significance of MGM's "Ticket Selling Workshops" was made last weekend by the Coca-Cola Company. Because increased ticket-sales automatically result in increased sales of Coca-Cola in theatres, Charles A. Bourdelais, in charge of theatre sales for the company, flew to Denver on January 12th to see a Workshop in action. He was so impressed by what he saw and heard that he immediately propositioned Mike Simons, MGM's director of customer relations, to let the Coca-Cola Company pick up the tab for luncheons to be served at all future Workshops, beginning in Jackson, Mississippi, and Memphis, Tenn., later this month. More than 250 attended in Denver, and over 300 are expected in Memphis, from advance reservations already in. It's news when another industry asks to become luncheon hosts for hundreds of theatre managers on a series of following occasions, when this constructive and valuable ticket-selling project is the business at hand. —*Walter Brooks*



The prize-winning float in the Pasadena Tournament of Roses was a $25,000 advertisement for MGM's "Deep In My Heart"—but it was won by the florists themselves—as an entry by the world-wide Florists' Telegraph Delivery Service. Ann Miller, one of the stars of the picture, center, is deep in the heart of a million roses.



Oscar Nyberg, ace showman for Evergreen Theatres in Portland, wanted Johnnie Ray for a personal appearance with "No Business Like Show Business" at his new Fox theatre, but settled for this direct-wire telephone conversation, on stage, with Johnnie's mother, father and sister, and the Mayor, taking part in the two-way conversation.



"Michelle"—cute daughter of Mike Stranger, manager of the Plymouth theatre, Worcester, Mass., in the center of this group of young dancers, appearing on television as promotion for papa's current picture.



J. J. Lefave, manager of the Capitol theatre, Windsor, Ontario, ran a safety film with the cooperation of the police department and obtained good news pictures, including this one, in which he is showing visiting officials the mechanics of projection in the booth.

# Doing It The Direct Way




Showing you how the youngsters pick up their coloring contest blanks in the food stores, as part of promotion for Universal's "Sign of the Pagan" at the Civic theatre in Portland, Maine. The proposition was completely underwritten by the local Columbia Markets, and they provided all the energy as well as the cash outlay, to get distribution.

# Showmen in Action

John J. Scanlon, manager of the Stanley-Warner theatre in Torrington, Conn., had an unusual break when local schools declared a half-holiday so children could enjoy a special matinee of "White Christmas" as a demonstration of VistaVision.

▼

Jim Cameron, manager of the Capitol, Fort Williams, Ont., never forgets his young audience. When he found that "About Mrs. Leslie" would coincide with a school holiday, he booked another and special program of cartoons and the like, for youngsters on vacation. Extra program cost $17.50 for one performance, but with concession sales, grossed $105—which is not peanuts, but does include candy bars.

▼

Dan Krendel's "Ballyhoo" bulletin from Famous Players' Ontario "B" district, gave well deserved praise for Mel Jolley's good handling of Jan Sterling's personal appearance at the Century theatre, Hamilton, with about $1000 worth of free publicity accruing to the theatre.

▼

Dal Halfmann, manager of the Myers theatre, Janesville, Wisconsin, made up a display using playing cards to accent this message: "You don't have to be a Queen or a King to see this movie, nor do you have to be Flush, but you better come Straight to the theatre, for we're apt to have a Full House."

▼

W. S. "Buster" Samuels, manager of the Texas theatre, Dallas, pastes up a roto-offset herald for his "Ladies Matinee" with plenty of groceries provided by food store sponsors, as gifts "to those who must be present to win." Ladies loved it.

▼

Blanche Livingston, who knows exploitation better than most, sends us a sample from the RKO Orpheum theatre, in Marshalltown, Iowa, which she says is better than most, to the credit of Harry A. Dearmin, manager, for his street ballyhoo and clown stunts on "Three Ring Circus."

▼

Toby Ross, manager of Schine's Fox theatre, Corning, N. Y., made a deal with a local dancing school that has just opened a studio, and they put on a stage show with 25 children, at no cost to the theatre. That's 25 sets of parents and relatives in the audience, to say the least, plus a local radio tieup.

▼

Paul Turnbull, manager of Famous Players' Granada theatre, Hamilton, Ont., says the theatre was closed down during installation of new dimensions, but the *Hamilton Spectator* gave them good publicity in free space through the interval, which is a friendly gesture from a friendly newspaper. Local folks visited the projection room to see the new equipment and make news pictures of the demonstration.

Mel Jolley reports a tieup with Canadian General Electric, who sponsor a TV program on Sunday evenings, featuring Shirley Harmer, a lovely Canadian vocalist. Mel got out special window cards on "No Business Like Show Business" and General Electric paid the entire cost, plus a few ducats.

▼

John W. Godfroy, manager of the Paramount theatre, Ashland, Ky., tied up with the *Ashland Independent's* newspaper stories on the first babies born in 1955, and had cooperative ads headed, "Who knows, maybe a new 'Star Is Born'" with good by-play which accented the name of his current attraction. Judy Garland sent orchids from the studio to the newest babies of the year—via "Orchids From Hawaii"—and this stunt had good press reaction.

▼

G. J. Forhan, Jr., manager of the Capitol theatre, Welland, Ont., had a very fine cooperative page on "Brigadoon"—with especially good art to support the picture and the sponsors, and he sends photos of nice window displays on the same attraction.

▼

A. B. Craver, manager of the Plaza theatre, Charlotte, N. C., runs a lively ad on "Athena" down the column, and opposite "Show Nuf" — the *Charlotte News* movie column, edited by Emery Wister. It connects publicity with paid space to command reader interest.

▼

Community Chests and Councils of America have sent out their special kit of information for newspapers and others who carry the ball for this community fund raising in 1,800 cities and towns, with over $300 million for welfare services last year.

## MONTY SALMON HURT IN LONDON ACCIDENT

Montague Salmon, managing director of the Rivoli theatre on Broadway, on vacation in England, was hit by a car while crossing a street, and is in St. Mary Abbott's Hospital, Marlowe's Road, London, W. 8, with a broken leg and other injuries. He will be hospitalized for several more weeks—but he has probably figured some way to use this misfortune as promotion for "Rear Window"—if the picture is playing, in the neighborhood.

Arnold Gates, manager of Loew's State theatre, Cleveland, used that Thomas J. Watson slogan "THINK" around town, but upside-down, as a gag to advertise Martin & Lewis in "Three Ring Circus."

▼

Matt Saunders' advertising on "So This Is Paris" at Loew's Poli theatre, Bridgeport, is lively—and dominant—on the amusement page, with that "Paris" maze pressbook mat opposite, to capture additional interest, and announcement of a painting reproduction of "April in Paris" to be given in a contest.

▼

Bob Diem, manager of Loew's Colonial theatre, Reading, Pa., sends a Christmas card he used locally in advance of "Deep In My Heart" to launch his excellent campaign on the picture—with good radio, TV and newspaper breaks.

▼

Irving Cantor, manager of the Hippodrome theatre, Baltimore, submits an outline of his very complete campaign on "20,000 Leagues Under the Sea"—which included submarines off Fort McHenry, interviews with Navy top-brass on radio and TV, tieups with "Disneyland"—on the local station and plenty of publicity in all of the Baltimore papers.





***Monogers hove o hard life. At left, os evidence to prove our point, is Max Chasens, monoger of the Hollywood and Shore theotres, Atlantic City, N. J., who come to Philadelphio to greet Maro Corday, starlet-on-tour for Universol's "So This Is Poris"—ond no hordship; ot right, the same charmer, visiting Indionapolis, shown with Wolter Wolverton, odvertising manoger for Indiano Amusement Co.; Milton Ettinger, of Universol's Indionopolis branch; Al Hendricks, monoger of the Indiono theotre, and Dal Schuder, monoger of the Circle theatre, oll in the line of duty. She looks like Ava ond must be a facsimile.***

# Odeon's 'Big Show' Men As Contenders

Jim Hardiman, director of advertising, publicity and exploitation for Odeon Theatres (Canada) Ltd., is another who wants his good showmen to be properly qualified as contenders for the Quigley Awards, with suitable entries on hand for each quarterly judging. He keeps after them, and after us, to see that they are on the line. In the current selection, a campaign from Nicky Langston, Odeon's champion for last year, is prominent, and there are several from John McKim, of the Odeon, Ladysmith, including one on "The Glenn Miller Story" that looks like prize material.

Vancouver, city of showmen, comes to the top with good campaigns by Al Jenkins, manager of the Vogue theatre, and Victoria, B. C., in the same showmanship climate, is represented by Norm Reay, manager of the Plaza. Elliott Brown, at the Odeon, Victoria, put his campaigns in a huge filing case, which won't make the finals because we can't put a brown-paper cover on it, as is our required policy. Fancy covers generally prohibit rather than favor contenders in the finals. There's a big campaign on what was known here as "High and Dry" submitted by Barry Carnon from the Odeon Hyland, Toronto, where Wannie Tyers is now located, and a nice presentation from Roy McLeod, at the Hastings theatre, Vancouver.

There are still more that will be viewed by the judges this Friday, and which will be referred to in later dispatches. We need time to study a complete collection such as this "Big Show" which Odeon made famous in showmanship annals.

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Arthur Alperin, manager of the Colonial theatre, Southington, Conn., assisting a local committee to arrange a show train trip from there to Boston for "This is Cinerama," and giving each person making the trip a pass to the Colonial.

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M-G-M's TICKET-SELLING WORKSHOP

**Ticket-Selling Idea ENTRY**




Mike Simons, director of customer relations for MGM, told us that beginning with the Ticket Selling Workshop in Denver, every manager who accepted an invitation to attend these meetings would receive a "pink slip"—in advance—and on this sheet, they were to enter their one best bet, in few words, towards better ticket sales. Above you see a sample of the entry blank.

At Denver, Owen West, of the West theatre, Rock Springs, Wyoming, and George Kelloff, of the Ute theatre, Agaliar, Colorado, were declared winners by acclamation of those present, who viewed the "pink" entries as part of the exhibit. Mike says the prizes were not plaques, nor loving cups, but "folding money"—as an award of merit. This procedure will follow in future Workshops, and on each occasion, Mike will pay off in crisp cash for the best ticket selling ideas so submitted.

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Mrs. Hazel Florian, manager of the Strand, Winsted, Conn., advertised at 9:30 P.M. show to accommodate late shoppers during the Christmas season.

# Skouras N.Y. Theatres In Competition

Substantial entries in the fourth quarter from managers of Skouras Theatres in New York, because Spyros Skouras, Jr. president of the circuit likes to see his men well represented in the industry's best known and most respected competition for showmen. Names that appear as contenders, citation winners or quarterly winners, are apt to be recognized by the home office in equally substantial manner.

Max Cooper, manager of the Cove theatre, Glen Cove, L. I., in with his usual assortment of good practice, for he is a frequent winner in the tournament. He had a proclamation by the mayor for the introduction of CinemaScope, and he had good newspictures and stills from "Sabrina" to show Audrey Hepburn in person, for the film was made on location in Glen Cove. Evan Thompson, manager of the Fox theatre, Hackensack, is another good showman who always has good representation for the Quigley Awards. He had fine campaigns on "Woman's World" and "Caine Mutiny"—plus a public relations program in TV. Jerry Schur, formerly at the Crotona, has been transferred to California.

John Endres, manager of the Calderone theatre, Hempstead, has campaigns on "Seven Brides" and "Knock On Wood"—with a dividend in public relations for his Fire Prevention Week. Irving Schwartz, at Skouras Pelham theatre, in the Bronx, has a good bundle of campaigns as entries. Murray Spector, at the Plaza, Englewood, and Alfred Loewenthal, manager of the Ward theatre, are well known in the Round Table for their showmanship. Gene Santeramo, John Lorenz, Ted Rodis, Harry Klien, Marge Keinath, Tony Rosato, and others, are contenders. Jack Bokser submits a campaign from the Academy of Music, which is a tough assignment to fill in this big city.



*Claude Land, manager of the Silver theatre, Silver Springs, Maryland, gets the tap-prize, first in Fabian's Fabulous Farty shawmanship drive, and receives his $500 band from Gearge A. Crouch, Washingtan zone manager for the circuit, for the best series of promotions.*



*Zone prizes are distributed in Philadelphia by Ted Schlanger (center—standing), and the winners (seated), are Daminick Lucente, manager at the Broadway, and Ray O'Cannell, manager at the Capital theatre, Lancaster, Pa.; Jack Allen, manager of the Lindley theatre, Dave Fishman, manager at the Manar theatre, Rabert Kessler, at the Benn theatre, and Al Plaugh, manager at the Stantan, all at Philadelphia. Further than that, the captian infarmation sayeth nat, but there are seventeen athers in the picture. Glad ta see yau'all.*

# Selling Approach

**THE CAINE MUTINY — Columbia Pictures.** In color by Technicolor. At last on the screen. The most celebrated novel, the stage success, the story that has been pre-sold to 150 million people. Great as a book, great as a dramatic hit, greatest as a picture. Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, and an all-star cast, in one of the very big films of this big movie year. "The Caine Mutiny" is as big as the ocean—and that's your advertising theme. 24-sheet and all posters have the strong, dramatic elements of the picture, as art materials, for your lobby and marquee displays. A four-page herald keys the campaign with the best selling approach. Color-gloss stills sell the color you have on your big theatre screen. Newspaper ad mats are very, very large, for making big splashes in big places, but there are plenty in smaller sizes and shapes, including the composite bargain mat, at 35c from National Screen, which takes care of small situations, with seven ad mats and slugs, and two publicity mats. The picture needs and deserves smash advertising, for a smash hit. We like some of the smaller ad mats, such as No. 401, in reasonable space. You can use those big, big ones when the producer divides the newspaper advertising cost and pays for his share. The slogan—" 'Caine Mutiny' is a Great Motion Picture" will dedicate your policy and help make your patrons' decision about buying tickets. But this is an attraction that has been pre-sold right down the line, from top brackets to lower brackets, and it will last a long while, as highly satisfying entertainment. You can afford to put your manager's guarantee behind it. The Pulitzer Prize novel has been read by millions—and the success of the film has been well established in the pre-release runs.

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**BAD DAY AT BLACK ROCK — MGM —** CinemaScope, in color. Just the way it happened. Spencer Tracy, Robert Ryan, with Anne Francis, Dean Jagger and all-star cast. A man's name on a slip of paper brings you to Black Rock, hot, dusty, on the edge of nowhere. You walk down the street and you smell fear, and hate. Suddenly, you realize, the whole town is guilty! MGM's most provocative suspense drama gives you the shattering answer! 24-sheet and other posters spell and tell the murderous drama of the story in art materials for lobby and marquee display. Two-color heralds from Cato Show Print. Newspaper ad mats have that suspense at the railroad tracks feeling that marks this as something new and different. The 35c complete campaign mat has nine ad mats and slugs, two publicity mats and this-much linotype border, all for the price of a single, stingy mat, at National Screen. One extra publicity mat. No. 2-A, in halftone and drawing, puts Tracy in the middle of the tracks, and it's a black day for something! We've often wished for railroads-on-the-screen, a famous streamliner skipped its regular run to make this picture. 25c Movie Pocket Edition will sell in theatre lobbies or book stores, to your advantage. Others do it—why not you?

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**THE SILVER CHALICE—Warner Brothers.** CinemaScope, in Warnercolor. From the best-selling novel by Thomas R. Costain. The mightiest story of good and evil ever told, ever lived, ever made into a motion picture. Never has a modern novel been read by so many people—over 25 million! The story of the quest for the Silver Cup that challenged the forces of evil "For this was the time of Temptation, and this was the day of Sin." 24-sheet and all posters designed to give you art materials for marquees and lobby cut-outs. No herald offered in the pressbook, but you can print your own with a special mat, or oversized newspaper mats, which are good, and numerous. A set of teaser ads designed to accent the characters in the story—the Magician, the Innocent, the Seductress, the Defender. Another selection of newspaper ad mats are designed for religious appeal, which this story has for many people. The combination ad and publicity mat, selling for 35c at National Screen, has five ads and two publicity scenes. There are coloring mats, and a three-day story-in-picture series in mat form. Because of the extraordinary reader interest in this famous novel, try for selling approach in two ways, getting the religious-minded as well as the entertainment lovers. The book, of course, is a source of many tieups. The story was condensed in the December issue of the Woman's Home Companion, and there are new, low-priced editions of the book available now. A "See" Board, suggested in the pressbook, is a good idea for permanent lobby display. A "Magic Quiz" throwaway can be printed from Mat No. 392-303X which sells Simon, the Magician, and his tricks for small fry. A charity drive, using the chalice idea as a wishing well, is good.






# Better Refreshment Merchandising

**. . . Timely news supplementing the special monthly department covering all phases of refreshment service.**

## New Eastern Popcorn Conference Plans Set

The International Popcorn Association has selected March 8th as the date for its annual Eastern Regional Popcorn Conference, which will be held in New York City at the Park-Sheraton Hotel. The meeting will attract representatives of firms from Boston to Virginia.

Named as general chairman of this year's conference was Lee Koken, of RKO Theatres Corporation, New York, and senior director of IPA's theatre-concession segment. Serving as co-chairmen will be Morrie R. Yohai, King Kone Corporation, New York; Nat Buchman, Theatre Merchandising Corporation, Boston; Lawrence S. Goldmeier, Poppers Supply Company, Philadelphia; Don W. Mayborn, Cornco, Inc., Baltimore; and Martin B. Coopersmith, the Marjack Company, Inc., Washington, D. C.

The conference will feature separate one-day workshop sessions for theatre and concession operators, wholesale manufacturers and jobber-distributors, according to IPA President Bert Nathan, of Theatre Popcorn Vending Corporation, Brooklyn, N. Y. In addition there will be a general luncheon and a cocktail party in the evening with door prizes, he said. IPA member Carl Siegel of Stanley Warner Management Corporation, New York, was appointed chairman of the attendance and prize committee.

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## Nestle Salesmen Feted

The 35 salesmen who won the chocolate bar goods and Nescafe display contests of the Nestle Company, Inc., White Plains, N. Y., and their wives were entertained all last week at theatre, cocktail and nightclub parties in New York City. They were accompanied by Hans J. Wolflisberg, Nestle's president, and other company executives. Included in the visit were trips to the Nescafe plant at Freehold, N. J., and the chocolate works at Fulton, N. Y., where the couples viewed the manufacture of the products through which the contests were won.

•

## New Refreshment Manager

Walter McCurdy has been appointed manager of the Confectionery Sales Department of American Broadcasting-Paramount Theatres, Inc., New York. He replaces Herbert Hahn, who is now handling stockholder relations for the company. Mr. McCurdy, who was previously associated with Kendall Mills, joined American Broadcasting-Paramount Theatres in 1953.

# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

## NEW EQUIPMENT

MASONITE MARQUEE LETTERS FITS WAGner, Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; 17"—$1.75; 24"—$2.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

"HIGHLY RECOMMEND CINEMAT. IV TO FELlow exhibitors for performance, versatility, savings and prompt delivery," says Nyer Theatre Circuit, Bangor, Maine. Only $200 down brings you CinemaScope and VistaVision. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## POSITIONS WANTED

MANAGER, EXPERIENCED IN ALL PHASES, theatre operation: Booking, buying, exploitation, etc. Circuit and independent experience. Excellent references. Family. Minimum salary $100 per week. Box 2827, MOTION PICTURE HERALD.

YOUNG, ENERGETIC, EXPERIENCED, MARried man desires manager's position. Prefer New England states. Box 2829, MOTION PICTURE HERALD.

## HELP WANTED AGENCY

THEATRE MANAGERS (5) OPPORTUNITY small town operations, experienced . . . circuit—independent. Starting salary $100 plus. Replies held . . . strict confidence. MORGAN AGENCY, 130 W. 42nd St., N.Y.C.

## HELP WANTED

WANTED: MANAGER FOR DRIVE-IN THEatre located Connecticut. State age, full qualifications, salary expected. Reply PERAKOS THEATRES, 468 Main St., New Britain, Conn.

WANTED: MANAGER EXPERIENCED IN EXploitation and promotion for New York State situation. Reply giving full resume, salary requirements, etc. Box 2826, MOTION PICTURE HERALD.

WANTED, TWO MANAGERS, EXPERIENCE preferred. Will consider student managers with sufficient experience. Employment in Ohio and Michigan. Give experience and photo in first letter. Apply Box 2830, MOTION PICTURE HERALD.

## BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

## STUDIO EQUIPMENT

EASTMAN AIRGRAPH 16/35MM. DEVELOPING machines, used, $225; motorized dolly with two seats, takes heaviest cameras, $195; escalator tripod for heaviest TV or movie cameras on three wheel dolly, $295; rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Cineflex 35mm. reflex camera, magazines, lenses, motor, $695; Moviola 35mm. composite sound/picture, $495. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## THEATRES

DRIVE-IN THEATRE FOR SALE IN SOUTHERN New England near large city. 800 car capacity. Annual gross well over $100,000. No brokers. Write Box 2834, MOTION PICTURE HERALD.

DUE TO ILLNESS MUST SELL OR RENT Brooklyn theatre. Colored patronage. 600 seats. Box 2835, MOTION PICTURE HERALD.

TWO THEATRES — NO COMPETITION — OVER 25,000 population. Growing city southern California. Box 2837, MOTION PICTURE HERALD.

THEATRE FOR SALE: ONE OF ONLY THREE sub-run theatres in St. Petersburg, Florida. Projectionist and wife can clear $10,000 per year operating this theatre. Box 2828, MOTION PICTURE HERALD.

WANTED: THEATRE IN EASTERN PENNSYLvania. Write, giving details, to Box 2831, MOTION PICTURE HERALD.

## USED EQUIPMENT

TWO POPCORN MACHINES: ONE SILVER Star factory re-conditioned, perfect, one Cretors Hollywood model 48 like new. Used only six months. Priced to sell. Out of business. Box 2833, MOTION PICTURE HERALD.

FOR SALE: 540 IDEAL SLIDE-BACK CHAIRS, like new. Manley popcorn machine. Steam blast coil, blower, motor, 300 feet neon and transformers. Box 2836, MOTION PICTURE HERALD.

LOWEST PRICES ON ANAMORPHICS, LENSES and screens! Contact us! Simplex high one Kilowatt lamphouses, excellent, $325 pair; Holmes portable projectors, complete, excellent, $395 pair; Strong Mogul 70 ampere lamphouses, 14" reflectors, excellent, $365 pair; Griswold splicers $13.50. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

IMPROVE YOUR LIGHT FOR CINEMASCOPE. Lowest prices Strong, Simplex, Brenkert, Morelite 1 KW. and H.I. arc lamps, rectifiers, generators. Time deals available. Write for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## SEATING EQUIPMENT

SENSATIONAL SEAT SAVINGS! AMERICAN, Heywood, Ideal chairs from $3.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## DRIVE-IN EQUIPMENT

ONLY $200 DOWN BRINGS CINEMASCOPE TO your drive-in. Exhibitors throughout U.S.A. acclaim Cinematic IV adjustable prismatic anamorphic lenses the finest! Send for information today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## BUSINESS BOOSTERS

PHOTO BLOWUPS, 40x60, $7.50; 30x40, $5, unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Penna.

## SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

## Rev. Daniel Lord, S.J., Dies; Collaborated on Code

The Rev. Daniel A. Lord, S. J., 66, Catholic priest, author, editor and musician, died of cancer of the lungs in St. Louis January 15.

Father Lord, as an enthusiastic film-goer, and as the author and producer of many religious pageants, had many contacts with the film industry but he was best known in the industry for his collaboration with Martin Quigley in the formulation of the Production Code in 1929. Two years before that Father Lord had been technical adviser to Cecil B. DeMille on the production of "King of Kings."

He was for many years the editor of "The Queen's Work," the author of more than a dozen books on varied subjects, and the writer of numerous pamphlets and articles. Told more than a year ago he had incurable cancer, he continued to work and only last October he directed performances of a religious pageant in Toronto.

## Frederick DuVall, MPAA Treasurer, Aged 62

Frederick W. DuVall, 62, treasurer of the Motion Picture Association of America, died January 17 in Montclair, N. J. Mr. DuVall joined the MPAA as an accountant in 1929, became assistant treasurer in 1941 and treasurer in 1948. He was also treasurer of the Motion Picture Export Association at the time of his death. In a statement issued following the death of Mr. DuVall, Eric Johnston, MPAA president, said in part. "The loss of Fred DuVall will be felt deeply and grievously by his colleagues. . . . He was dedicated to the industry's interests. . . . It will always be easy to remember Fred DuVall and impossible to forget him." He is survived by his wife, a daughter, a brother and three sisters.

## Benjamin Bluestein

*MEMPHIS:* Benjamin Bluestein, 60, active local Variety Club member, died January 10 at the Baptist Hospital. He was an assistant chief barker several years.

## Howard Feigley

*TOLEDO, OHIO:* Howard Feigley, veteran local exhibitor, died suddenly January 7 of a heart attack. He was associated with W. N. Skirball in the Palace, Pantheon and Rivoli Theatres of Toledo.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 127 attractions, 7,371 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| About Mrs. Leslie (Par.) | 3 | 12 | 16 | 20 | 22 |
| Adventures of Hajji Baba (20th-Fox) | – | 11 | 36 | 10 | – |
| Adventures of Robinson Crusoe (U.A.) | 5 | 19 | 27 | 12 | 3 |
| Apache (U.A.) | 8 | 24 | 31 | 25 | 4 |
| Athena (MGM) | 9 | 14 | 18 | 1 | – |
| Barefoot Contessa, The (U.A.) | 9 | 15 | 10 | 4 | 1 |
| Beau Brummell (MGM) | – | 17 | 18 | 10 | 7 |
| Bengal Brigade (U-I) | – | 10 | 21 | 17 | 15 |
| Betrayed (MGM) | 2 | 35 | 44 | 20 | 9 |
| †Black Dakotas (Col.) | – | 2 | 5 | – | – |
| Black Horse Canyon (U-I) | 1 | 14 | 38 | 31 | 4 |
| Black Knight (Col.) | 3 | 18 | 18 | 7 | 1 |
| Black Shield of Falworth, The (U-I) | – | 15 | 60 | 17 | 6 |
| Black Widow (20th-Fox) | 3 | 27 | 30 | 4 | – |
| Bounty Hunter, The (W.B.) | 4 | 10 | 23 | 5 | 4 |
| Bowery Boys Meet the Monsters (A.A.) | – | 4 | 5 | – | 4 |
| Brigadoon (MGM) | 5 | 13 | 24 | 21 | 4 |
| Broken Lance (20th-Fox) | 28 | 33 | 17 | 10 | – |
| Bullet Is Waiting, A (Col.) | – | 9 | 20 | 18 | 8 |
| Caine Mutiny (Col.) | 42 | 43 | 33 | 14 | 1 |
| Crossed Swords (U.A.) | 1 | 5 | 5 | – | 3 |
| Dawn at Socorro (U-I) | 1 | 18 | 24 | 22 | 20 |
| †Deep in My Heart (MGM) | 4 | 3 | 3 | – | – |
| Demetrius and the Gladiators (20th-Fox) | 34 | 28 | 15 | 5 | 1 |
| Desiree (20th-Fox) | 12 | 19 | 8 | 2 | – |
| Destry (U-I) | 2 | 8 | 7 | – | – |
| Dial M for Murder (W.B.) | 8 | 56 | 26 | 22 | 8 |
| Dragnet (W.B.) | 56 | 37 | 16 | 7 | 2 |
| Drive a Crooked Road (Col.) | – | 13 | 9 | 17 | 6 |
| Drumbeat (W.B.) | 10 | 23 | 4 | 14 | – |
| Drums Across the River (U-I) | – | 18 | 41 | 9 | 4 |
| Duel in the Jungle (W.B.) | 21 | 6 | 32 | 1 | 2 |
| Duel in the Sun (SRO) (Reissue) | – | 17 | 17 | 27 | 5 |
| Egg and I (U-I) (Reissue) | – | 10 | 8 | 9 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 33 | 16 | 4 |
| Elephant Walk (Par.) | 15 | 54 | 33 | 7 | 3 |
| Fireman, Save My Child (U-I) | – | 5 | 7 | 10 | 17 |
| Fire Over Africa (Col.) | 2 | 11 | 17 | 7 | 1 |
| Flame and the Flesh (MGM) | – | 16 | 31 | 43 | 13 |
| Four Guns to the Border (U-I) | – | 12 | 18 | 7 | – |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| Gambler From Natchez (20th-Fox) | – | 13 | 42 | 30 | 1 |
| Garden of Evil (20th-Fox) | 15 | 27 | 10 | 8 | 4 |
| †Gog (U.A.) | – | – | 5 | 3 | – |
| Gone With the Wind (MGM) (Reissue) | 50 | 30 | 13 | 9 | 3 |
| Greatest Show on Earth (Par.) (Reissue) | – | 7 | 5 | 8 | – |
| Gunfighters (Col.) | 3 | 2 | 5 | 1 | – |
| Hansel and Gretel (RKO) | 15 | 13 | 6 | – | – |
| Her Twelve Men (MGM) | 7 | 15 | 27 | 26 | 10 |
| Hans Christian Andersen (RKO) | 9 | 4 | 10 | 5 | 4 |
| Hell Below Zero (Col.) | 1 | 18 | 52 | 16 | 8 |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Half Acre (Rep.) | – | 6 | 35 | 11 | 5 |
| High and Dry (U-I) (Brit.) | – | 16 | 15 | 3 | 5 |
| High and the Mighty, The (W.B.) | 75 | 62 | 9 | 3 | – |
| Hobson's Choice (U.A.) | 10 | 9 | 9 | 3 | – |
| Human Desire (Col.) | – | 5 | 10 | 15 | 4 |
| Human Jungle (A.A.) | 10 | 10 | 19 | 4 | 2 |
| Indiscretion of an American Wife (Col.) | – | 1 | 17 | 9 | 11 |
| Jesse James' Women (U.A.) | – | 14 | 17 | 3 | – |
| Johnny Dark (U-I) | 5 | 52 | 47 | 20 | 4 |
| Johnny Guitar (Rep.) | 30 | 53 | 38 | 6 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 21 | 4 | 2 |
| Jungle Gents (A.A.) | – | – | 5 | 5 | 6 |
| Jungle Man Eaters (Col.) | – | 3 | 4 | 3 | 1 |
| Khyber Patrol (U.A.) | – | 13 | 19 | 5 | 2 |
| King Richard and the Crusaders (W.B.) | – | 9 | 11 | 17 | 22 |
| Knock on Wood (Par.) | 9 | 11 | 32 | 34 | 21 |
| Last Time I Saw Paris (MGM) | 10 | 24 | 12 | 1 | – |
| Law vs. Billy the Kid (Col.) | – | 16 | 20 | 11 | 2 |
| Living It Up (Par.) | 40 | 49 | 25 | 12 | 3 |
| Lone Gun, The (U.A.) | 2 | 7 | 17 | 5 | 4 |
| Long Wait, The (U.A.) | – | 19 | 25 | 27 | 6 |
| Magnificent Obsession (U-I) | 70 | 68 | 18 | 2 | – |
| Make Haste to Live (Rep.) | – | 4 | 11 | 7 | 6 |
| Man With a Million (U.A.) | – | 15 | 30 | 49 | 17 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (GBD) | 6 | 11 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 16 | 9 |
| On the Waterfront (Col.) | 27 | 35 | 26 | 11 | – |
| Outcast, The (Rep.) | 5 | 31 | 23 | 9 | 5 |
| Outlaw Stallion, The (Col.) | – | – | 9 | 5 | 2 |
| Phffft (Col.) | 11 | 10 | 13 | – | – |
| Princess of the Nile (20th-Fox) | – | 5 | 19 | 9 | 11 |
| Prisoner of War (MGM) | 1 | 14 | 20 | 7 | 6 |
| Private Hell 36 (Filmakers) | – | 2 | 5 | 3 | – |
| Pushover (Col.) | – | – | 6 | 12 | 12 |
| Raid, The (20th-Fox) | – | 18 | 26 | 24 | 16 |
| Rails Into Laramie (U-I) | 3 | 5 | 23 | 25 | 12 |
| Rear Window (Par.) | 28 | 37 | 11 | 1 | – |
| Reap the Wild Wind (Par.) (Reissue) | – | 2 | 2 | 8 | – |
| Return to Treasure Island (U.A.) | – | 1 | 1 | 7 | 15 |
| Ricochet Romance (U-I) | – | 12 | 8 | 11 | 5 |
| Ring of Fear (W.B.) | 2 | 15 | 23 | 10 | 17 |
| River of No Return | 70 | 24 | 25 | 2 | 3 |
| Rogue Cop (MGM) | 4 | 28 | 28 | 13 | 4 |
| Sabrina (Par.) | 20 | 19 | 23 | 5 | – |
| Saracen Blade, The (Col.) | 1 | – | 7 | 13 | 4 |
| Secret of the Incas (Par.) | 1 | 10 | 24 | 31 | 15 |
| Seven Brides for Seven Brothers (MGM) | 73 | 50 | 14 | 1 | 2 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 8 | 5 |
| Shield for Murder (U. A.) | 3 | 14 | 4 | 10 | 1 |
| †Sign of the Pagan (U-I) | 2 | 5 | 3 | – | – |
| Silver Lode (RKO) | 4 | 19 | 31 | 18 | 7 |
| Sitting Bull (U.A.) | 2 | 19 | 8 | 5 | – |
| So This Is Paris (U-I) | 2 | 6 | 5 | 4 | – |
| Star Is Born, A (W.B.) | 17 | 23 | 16 | 6 | 2 |
| Student Prince, The (MGM) | 8 | 22 | 33 | 20 | 2 |
| Susan Slept Here (RKO) | 16 | 55 | 9 | 5 | 3 |
| Suddenly (U.A.) | 18 | 23 | 26 | 13 | 9 |
| Tanganyika (U-I) | 7 | 11 | 37 | 14 | 29 |
| Them (W.B.) | 3 | 18 | 23 | 24 | 15 |
| †There's No Business Like Show Business (20th-Fox) | 9 | 5 | – | – | – |
| This Is My Love (RKO) | – | 8 | 10 | 9 | 4 |
| Three Coins in the Fountain (20th-Fox) | 50 | 61 | 18 | 6 | 1 |
| Three Hours to Kill (Col.) | – | 9 | 15 | 6 | 9 |
| †Three Ring Circus (Par.) | 3 | 7 | 3 | – | – |
| Track of the Cat (W.B.) | 2 | 13 | 9 | 2 | 1 |
| †20,000 Leagues Under the Sea (B.V.) | 5 | 2 | 1 | – | – |
| Valley of the Kings (MGM) | – | 10 | 40 | 27 | 10 |
| Vanishing Prairie (B-V) | 30 | 22 | 13 | – | – |
| †Vera Cruz (U.A.) | 5 | 5 | 2 | – | – |
| †Violent Men (Col.) | 2 | 2 | 3 | – | – |
| Weak and the Wicked, The (A.A.) | 10 | 13 | 11 | 1 | 4 |
| White Christmas (Par.) | 37 | 21 | 6 | – | 1 |
| Woman's World (20th-Fox) | 37 | 35 | 22 | 4 | 1 |
| Yellow Tomahawk (U.A.) | – | 3 | 21 | 3 | 2 |
| †Young at Heart (W.B.) | 3 | 5 | 1 | – | – |


Columbia's
Kim
Novak
Once in every generation one comes along... a girl who is all things to all men... who is desire under the Kleig lights. Kim Novak was destined from birth for the stardom she finds with Judy Holliday, Jack Lemmon and Jack Carson in "Phffft." Soon you'll see her in "Five Against The House."
THE NEW STARS SHINE BRIGHTEST AT
Columbia

JANUARY 29, 1955

# MOTION PICTURE HERALD

## U.S. Names COMPO, Allied, Four Regional Groups as New "Co-conspirators" in Films for Television Suit

## *Exhibitor Committee Starts "Block Toll TV" Campaign*

**REVIEWS** (In Product Digest): JUPITER'S DARLING, UNCHAINED, TEN WANTED MEN

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# THE FILES ARE BULGING WITH CONTRACTS FOR M-G-M's GIANT WASHINGTON's BIRTHDAY SENSATION!




THE "BIG SHOW"
of
CINEMASCOPE
COLOR MUSICALS!

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with RICHARD HAYDN · WILLIAM DEMAREST



Screen Play by DOROTHY KINGSLEY

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Directed by GEORGE SIDNEY · Produced by GEORGE WELLS

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(AVAILABLE IN MAGNETIC STEREOPHONIC OR PERSPECTA STEREOPHONIC OPTICAL 1-CHANNEL SOUND)



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## ENTERTAINMENT ON A BIG SCALE!

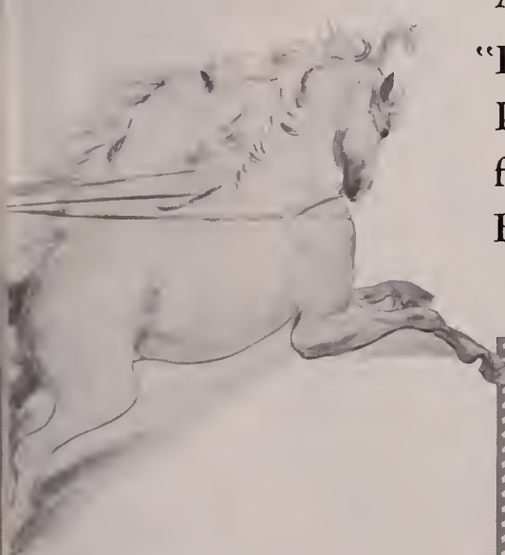
Never before thrilling romance in such spectacular splendor with a wealth of singing glory. Sights to see in CinemaScope and Color brilliance: Hannibal's Army crossing the Alps with his elephant cavalry; the Barbarian stopped on his conquest of Rome by a clever and seductive Beauty; amazing underwater dance spectacle with statues coming to life; dance of the Painted Elephants; clash of armies at the gates of Rome!

## PROMOTION REACHES 270,073,553!

Imagine this penetration: 270,073,553 persons reached by advertising and TV. Twenty-one million viewers were added with Esther Williams on "What's My Line" to the 42 million reached by Ed Sullivan's "Toast of the Town" showing scenes from the picture and an interview with Esther Williams; and 8,370,000 more with Ed Murrow's "Person to Person" visit to Esther Williams' home Feb. 11th. Plus 198,703,553 readership of ads in general and fan magazines and in the 4 big national Sunday Supplements. Plus countless more millions who will see the Baby Elephant in M-G-M's touring "Jupiter's Darling" truck, with visits to editors, TV and radio stations, hospitals, etc.

CALL M-G-M TODAY
AND SAY:

"I want 'Jupiter's Darling'!
I want the BIG SHOW
for my WASHINGTON's
BIRTHDAY attraction!"








**WATCH THE "CELEBRATION" LINE-UP!**

"Bad Day At Black Rock" Big Everywhere!
"Green Fire" (Grace Kelly's in the headlines!)
"Many Rivers To Cross" Just Previewed! Season's Comedy Riot!
"Jupiter's Darling" East-West audience previews terrific! *Just the start!*

YOU'VE SEEN PRISON

YOU'VE SEEN INHUMAN GUARDS-

YOU'VE SEEN CONVICTS SLUGGED IN THEIR CELLS BY OTHER CONVICTS-



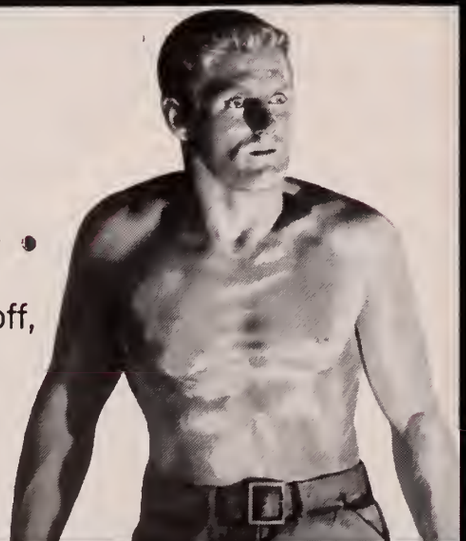
# BUT YOU'VE NEVER SEEN WHAT YOU WILL SEE IN

# "UNCH

## NO LOCKS! NO WALLS!—IN THE

*What keeps men like*

When they put chains on Davitt, they made a mistake— when they took them off, they made another!



"Make that getaway— but not a man here will ever let you forget it!"



**The astounding--but true--story of Chino Prison, Califo**

STARRING

ELROY ('CRAZY LEGS') HIRSCH · BARBARA HALE · CHESTER MORRIS

INTRODUCING

TODD DUNC

Music Composed and Conducted by Alex North

WRITTEN AND DIRECTED BY H

## AND WARNERS' FIRST SENSATIONAL ENGAG




# AINED"!

'PRISON WITHOUT BARS'!

A HALL BARTLETT PRODUCTION

*these from crashing out?*

They took down the bars—and let their women in!



Prison-Head Scudder—who laid his life on the line and dared 'em all to cross it!






rnia--that caused a sensation in Reader's Digest!

AN ALL BARTLETT

WITH JOHNNY JOHNSTON

ALSO STARRING TIM CONSIDINE

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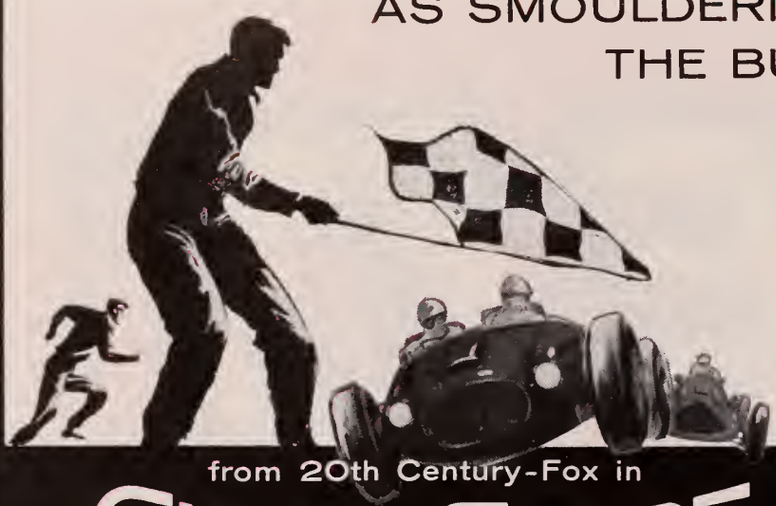
Suggested by the Life and Work of Kenyon J. Scudder and by his book 'PRISONERS ARE PEOPLE'

EMENT STARTS NOW AT THE VICTORIA, N. Y.

# Smouldering!

# THE RACERS

IS A LOVE STORY
AS SMOULDERING AS
THE BURNING END
OF A CIGARETTE!



from 20th Century-Fox in

## CINEMASCOPE

starring

KIRK DOUGLAS · BELLA DARVI · GILBERT ROLAND

also starring

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LEE J. COBB
KATY JURADO

with
Charles Goldner
George Dolenz

Produced by
JULIAN BLAUSTEIN

Directed by
HENRY HATHAWAY

Screen Play by
CHARLES KAUFMAN

COLOR BY
DE LUXE



***"Why do you need a woman when death is your mistress every afternoon!"***




*"It's a pleasure to do business with 20th!"*

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 198, No. 5

January 29, 1955

## *"Co-Conspirators All"*

THE Department of Justice, long rumored as contemplating the listing of Allied along with TOA as a co-conspirator in the suit to force the sale of 16mm films to television and other outlets in competition with theatres, last week announced its intention to include COMPO and a number of exhibitor organizations in the complaint. The motion is to be argued in Federal Court at Los Angeles on February 7. Since alleged co-conspirators have no legal standing, the organizations will not be able to oppose their listing or otherwise defend themselves.

When the Theatre Owners of America was included originally as the sole co-conspirator that organization's board of directors considered over a period of many months whether or not it should seek to be made a defendant so that it would have the right to be represented in court, cross-examine witnesses and otherwise protect the interests of its members. For reasons never made clear, the TOA board decided not to seek to become a party to the suit. Rather, TOA hopes to get permission to file an amicus curiae brief presenting its viewpoints.

The Department of Justice will try to prove its case by charging COMPO and six exhibitor organizations with participating in an unlawful conspiracy but without giving these groups a chance to defend themselves. The Government attorneys presumably intend to introduce evidence asserting that the exhibitor groups conspired illegally to keep Hollywood features off television. The exhibitor organizations should defend themselves and the interests of their members.

It is certainly no secret that exhibitors and their organizations have opposed the sale of features to television. As Abram F. Myers, Allied general counsel said this week in commenting on the new development in the 16mm case "Allied has taken no action savoring of boycott or any form of restraint of trade. Allied and its leaders have exercised their right under the First Amendment to comment on the folly and ethics of supplying films for exhibition on television while theatres are compelled to exhibit those films for a price."

The Allied board now must consider at its meeting February 7-8 what steps to take to protect the rights of free speech of exhibitors and to counter the action of the Department of Justice. As TOA did two years ago, Allied must weigh the merits of being made a defendant in the films for television case.

The freedom of speech guarantee of the Constitution applies to all citizens, exhibitors included. It is astonishing to assert, as the Department of Justice does, that the pleas of exhibitors individually and of their organizations to keep Hollywood features off television constitutes conspiracy in restraint of trade.

The possibility seems to exist that the films for TV suit has rather little to do with the anti-trust laws and much to do with politics. If that is the case, exhibitors had better start applying political pressure at both the grass roots and national levels.

■ ■ ■

## *Flight of the Censors*

IT IS not surprising that the official state motion picture censors should wish to confer in an attempt to determine how they can marshal their forces to face the inevitable battles ahead. The meeting of film censors from four states held in Richmond, Virginia, January 20, may represent one of the last concerted efforts to re-form lines following the repeated defeats of the censors in Federal and state courts in recent years. A recent court ruling has put the Ohio censor board out of business. However, in his recent message to the legislature Governor Frank J. Lausche asked for film censorship "in conformity with the directions given by the Supreme Court that will enable our society, by proper controls and sanctions in the interest of morality to control this grave menace." One basic problem, as the Illinois Supreme Court points out, is that the position of the Supreme Court of the United States despite four decisions in film censor cases remains obscure.

■ ■ ■

¶ The controversy over whether television programs should be filmed or presented "live" continues to rage. Some critics feel that filmed shows are equally acceptable to the public; others assert that one of television's chief assets—spontaneity—is sacrificed when programs are filmed. There is no doubt that most of the Hollywood stars who have turned to television prefer the filmed TV show. That type also has advantages from a distribution point of view. Up to now a kinescope recording of a live show generally is inferior to a show originally photographed in normal motion picture technique.

■ ■ ■

¶ The energetic French Premier Mendes-France is turning his attention to the motion picture industry. He is reported to be disturbed that many French pictures may have hurt his nation's prestige abroad by being censored on moral grounds. It is unlikely that direct pressure will be brought to bear on French producers to improve their films. However, producers want financial assistance from the government and in order to obtain it, they had better do what their government wants.

*—Martin Quigley, Jr.*

# Letters to the Herald



### *Two-Reel Comedies*

To THE EDITOR:

Why not have two-reel comedies like the El Brendel, Billy Gilbert, Charlie Chase and other greats of yesteryear? Give the small situations a break! There is a market for these two-reel comedies.—A. H. EDWARDS, *Orpheum Theatre, Orwigsburg, Pa.*

### *"Herald" Help*

To THE EDITOR:

Just can't help but mention the terrific amount of help we get by reading the ideas from the other boys, in your magazine. Keep up the good work.—*ART CANBY, Paramount Theatre, Petersboro, Ontario.*

### *Santa Claus*

To WALTER BROOKS:

Just pulled one that I think might be a "goody" for some of the other small town exhibitors to use. This won't make them any ready cash; but it pays off in good will. Sorry I didn't tell you about this in time for them to use this year.

Our local Bell Telephone manager had the programs at Rotary a couple weeks ago. He ran a Christmas film put out by his company in color. The first half is a marionette and live talent story on the man who wrote "The Night Before Christmas" and it enacts the poem with marionettes. The second half of the forty-minute film is the Nativity done by these lovable and realistic little characters.

I thought the film was so well made and so timely I asked if he could get it for me if I could get the schools to let me show it free of charge for the youngsters.

We played it all morning last the Friday before Christmas in the theatre for the local school children. Then in the afternoon the manager of the phone company and I took it around to the four country schools in the area and showed it to them. To make the schedule we had to drive like mad and show it during noon hour. Kids invited us to lunch with them in one of the small schools and it was a great experience.

They all loved the show and really showed their appreciation. That evening several of the mothers and fathers who seldom come in made it a point to show up and tell me what a fine thing it was.

The TV station played the film one night and it didn't have any color so I'm sure the difference was quite noticeable. I had a good night that evening so I figure many of the kids whose folks had TV didn't want to watch it again in black and white.

The phone company was really pleased to have their film pushed so hard. It made a guy feel wonderful to see those little folks so enthralled and happy. It takes just a day of your time, but you'll never feel better when the day is done.

We ended up with a good solid week so I'm sure my promotion paid off.

A friend of mine, a nearby exhibitor who usually grosses about on a par with me said it was the worst week he has ever had and ours was one of the best for this time of year, much better than we've been having since TV.

My Santa Claus suit was booked two and three times a day for two weeks before Christmas and was used a dozen or so times before. This is another ten dollar investment that has got me a lot of free publicity for the Uintah and keep folks talking . . . and sells tickets. It is just another thing that keeps organizations and individuals thinking of my theatre as the center of community functions.—*BOB WALKER, Uintah Theatre; Fruita, Colorado.*

### *British Product*

To THE EDITOR:

G. Albert Roy, Orpheum Theatre, New Bedford, Mass., writes in the issue of The HERALD of December 4 to the effect that more pictures are needed and he asks the pertinent question, when are distributors going to do something about this pressing problem?

Exhibitors in Britain also have the same problem except that it does not press so badly upon them because they are able to supplement the excellent American pictures that come along with suitable British pictures.

In this connection I would like to call your attention to several films of ours such as "Don't Blame the Stork," "Is Your Honeymoon Really Necessary," "What Every Woman Wants," "The Crowded Day" and "The Happiness of Three Women," all of which are successful in Britain and are regarded as of a standard suitable for America. The same basic problem applies everywhere.

The entertainment values of the pictures are emphasized and among the stars featured in these films there are many known in America. It does seem to me that independent exhibitors are depriving themselves of good names, good talent and good entertainment fare in not being able to show their patrons pictures of that caliber.

My company has been offered television distribution deals for these films but we have not accepted them as we think they are of a standard to justify 35mm. commercial distribution, and I would like to draw the attention of American distribtuors to the fact that such films are available to them.—*ARTHUR DENT, Managing Director, Adelphi Films Ltd., London.*

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# On the Horizon

TOLL TV

After several hours of intense and secret discussions Wednesday, the Federal Communications Commission ordered its staff to prepare a detailed request for written public comments on toll TV. It will take at least two weeks to prepare the forms and thus will be at least that long before the Commission decides whether it is going to request the written information now and whether it is going to hold public hearings now or later. (Further toll TV data on pages 12-14.)

NEW STAR

As a result of a resolution passed by the American Federation of Musicians which "requested, entreated and implored," James C. Petrillo, union head, will appear as himself in a 30-minute documentary on the union and on music in general. The film is to be made this summer and will cover all types of music from Bach to barrel-house, probably including Mr. Petrillo's famous duet with former President Harry Truman. As recorded by the various newsreels, Mr. Petrillo was on trumpet; Mr. Truman on piano, with nobody on bass.

TOAST COLUMBIA

Ed Sullivan's "Toast of The Town," CBS television show, will salute Columbia Pictures and, in particular, the company's newest film, John Ford's "The Long Gray Line," Sunday evening February 6. Backing up the scenes from "Line," will be a review of some of Columbia's all-time great pictures from "It Happened One Night" to "From Here to Eternity".

NO PICTURES, PLEASE

The public won't be getting too many candid views of Congressmen in action in their committee rooms. House speaker Rayburn (D., Tex.) ruled this week that newsreel, television and still cameras cannot take pictures during House committee sessions, since the committees are governed by the same rules as the House itself. In the Republican-controlled 83rd Congress, whose committees (Senate and House) provided a good portion of last year's entertainment, the question was left up to individual chairmen.

DEBUT

President Eisenhower last week was the star attraction in the first presidential news conference to be filmed by newsreel and television cameras for possible later showing. Before their release for the theatre and television audiences, however, the films must be cleared by White House press secretary James Hagerty, who determines whether any portions should be withheld from public exhibition.

PROGRESS REPORT

Alfred Starr, chairman of the board of Theatre Owners of America, last week in New York for the meeting of the Joint Exhibitors Committee on Toll TV, took time off to give reporters a brief progress report on the move to effect a world-wide exhibitors organiation. Progress is being made, said Mr. Starr, though necessarily it is slow. Among others with whom he has been in touch on the subject is John Davis, managing director of the J. Arthur Rank Organization.

ANTI-TRUST

Anti-trust law changes seem more likely from this new Congress. Attorney General Brownell pushes for provisions to tighten present law, and both House and Senate committee chairmen seem favorable.

PRICES

Motion picture admission prices in the major cities declined during the month to mid-December, the Bureau of Labor Statistics reports. The drop, says the bureau, was due to the "return to regular prices after showings of special features in a number of cities."

--Vincent Canby, J. A. Otten, William R. Weaver

## WHEN AND WHERE

**January 30:** Variety Club of Omaha, installation of new officers, Blackstone Hotel, Omaha.

**February 6:** Fifth annual Communion Breakfast for Catholic people of the motion picture industry in the New York area. Mass at St. Patrick's Cathedral, followed by breakfast at the Waldorf-Astoria, New York City.

**February 7-8:** Allied States Association, mid-winter board of directors meeting. Chase Hotel, St. Louis, Mo.

**February 8:** MGM Ticket Selling Workshop, Jefferson Hotel, Richmond, Va.

**February 8-10:** Allied States Association national drive-in convention. Chase Hotel, St. Louis, Mo.

**February 12:** NBC telecast of announcements of the Academy Award nominations for 1954, Hollywood.

**February 13-15:** Theatre Owners of America, mid-winter board of directors meeting, Washington, D. C.

**February 22:** MGM Ticket Selling Workshop, Statler Hotel, Detroit.

**February 22-23:** Annual convention of Allied Theatres of Michigan, Statler Hotel, Detroit.

**February 27:** Wisconsin Variety Club, Tent 14, banquet and installation of new officers, Miller Brewery, Milwaukee.

**February 28-March 1:** Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

**March 1:** MGM Ticket Selling Workshop, Columbus, Ohio.

**March 1-2:** Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

**March 2-3:** Kansas-Missouri Theatre Association, spring convention, Continental Hotel, Kansas City, Mo.

**March 3:** MGM Ticket Selling Workshop, Continental Hotel, Kansas City, Mo.

**March 9:** MGM Ticket Selling Workshop, Adolphus Hotel, Dallas.

**March 10-11:** Annual convention of the Texas Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

**May 2-3:** North Central Allied, annual convention, Minneapolis.

**May 10:** MGM Ticket Selling Workshop, Billings, Montana.

# This week in pictures



COFFEE. Returning to New York Friday morning last, producer director John Huston talks in his hotel suite of matters affecting Warner Brothers, distributing his latest, "Moby Dick." He still has to cut and edit—about six months' work.



AND COCKTAILS. Mr. Huston, now producer for Allied Artists, talks that evening of his arrangement. He becomes a partner, slowly: 25,000 shares go to him each picture. The initial deal is for three pictures.

by the Herald



AWARDS. Arrayed to receive them from the New York Film Critics, represented by chairman Frank Quinn, center, of the "Daily Mirror," are Eva Marie Saint (for Marlon Brando: "On the Waterfront"); Sam Spiegel, its producer; Grace Kelly ("The Country Girl"); and Elia Kazan, director of the Spiegel picture.

ACHIEVEMENT. The scene at the dais Thursday last in New York as the Federation of Jewish Philanthropies awarded its Marks of Achievement to amusement industry personalities. The speaker is Adolph Schimel, amusement division chairman. With him, Mary Martin, Harry Brandt, Oscar Hammerstein II, and Janet Leigh, who represented Grace Kelly, receiving the award for motion picture work.




by the Herald



FIFTY YEARS of service to the industry and to 20th Century-Fox culminate for I. J. Schmertz, right, the company's Cleveland manager, in a dinner tendered by his many friends there. In the picture above, Al Lichtman, the company's distribution chief, congratulates Mr. Schmertz.



OLD FRIENDS. American Broadcasting-Paramount Theatres executives joined old associates the other day at the Paramount studio commissary table. In left to right array are Y. Frank Freeman, studio vice - president; Leonard Goldenson, AB-PT president; Adolph Zukor, Paramount chairman of the board; Cecil B. DeMille, producer-director; and Earl J. Hudson, who supervises the western division of AB-PT.




A PRINT of "Battle Cry" is presented by Warners' Rodney Collier, left, of the Stanley Theatre in Baltimore, to Mayor Thomas D'Alesandro. The picture opens February 1 at the house. Watching the ceremony are Marines Captain Smith, Lt. Col. Dribble, and Capt. Logan.

BEN ABNER is now Warners' metropolitan district manager, New York. He had been New York branch manager. He replaces Norman Ayers, resigned.



RALPH IANNUZZI, who was Boston branch manager, becomes eastern district manager, supervising Albany, Boston, Buffalo, and New Haven.





ON THE SET of Allied Artists' "Wichita," Mayor L. A. Donnell of that city, right, requests producer Walter Mirisch to stage the premiere there. Watching are Mrs. Donnell, and stars Vera Miles and Joel McCrea.

IN BOSTON, as Paramount-releasing producers William Perlberg and George Seaton entertained exhibitors. In order are Hy Fine, New England Theatres; Mr. Perlberg and Mr. Seaton; John Glazer, Western Massachusetts Theatres; Tom Fermoile, American Theatres; John G. Moore, Paramount assistant eastern manager; Jack Brown, Boston manager; Morris Simms, New Bedford.



# BUDGET AND TACTICS SET FOR FIGHT ON TOLL TV

**EXHIBITION this week was busy pumping life and spirit into the form that is its campaign against subscription television.**

**Following the one-day, closed-door meeting in New York last week of the Joint Exhibitor Committee on Toll TV, at which time a tentative budget and a four-point program were set, it was announced that public relations counsel had been retained and that the committee heads had confirmed the appointment of the Washington law firm of Cohn and Marks as legal counsel.**

To handle public relations the committee has obtained the services of the firm of Harold Wolff and Associates, New York City, public relations consultants well known in the industrial field and with a strong background in economic and governmental matters. (Mr. Wolff will make his formal debut as Joint Committee advisor when he addresses Allied's National Drive-in Convention in St. Louis February 8-10.)

Expected as the first phase of this part of the Joint Committee's campaign will be the setting up of an information program to make available to exhibitors and to the press facts and figures relating to the campaign of subscription TV groups, especially pertaining to their efforts to get Federal Communications Commission sanction for fee TV without full-scale hearings.

At its one-day meeting in New York, the Joint Committee set a tentative budget of $150,000 to finance the campaign and outlined a four-point program for action which, besides public relations and legal counsels, calls for the hiring of engineering consultants to explore the complex technical implications involved and the establishment of a Washington office.

Abram F. Myers, Allied States Association general counsel, immediately following the meeting said that to finance the Joint Committee's work exhibitors would be asked to remit to Phil Harling, Joint Committee treasurer, 1585 Broadway, New York City, an amount equal to the sum which they contributed to COMPO in the form of dues last year.

The COMPO dues scales, which Mr. Myers announced, are:

Four-wall theatres: Up to 500 seats, $7.50 per year; up to 750 seats, $11.25 per year; up to 1,000 seats, $18.75 per year; up to 2,500 seats, $37.50 per year, and over 2,500 seats, $75 per year.

Drive-in theatres: Up to 300 cars, $7.50 per year; up to 500 cars, $11.25 per year; up to 600 cars, $18.75 per year, and over 600 cars, $37.50 per year.

Mr. Myers said the need for prompt counteraction on the part of the Joint Committee was urgent since the propaganda of the proponents of toll TV already has reached a peak. He added that the more minute details of the program approved at the meeting will be presented to all exhibitors by direct mail or through regional exhibitor organizations. "Representatives of the several exhibitor groups attending the meeting pledged the best efforts of their associations in urging support of the committee and its program," Mr. Myers said.



Associations and their representatives taking part in that meeting were: Allied States Association, Mr. Myers, Trueman Rembusch (co-chairman of the Joint Committee), Wilbur Snaper, Julius Gordon; Theatre Owners of America, Herman Levy, Ralph McClanahan, Philip Harling, Alfred Starr (the other co-chairman); Metropolitan Motion Picture Theatre Association, D. John Phillips, Sol Strausberg; Independent Theatre Owners Association, William Namenson; Southern California Theatre Owners Association, James Arthur.

Co-chairmen Starr and Rembusch, in a statement released the day following the meeting, reported enthusiastic response to what was termed the "long over-due action" of the Joint Committee.



JULIUS GORDON, who came from Texas for the meeting and has been leader in the toll TV battle, is shown above.

At the left, National Allied's eminent legal light, Abram F. Myers, general counsel.

"Now that we are on the way, the speed and scope of our activity will be proportional to the active support we get from all interested parties.

"The inherent fallacies in the arguments being made by the toll TV sponsors must be exposed. And the theatre owners must affirmatively and logically present their position. They must refuse to be put on the defensive in this matter. The public must

(*Continued on opposite page*)

WILBUR SNAPER, of Allied; Herman Levy, of the Theatre Owners of America; and William Namenson, Independent Theatre Owners Association of New York.



PHILLIP HARLING, TOA; James Arthur, Southern California Theatre Owners Association; and D. John Phillips, Metropolitan Motion Picture Theatre Association.



TRUEMAN REMBUSCH, of National Allied; Ralph McClanahan, and Alfred Starr, Theatre Owners of America.

***Photos by Floyd E. Stone***



## *READY TO FIGHT*

*(Continued from opposite page)*

be informed that toll TV is economically unsound, that it will deprive them of free television and that it will create a Government sponsored monopoly."

In the meantime, from Chicago, came another in the series of communiques from the desk of Commander Eugene F. McDonald, president of Zenith Radio Corporation. The object of the latest action in the paper war, was Hal Fellows, president of the National Association of Radio and Television Broadcasters.

Commander McDonald charged that an NARTB letter to the FCC opposing Zenith's petition for immediate authorization of subscription television put the association on the same side as theatre owners. He said that Mr. Fellows' letter asked "the Commission to follow a course of action that would delay as long as possible giving the broadcast industry access to a whole new field of competition for the box office audience." Mr. Fellows, said the Zenith chief, had written to the Commission without the knowledge or consent of NARTB members, and failed to tell the Commission he was expressing his own opinions and not those of his membership.

NARTB spokesmen refused to make any official comment on the Commander's charges, but pointed out that the NARTB's letter to the FCC had specifically declared the association was not taking any stand on the merits of toll TV. Instead, it was added, the letter merely opposed the procedure requested by Zenith that the system be given immediate approval without a public hearing.

## Harris to Operate Penn for Skouras

*PITTSBURGH:* In a surprise move, the Harris Amusement Co. took over the operation, but not the ownership of the Penn Theatre here, for George Skouras and United Artists Theatre Circuit.

Mr. Skouras took over the 3,800-seat house last Oct. 24 from Loew's as part of the government's decree divorcing theatre operation from production.

James G. Balmer, top Harris official, and Bill Zeilor, who is manager of the J. P. Harris Downtown Theatre, just a block away from the Penn, will supervise the physical management of the Penn with John McGreevey, another Harris top official, handling the bookings.

Frank Arena, who managed the Penn on a lend-lease deal from Loew's, has returned to Cleveland and Loew's. Bill Elder, former Penn manager, is now managing the Warfield in San Francisco.

## Adds New Department

*DENVER:* The *Denver Post* has added a new department that will cover films, drama, radio, television and other special events, under the direction of Bruce Hamby, assistant managing editor. Heading the drama department as editor is Robert K. Tweedell, with the paper five years, while the radio editor is Thompson R. Watt.

**MYERS CHARGES:**

# 16mm SUIT MOVE IS PROPAGANDA

ZENITH Radio Corporation's campaign for immediate authorization of subscription television has resulted in the Justice Department's motion to add Allied States Association and other exhibitor groups as co-conspirators in the 16mm anti-trust case, it was charged in Washington last week by Abram F. Myers, Allied States general counsel. Mr. Myers added, however, that the move would do Zenith "little good."

Mr. Myers' blast came as Federal Judge Harry C. Westover in Los Angeles set February 7 for the hearing on the Government's motion for permission to amend its complaint in the 16mm suit to include as co-conspirators Allied States, the Southern California Theatre Owners Association, the Council of Motion Picture Organizations, Metropolitan Motion Picture Theatre Owners Association, the Independent Theatre Owners Association of New York and the Pacific Coast Conference of Independent Theatre Owners.

The latter organization has been out of existence for several years. With headquarters in San Francisco, it was last known as Western Theatre Owners. According to Assistant U.S. Attorney James McGrath, it was named in order to make its actions admissible as evidence in the trial, which has been scheduled for September.

**The Justice Department's motion, Allied's Mr. Myers said, "was not unexpected in view of the mysterious influence which the interests which instigated and are supporting that lawsuit are exerting in the Department of Justice."**

So far as Allied is concerned, he added, "it has taken no action savoring of boycott or any form of restraint of trade. Allied and its leaders have exercised their right under the First Amendment to comment on the folly and ethics of supplying film for exhibition on television while the theatres are compelled to exhibit those films for a price." At this point, Mr. Myers got into the meat of his comment:

"If the Department of Justice, which has been so alert to protecting the Constitutional rights of others, is now determined to deny free speech to the theatre owners, there must be a reason which has nothing to do with the law or the facts," he declared. "The timing of the motion, in view of the recent announcement that the trial had been postponed until next September, indicates a purpose to afford Commander McDonald (president of Zenith) ammunition for his propaganda campaign for toll television.

"As a result of action taken in New York on Wednesday (see opposite page), however, misrepresentations and distortions of fact in the pro-toll-TV propaganda will be exposed. Mr. McDonald's dream of hustling through approval of toll TV before the public can be acquainted with the facts will be shattered, and this assist from the Department of Justice will do him little good."

### *Allied Weighs New Move*

Later this week in New York top Allied spokesmen confirmed a report that its officials were weighing whether it would be wise to ask to become a defendant in the case, rather than a co-conspirator. As a defendant Allied could present evidence to refute the Government's charges. However, there would be risks involved and time and money to be spent. In the case of an adverse ruling, the theatre group and individual exhibitors might be liable in any number of private anti-trust suits by TV stations. A decision on the part of Allied probably will not be made for several months.

Commenting on the Justice Department's action, Harry Brandt, president of the ITOA, said in New York: "The Government knows it has no basis for a suit and I do not know what foundation it has to list the trade associations as co-conspirators in the 16mm suit. We have never been served with a notice that it plans to include us as a defendant."

Also in New York, Robert Coyne, special counsel for COMPO, denied conspiracy charges. "I am very confident," he said, "that there has been no conspiracy on the part of this organization. COMPO is in the public relations field and could not be involved in the controversy."

### *Awaits Further Details*

Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association, said that a statement at this time would be premature, preferring to wait until details had been received. He said an official association statement would be made when its members knew the specific charges.

Harry C. Arthur, president of the Southern California Theatre Owners Association, said in Hollywood: "I have not been notified of any naming of SCTOA as co-conspirator, and I have never heard the 16mm case, nor anything relating to 16mm films, or their uses, mentioned in any SCTOA meeting, nor even by any member of SCTOA individually in or out of meetings." Mr. Arthur added that he could not think of any way in which his organization could be considered involved in any aspect of the suit.

# Coin or Card—the Customer Pays for Unscrambling the Fee TV Picture

by VINCENT CANBY

SHORTLY after December 7, 1941, rotogravure sections in newspapers across the country were filled with pairs of photos, carefully arrowed and numbered, designed to point out to the Pocatello merchant the subtle differences between Japanese and Chinese facial characteristics.

The experts who drew up those studies might very well be brought in now to help the Pocatello merchant find the differences in the three currently proposed systems of subscription television. To the Joint Exhibitor Committee on Toll Television, the differences may be, at best, academic, but to the various proponents they are vital issues, and the fact that new differences and new similarities are coming off the drawing boards day by day is beside the point.

The three toll TV systems are:

**Phonevision, promoted and perfected by the Zenith Radio Corporation whose petition to the Federal Communications Commission, requesting immediate authorization of toll TV without hearings, is being so bitterly fought by the exhibitors;**

**Subscriber-Vision, promoted and perfected by Skiatron Electronics which filed a petition requesting FCC authorization last September; and**

**Telemeter, the system promoted and perfected by a subsidiary of Paramount Pictures—which has not filed any petitions whatsoever with the FCC.**

Basically, the three systems are all alike, that is, each entails the broadcasting (either over the air or through direct line hookups) of scrambled pictures and sound which are unscrambled at the receiver. (The average Chinese and the average Japanese each have two eyes, one nose and one mouth and, usually, two ears). They differ only in the manner in which the money is collected, which, of course, has a technical bearing on the exact way the picture is unscrambled.

Zenith, which in 1951 conducted tests in Chicago using a telephone line decoding link (leading to the trade name Phonevision now applied to all Zenith decoding methods), currently is making most noise about its "Aircode" system, which carries the decoding information as part of the signal transmitted by the television station.

According to a recent Zenith brochure: "The Phonevision Aircode systems utilize a variety of methods for collecting from subscribers. Punch out cards can be sent to subscribers by mail. The subscriber can also purchase coding information at coin machines in store locations, or he can utilize an associated coin box mechanism on the set at home, or he can call the Phonevision operator for coding information." [For "can" read "could"—if the system were in operation.]

In red letters the brochure adds: "There are more ways of setting Phonevision codes than there are ways of setting a combination lock. The decoding key used by one subscriber will not unlock his neighbor's picture. . . ." (Which reminds one that there were many Chinese soldiers with completely Japanese facial characteristics, and vice versa.)

### *Uses IBM Punch Card*

The subscriber to Skiatron's Subscriber-Vision pays for—and decodes—his picture with an electronic IBM punch card which is inserted into the decoding box. Skiatron proponents consider their method the simplest and most practical of the three systems. There is only one knob to fiddle with and each card can be capable of providing entree to 30 to 50 programs. The system also provides for a simple, accurate way of calculating the number of sets in operation at any specific time, according to Skiatron president, Arthur Levy.

Skiatron, as opposed to the known policies of either Phonevision or Telemeter, also intends to lease its decoder devices to the public, with the rentals eventually going towards their purchase, if the subscriber wants to purchase.

The Telemeter decoder is a coin box, attached to the set, and which has five dials. In the tests conducted in Palm Springs in November-December of 1953, home owners paid Telemeter $150 for tapping a lead-in cable, if the lead-in was not more than 100 feet (the signals were not transmitted by air), plus $5 a month and $21.95 for the coin box. Palm Springs subscribers paid $1.35 per set for a feature film.

### *A Basic Policy Question*

The job before the Federal Communications Commission is a basic policy question, whether authorization of subscription television would be in the public interest. Presumably, if the FCC acts favorably on the Phonevision and Subscriber-Vision petitions, Telemeter too would get the go-ahead. However, it remains to be seen just in what way the FCC would authorize the medium.

In a direct telephone line hookup between The HERALD and his New York office, Skiatron's Mr. Levy said this week that authorization might come in the form of "cross-zoning," that is, with each of the three current systems given an "area of influence — Telemeter on the West Coast, Phonevision in the Middle West and Subscriber-Vision in the East."

Considered more likely by Mr. Levy, and other observers (if and when), would be authorization with the requirement of compatibility, so that any subscriber could, with his decoder, receive the signals of any or all the subscription broadcasters. It is felt that the FCC, with the experience it has had in regards to color television, would not authorize anything less than complete compatibility.

There is, it should be added, nothing to prevent any or all types of subscription television service from being offered to the public tomorrow via a line system, which, as yet, none of the proponents has seriously considered on a large basis. The question is not whether subscription television is going to be okayed by the FCC, but whether subscription television utilizing the free airwaves is going to be authorized.

# Government Funds Buy British Lion

by PETER BURNUP

*LONDON:* Approval by the British Government of National Film Finance Corp.'s proposals for the formation of a new distribution organization to succeed British Lion was announced here Tuesday in the House of Commons.

The new distribution organization, it was stated, will continue British Lion's films and service contracts with exhibitors. The new company, it was explained, acquires the goodwill and assets of British Lion, including a shareholding majority interest in Shepperton Studio, property owned by British Lion Studio, Ltd.

NFFC, it was pointed out, holds £3,000,000 in debentures in the old British Lion, and has agreed to expend £160,000 to satisfy British Lion Studio's debt. The net result of the operation will result in an expenditure of £356,900 by NFFC, against which it holds 600 shares, of £1 each, which represents the whole capital of the new company.

The government approval was viewed as a means of maintaining British Lion production and distribution facilities, in addition to sustaining a third force against J. Arthur Rank and the ABC organization. The question, however, being asked is whether the rescued British Lion will fill the bill.

## Makelim on Tour

*HOLLYWOOD:* Hal Makelim left here by plane at the weekend for Miami on the first leg of a field tour for the Makelim Plan, which includes pre-arranged meetings with exhibitor groups in Jacksonville, Atlanta, Raleigh, Washington, New York and Chicago. Herb Kaufman, Makelim Midwest representative, will join the producer in Chicago after visiting eastern cities.

**LICHTMAN SAYS:**

# ROUND TABLE IS NEAR; ARBITRATION NEARER

## *Fox Executive Says Majors Aren't Stalling; Sees System Ready Soon*

by VINCENT CANBY

Al Lichtman, veteran intra-industry diplomat, 20th Century-Fox director of distribution and author of the plan for a round table meeting designed to bring about better relations between distribution and exhibition, met with the trade press at the 20th-Fox home office last week. In the course of the hour-or-so of discussion, during which he appeared variously in each of his several roles, Mr. Lichtman:

**Promised that the projected round table conference would be held just as soon as the arbitration issue is settled, probably "early in February";**

**Rejected charges, principally from the direction of Allied States Association, that the distributors have been "stalling" on the matter of the round table, declaring that distributors "have shown a perfect willingness to meet with exhibitors"; and**

**Predicted that an industry-wide arbitration system could be put into effect by September "following the natural course of events" if the current draft is approved by distribution and exhibition representatives, as now seems likely.**

Mr. Lichtman was most disturbed that leaders of Allied, whom he described as being generally "in opposition to just about everything," should consider "stalling" the delaying of the round table conference because of arbitration. Allied, of course, is the one exhibitor organization that has declined to participate in the arbitration negotiations, due primarily to the fact that the negotiators have excluded film rentals as an arbitrable item.

### *Says Arbitration Would Eliminate Some Topics*

Saying that he felt that agreement on arbitration would automatically eliminate some of the topics which might otherwise be on the agenda of a round table conference, Mr. Lichtman ruled out round table discussion of film rentals on individual pictures, explaining that such discussion would have to be taken up by exhibitors with each company separately. Any concerted action on film rentals by the round table participants would be in contravention of the anti-trust laws, he indicated.

One of the topics likely to be discussed at the round table, he continued, was the product shortage. It's principle purpose, however, he said, will be to create goodwill.

### FAVORS THEATRES BUT CAN'T TALK

**20th Century-Fox's "corporate" belief that the future of motion picture producers is directly tied to the future and prosperity of motion picture theatres, was reiterated by the company's director of distribution, Al Lichtman, at his meeting with the trade press last week. However, he said, since the company is a defendant in the Government's 16mm anti-trust suit, it was felt that it would be "unwise" for 20th-Fox to express its feelings about toll TV to the Federal Communications Commission. Said Mr. Lichtman: there is no outlet to match the theatres.**

When two people who have grievances sit down and talk it all over, calmly and quietly, it's often found that some of those grievances don't really exist at all, he said.

Mr. Lichtman's opening remarks to the press detailed some of the difficulties encountered in trying to set up such a round table meeting. In addition to the time being spent by exhibition and distribution leaders on arbitration, he said there was the problem of selecting a date which could be met by as many company presidents and sales managers as possible. All the sales managers will be present, he promised, but some presidents may be unable to attend.

### *Attacks Continuation Of "Feeling of Cleavage"*

The 20th-Fox executive called "downright stupid" the perpetuation of "the feeling of cleavage" between the distribution and exhibition branches of the industry. He pointed out that Allied, so unhappy about making the round table contingent on completion of arbitration, had been criticized by the Senate Small Business Committee for virtually killing arbitration in the past. "We," he said, indicating distribution and those exhibitor organizations participating in the arbitration negotiations, "feel it is important that we finish."

The likelihood of an arbitration system in operation by September, said Mr. Lichtman, was based on the fact that approval of the current draft by exhibition and distribution, probably early in February, would be followed by approval of the Department of Justice and the courts. At the time of the press conference, Mr. Lichtman said that all remaining work on the draft could be finished in "two good working days," but the trouble was in finding two days mutually available to both distribution and exhibition attorneys. They are, respectively, Adolph Schimel, counsel for the distributors committee, and Herman Levy, Theatre Owners of America general counsel.

### *Arbitration Yearly Cost is $150,000*

A preview of some of the details of the upcoming draft was given by the 20th-Fox official. Total yearly cost of maintaining the system was estimated at $150,000, which would be split equally by distribution and exhibition. He added that the idea would be for exhibition to raise $75,000 from their ranks in the form of annual membership dues, with distribution matching the funds. The absence of Allied, he indicated, would not affect either the courts' approval of the system or would it effect Allied exhibitors, since the system would be available to all exhibitors no matter what their affiliation might be.

Under consideration, said Mr. Lichtman, was the use of the physical facilities of the American Arbitration Society, which would mean great monetary savings. The system would be supervised by committees of exhibitors and distributors in their respective territories. There would be three arbitrators, one selected by each side and one by mutual agreement. Failure to agree on a third arbitrator could lead to the American Arbitration Society's, or some other agency, stepping in with the third member.

In addition, there would be an appeals board in New York, whose members "would be more or less permanent or on a rotating basis." The system would have a statute of limitations, but any further details on that point were declined for the present.

At the close of the conference, answering random questions on a multitude of topics, Mr. Lichtman said he foresaw the day when Eidophor, 20th-Fox's upcoming CinemaScope-color theatre TV system, would provide theatres with attractions to take the place of one of the two pictures in a double feature program. The double feature policy, he said, "definitely" is not doomed. He also foresaw the disappearance of the "sub-sub-sub run" neighborhood houses in big cities that have not modernized their appearance and equipment, but added that "any well-equipped theatre will survive."

## Springfield House Leased

*SPRINGFIELD:* The Arcade theatre, Springfield, Mass., has been leased by I. J. Hoffman, representing the B & Q and Perakos Theatre Associates, from Nathan E. Goldstein, Inc. B & Q-Perakos also operate the Bijou in Springfield.

# U-I's "SIX BRIDGES TO TO DO "GLENN MIL IN SENSATIONAL TERRITORIAL

*Breaking Records in Cities and Towns of Every*

R.K.O. MEMORIAL, Boston
ACADEMY, Fall River
SAXON, Fitchburg
CAPITOL, Ansonia
ALBEE, Providence
BROADWAY, Lawrence
MERIDEN, Meriden
BRISTOL, Bristol
STRAND, Hartford
KEITH, Lowell
PALACE, Danbury
STATE, Manchester
STATE, Waterbury



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# CROSS" CONTINUES

# LER STORY" BUSINESS

# NEW ENGLAND

# OPENINGS




Size!

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OPERA HOUSE, Bangor

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"'SIX BRIDGES TO CROSS' DREW BIGGEST CROWDS EVER TO TURN OUT FOR AN OPENING IN THE 25-YEAR HISTORY OF THE R.K.O. MEMORIAL THEATRE, BOSTON. WASHINGTON STREET JAMMED SIDEWALK TO SIDEWALK. POLICE FORCED TO DETOUR ALL TRAFFIC."

JAY GOLDEN
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STARRING

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## JULIE ADAMS
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Directed by JOSEPH PEVNEY • Screenplay by SIDNEY BOEHM • Produced by AARON ROSENBERG



Universal International

# Huston-AA Deal Not Set For Todd-AO

Although admitting that negotiations were in work with Mike Todd whereby John Huston would produce "The Man Who Would Be King" in the Todd-AO process for Allied Artists release, the deal has not been definitely set, Steve Broidy, AA president, said in New York last week.

Mr. Broidy, speaking at a 21 Restaurant cocktail party for Mr. Huston, said that when an agreement is reached in the negotiations, an announcement will be made.

Mr. Huston, who returned earlier in the day from the Canary Islands where he completed the filming chores on "Moby Dick," which Warner Brothers will release this Fall, said in a trade press interview at the St. Regis Hotel, that he was going to India next week to seek out location settings for "The Man Who Would Be King" during his six-week stay and that he hoped to start the production late this year.

Under his agreement with Allied Artists, Mr. Huston indicated he would film pictures for AA distribution in "blocks of three" on a percentage basis which also involved his becoming a partner in the organization. Mr. Broidy said that the producer's pact with AA calls for 25,000 shares of stock to be turned over to him at the conclusion of each film.

Commenting on his "Moby Dick" production, which Warners will release under a 30 per cent agreement, the producer-director-writer said that the color used in this production was very unusual. "It's like washing color over black and white, somewhat on a tinted lithograph," he said in describing the color print which was developed and processed by Technicolor in England.

## Oklahoma Tax Act Amended To Exempt Admissions

The enabling act, State Senate Bill Number 39, now before the Oklahoma legislature, and allowing municipalities to levy certain taxes, has been changed in two ways which encourage exhibitors. Firstly, admissions are exempted; secondly, city population is stated as 200,000, making only Oklahoma City eligible. C. B. Akers, legislative chairman of the Oklahoma Allied and TOA organizations, warned in a bulletin January 22 the exemptions may not stand if other pressure groups are successful. The revised bill limits income or occupation taxes to one per cent; it also provides 25 per cent of taxes be credited to a city's sinking fund so long as it has such.

## Century Will Use Altec

The Century Circuit, operating theatres in the New York area, will use Altec servicing in 17 houses, the Altec Service Corporation announced this week. The contract takes effect February 1.

## FAMOUS PLAYERS MARKS BIRTHDAY

*Thirty-five years of Famous Players Canadian operations were marked by the circuit Tuesday evening at dinner in the King Edward Hotel, Toronto. Inducted into the organization's 25-Year Club were such notables as John Fitzgibbons, the president; Ruben Bolstad, Morris Stein, Mort Margolius, James Nairn, Ernest Cousins, George and John Ganetakos, William Lester, and William Summerville, Jr., among 33 new members. Fourteen other new members, from the western part of the Dominion, will be inducted later.*

# Sees Best RKO Year

Having launched its $3,000,000 "Underwater!", RKO Radio is now under way on one of its most active years, Walter Branson, world wide sales manager, predicted in New York this week. It has 21 independently made films and four of its own.

The independent producers number among them such names as Edmund Grainger, Benedict Bogeaus, The King Brothers, David Butler, Nat Holt, Alan Dowling.

The additional RKO pictures are "The Conqueror," starring John Wayne, Susan Hayward and Pedro Armendariz; "Jet Pilot," with Mr. Wayne and Janet Leigh; and "Son of Sinbad," with Dale Robertson and Sally Forrest.

From Mr. Bogeaus will come "Escape to Burma," with Barbara Stanwyck, Robert Ryan, and David Farrar; from Mr. Butler, "Miracle at Santa Anita"; from the King Brothers, "The Boy and the Bull"; from Mr. Holt, "Rage at Dawn," "Louisiana Lottery," and "Texas Lady"; from Sol Lesser, "Quest for the Lost City" and "Tarzan's Hidden Jungle"; from Mr. Dowling, "People Like Us," and "The Sea is a Woman."

Currently also in release is Robert Stillman's "The Americano."

## Settle Chicago Trust Case Out of Court

*CHICAGO:* The anti-trust case of the Monroe Theatre, owned by James Jovan, versus Balaban and Katz and major film companies has been settled out of court for an undisclosed amount. Mr. Jovan had claimed $810,000 and damages, charging he had not been able to get first run pictures at the Monroe in 1948 and 1949. During a four week trial before Judge Julius Hoffman in United States District Court, Chicago, several branch managers of the majors were called to testify on the charge that B&K and the majors had conspired to restrict first runs in the Loop to B&K and RKO in violation of federal anti-trust laws. Mr. Jovan was represented by Seymour Simon and Sheldon Collen.

# Standard Ratio Dead Frayne Says

The standard film screen ratio of four to three probably is "dead," John G. Frayne, president of the Society of Motion Picture and Television Engineers, said in Chicago Monday, during a meeting with certain prominent members to discuss the convention scheduled for April.

He commented further that the new ratios, sound and other developments put into permanent framework problems which at first seemed temporary. These have to do with theatre architecture, primarily.

The Society doesn't wish to enunciate publicly on subscription television, he stressed. It is not involved currently. It is three years since Commander Gene McDonald of Zenith presented a paper. Mr. Frayne did remark the Society may ask for papers again if it develops the subject must be considered.

Edward Seguin of the Balaban and Katz circuit publicity department has been retained as convention publicity director, Mr. Frayne disclosed. The convention will be at the Drake Hotel.

## MGM Sets Workshop For Oklahoma City

MGM this week announced a new Ticket Selling Workshop. It will be in Oklahoma City March 30, at the Skirvin Hotel. Cooperating with the MGM management will be Ed Thorne, city manager for the Cooper Foundation, and Earl Snyder, president of Oklahoma Allied.

Meanwhile, a Workshop date also was changed. The one in Milwaukee now will be on March 28, not May 2. Thus, it will be in conjunction with the Wisconsin Allied convention March 28-30.

The Workshops this week were at Memphis and at Jackson, Miss. Guest panelist at both was Jack Bruno, manager of the Cooper Foundation's Main Theatre, Pueblo, Colorado. The drive-in panelist at Jackson was William Powell, of the Phil Smith interests in the St. Louis territory; and the small-town panelist there was Ivan Anderson, of North Wilkesboro, N. C.

## Gamble National Head Of U. S. Bond Drive

*SALEM, ORE.*. Theodore R. (Ted) Gamble, radio and motion picture executive, ha been appointed national director of t Treasury's Savings Bond campaign. He su ceeds E. C. Sammons, president of t United States National Bank of Portla Mr. Gamble is president of Mt. Hood Ra & Television corporation (KOIN), pre dent of Oregon Pepsi Cola Co., and mem of several boards of directors includ Transamerica Corp., the First Nati Bank of Portland, and Columbia R Packers Association.

# Censors of Four States Convene

*RICHMOND, VA.:* The conference of state censors from four states and from Ontario, Canada, meeting here informally at the Hotel Jefferson last week, heard Dr. Hugh Flick, director of New York State censorship, suggest a "limited type of licensing" for controversial motion pictures.

The meeting, called by Mrs. L. C. Whitehead, director of the divison of motion picture censors for the State of Virginia, and attended by representatives from Kansas and Maryland, in addition to those from New York, Virginia and Ontario, was convened to discuss problems of mutual interest in order to render more effective community service.

Dr. Flick said the licensing which he proposed would give state censors more leeway in reviewing films. His proposal, he said, envisaged a sliding-scale for controversial films and "voluntary" contracts between the state and film distributor in respect to the age limitation and advertising. He also suggested that films could be broken down into two other categories, one concerning "crime and violence" and the other regarding various state censor statutes.

Censors from Ohio and Pennsylvania were not in attendance at the meetings here, said Dr. Flick, because of "internal reasons." The Ohio censor law recently was ruled out by the courts and there has been a change in state administration in Pennsylvania, it was pointed out. No resolutions were adopted at the meeting.

## Castle's "Billions, Blunders And Baloney" Is Published

"Billions, Blunders, and Baloney" which attacks this country's information services such as the Voice of America, the United States Information Agency, and the like, paying particular attention to their use of the film medium, on Monday will be released by the Devin-Adair Company, publishers, of New York. Mr. Castle's contention is that there is monstrous and callous extravagance, which adds to the waste of misdirection and incompetency because the "message" America should give never gets there or is a strange one. Mr. Castle is well-known in the industry as the founder and builder of Castle Films, the library of non-theatrical films, sold later in toto to Universal; and as a former newsreel editor.

## Form Publicity Firm

*HOLLYWOOD:* Walter Compton and Duffy Cornell have announced the opening of publicity and public relation offices January 3 at 221 North Robertson Boulevard, Beverly Hills. Mr. Compton was publicity director for Republic and United Artists while Mr. Cornell was an editor for the Hearst newspapers.

# WYLER CITES IMPORTANCE OF TIMING FILM OF BOOK, PLAY

*HOLLYWOOD:* A chain-reaction campaign for the release of a film, based on a published novel, magazine article or legitimate play, will be put into force for the the first time when Paramount's William Wyler production of "The Desperate Hours" is completed.

"Studios have suffered too often the penalties of delaying the production of an important high-priced story property," Mr. Wyler said on his return here from a play-market visit to New York.

"A motion picture production, based on a best selling novel or hit play, already achieved by 'The Desperate Hours,' must reach the nation's screens when the interest is high."

Mr. Wyler said his unusual plan is a better "trailer" to build public interest in a film, based on a novel or a play, than the standard media employed.

Usually a book fades from memory before a play is adapted from it; and likewise, too long a period may elapse between the end of a play's run and the presentation of the film version. In this case the play already has been hailed a success in road tryouts, and is destined for a comfortable Broadway run during the height of the novel's popularity.

The film in question will be released around the end of 1955, with strong marquee names like Humphrey Bogart and Fredric March to capture the attention of the show shoppers, thereby establishing a "chain-reaction" opportunity for the greatest possible grosses.

The book-play-film format will be applied, with a similarly scheduled procedure throughout the European capitals, where seven foreign producers secured the stage rights to the novel, prior to learning of its potential Broadway success, from its author-dramatist-screenwriter, Joseph Hayes. The producers of the foreign play versions have agreed to terms set forth by Mr. Hayes, in cooperation with Mr. Wyler and Paramount, assuring a favorable time schedule between the presentation of the play and the release of the film in the respective countries.



***Discussing plans in Hollywood. From left, Joseph Hayes, author-dramatist — screen writer of "The Desperate Hours"; Mrs. Humphrey Bogart (Lauren Bacall) as stand-in for her husband, and William Wyler, producer-director.***

Arrangements also have been made for the publication of a "soft-back cover" edition of the novel, at home and abroad, featuring on its cover the stars of the film in a scene from one of the dramatic moments of the story.

The importance of the foreign market, experienced by his highly successful "Roman Holiday," served as additional inspiration for Mr. Wyler to inaugurate this carefully planned campaign with Paramount and Mr. Hayes.

## New Haven Council Kills Censor Bill

*HARTFORD:* The Aldermanic Committee on Ordinances of New Haven has disapproved a proposed ordinance which would have prohibited the showing of motion pictures not carrying the stamp of approval of the Motion Picture Association of America, self-censoring body of the film industry.

The Committee turned down the ordinance proposal because it had been declared unconstitutional by New Haven Corporation Counsel George W. Crawford.

A public hearing on the measure, held some months ago, took on sizable importance in the Connecticut film world, with Herman M. Levy, general counsel of TOA, and executive secretary, MPTO of Connecticut, among those appearing to protest the proposal.

## Pittsburgh Variety Honors Critic Harold Cohen

Harold Cohen, of the Pittsburgh Post-Gazette, a motion picture critic with friends in the industry, will be the guest of honor February 2 of the city's Variety Tent. Mr. Cohen recently was chosen by the Screen Directors Guild "movie critic of the year" and this is being made the occasion for additional recognition by his home town.

## Dismisses Trans-Lux Suit

Judge Samuel DiFalco in New York Supreme Court Wednesday dismissed a minority stockholder suit against management of Trans-Lux Corporation. The plaintiffs had charged malfeasance. The suit took three months to try. The plaintiffs were Jerome B. Ross, George C. Mason, and Walter Siemers.

The brilliant young stars of "Magnificent Obsession" bringing to the screen all the drama and passion of W. R. Burnett's best-seller!






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# GEORGE GAUGHAN—MAN WITH A TOA MISSION

by FLOYD STONE

George Gaughan is a man with a mission, to sell the Theatre Owners of America to the small exhibitor. His crusade is to make every exhibitor a member of a cooperating industry working for its own good.

He should know why the exhibitor needs organization. He starved for business under taxes and the industry's competition at the 500-seat Normal theatre, Memphis. He owned the theatre, but no longer does.

The day he took the job several years ago to rally the state's exhibitors against a state law, also on taxes—was the day George Gaughan took up his natural calling, to show the small exhibitor that in unity is his salvation.

### *Traveled 36,000 Miles*

He traveled 36,000 miles last year, up to October, when the TOA held its convention. He saw probably 500 exhibitors, in Arkansas and Illinois. He brought new members, and revived the Arkansas unit. He reorganized and revitalized the southern Illinois unit.

It started in Tennessee, at the time COMPO took up the fight against the admissions tax. Tennessee showmen discovered the legislature there had passed an enabling act for cities to assure the tax. For them, it would be a double struggle. George rallied them and won, through the "grass roots" approach.

The Tennessee men realized, first, they needed more members, and, second, they needed *every* man to approach his legislator. What happened taught Mr. Gaughan the lesson. He went into every valley, however remote, and climbed every trail, however steep. He visited showmen who didn't know there was a state organization. He visited some who thought there was only one film company.

### *Wins Political Battles*

"I found out how to influence, and win, political battles," he said. "The average exhibitor *does* know his legislator. He has to know him, or of him, as a business man. He just hasn't ever thought of approaching him.

"I regard this mission now as an extension of my tax fight. My job now is to get a small exhibitor to act as part of an industry. We have an awful lot of small people in the TOA. We are very, very anxious about the plight of the small exhibitor. And this attitude cost us money. When I go into some of these territories, it takes two years to recover expenses."

He travels by car, bringing to the smallest theatreman, as in Tennessee, the story of the TOA. And he brings from them their own story. "The president and the legal counsel, and the board chairman, all these



*GEORGE GAUGHAN*

get that small exhibitor's story, and also the local unit.

"If we want these people to be a part of this organization, we have got to help them. I regard this as a crusade, and I think it is working. I feel the TOA convention in Chicago showed how the grass roots appeal produces results."

Mr. Gaughan said the other day at the New York office, where he stopped several days to report on contacts, he hoped to expand his approach with several assistants who, he emphasized, will be chosen carefully for their ability to sell the organization and bring local problems back to national attention. "When you go out and get it down on paper, you can do something for the people in the field."

### *Calls Local Meeting*

He works this way, meeting first with local unit officials, however inactive. He asks them to call a meeting in some central location. The meeting is on local problems, to which George pays careful attention. At the meeting, he tells the men who came he will see them later, one at a time. And he does.

He feels the industry needs more "career men" for exhibitor associations; men for whom, in his words, the interests of showmen "would be a crusade." He said, "The men who head associations can set policy. But they need men to carry out the policies."

When he gets these career men in his planned expansion, Mr. Gaughan probably will have to tell them of one problem and how he overcomes it. "When I meet an exhibitor who tells me he is a member of Allied, I stick out my hand and say, 'Congratulations! Thank God you belong to some organization.'"

# "Fortune" Hails Film Comeback

The authoritative voice of *Fortune* magazine confirms in its current issue, that the "movies" have made a comeback. The February issue contains an article, by Freeman Lincoln, called, "The Comeback of the Movies."

It tells of industry history from 1947 through 1953, when the resurgence began, to now. And it remarks: "The present upsurge is not merely a recovery. It is a major boom."

In this connection, it adds that although some exhibitors "are screaming about shortage of product," producers are dreaming about the "scarce, big screen picture" which can be a "bonanza bigger than their dreams."

Interviewed and quoted are such personalities as Y. Frank Freeman, Paramount studio head; Alfred Starr of Nashville, exhibitor leader; Leonard Goldenson, American Broadcasting-Paramount Theatres president; Arthur Krim, president, and Robert Benjamin, board chairman of United Artists; Milton R. Rackmil, Universal president.

## Reade Wins Settlement, Will Build Drive-In

Settlement out-of-court in Walter Reade, Jr's suit against three men operating six New Jersey drive-in theatres, was announced by Mr. Reade's circuit, in that state, last week. The announcement said Mr. Reade, who had charged in Newark Superior Court the men agreed to sell the houses to him, accepted money from each in settlement and discontinued suit. Mr. Reade then announced he would build a drive-in theatre on Route 46, near the intersection of Route 23 and the Totowa Drive-In. The new house will have twin screens and accommodate 1400 cars. The theatres Mr. Reade alleged were to be sold to him are the Totowa Drive-in, 300 yards from where he will build; the Union Drive-In, Morris Plains Drive-In, Brunswick Drive-In, Shore Drive-In, and Fly Drive-In. The defendants were William Scully, former Universal vice-president; James Thompson, who operates Eastern Drive-In Theatres; and Monroe Stein, an industry lawyer.

## Honor Dr. Goldsmith

Dr. Alfred N. Goldsmith, motion picture and television engineer and consultant has been named Eminent Member of Eta Kappa Nu, the electrical engineering honor society in recognition of his position as an "outstanding leader in the field of electrical engineering and a great benefactor of his fellow men." Induction ceremonies for new members of the honor society will be held Jan. 31 at the Henry Hudson Hotel, New York.

# Canadians Ask Tax Cut; Cite Decline

*TORONTO:* With the advancement of TV, all Ontario theatres have seen a decline since 1951 in attendance of 3,648,192, or approximately four per cent, although the increase in population was nearly 20 per cent.

In the TV areas—areas affected by the operation of TV stations—admissions have declined even more sharply. In all of the 242 theatres for which attendance figures are obtainable in the TV areas, there has been a decline in attendance between 1951 and 1954, of 11,219,868 or a loss of 21 per cent, according to a brief on the amusement tax in Ontario submitted to Hon. Leslie Frost, Premier of Ontario.

In a statistic packed brief, the Ontario Exhibitors Committee for Amusement Tax Relief, puts forth some reasons why the Government should lessen the amusement tax burden, so as to stop the ever-growing list of theatres in the province closed because of the inroads of TV. Already, according to the brief, 29 theatres in TV areas have either been closed or sold and converted for other purposes during the past three years. Some of the theatres have closed and re-opened two and three times during this period. Of the total, 14 alone are in Toronto.

The brief asks for a reduced and modified tax in the lower brackets, with all tickets under 50 cents, tax exempt. The scale then being accelerated with the increase in the price of tickets. The tax would be one cent on admissions of 51 cents to 54 cents, two cents on tickets 55 to 58 cents, three cents on 59 to 67 cents, four cents on 68 to 76 cents, five cents on 77 cents to 85 cents and six cents on admission prices of 86 to 94 cents. All these prices are before tax.

## TOA Surveys Members on Plan For Liability Insurance

A group liability insurance plan for members of Theatre Owners of America has been proposed by president E. D. Martin, to which end the current TOA bulletin, sent out to all members, contains a questionnaire designed to obtain information on loss experience. The bulletin reveals that TOA is "attempting to interest a single liability insurance company in a form of group liability insurance which, if effected, would amount to a considerable savings in premiums." The questionnaire is to be returned to TOA headquarters by February 1.

## Mail Prospectus for Exhibitor Finance Unit

The prospectus of Theatre Owners of America's sponsored Exhibitors Film Financial Group, Inc., was to be mailed to exhibitors in 17 states and the District of Columbia this week.

The prospectus, repeating in the main what TOA leaders publicly stated already about the company, did disclose that TOA had loaned EFFG $10,000 for organization and it is expected that TOA will make further loans for such purposes. It was also stated that if the entire issue of 100,000 shares is sold, EFFG estimates that the net proceeds will be $9,962,000 after deduction of expenses in connection with the organization of the company, estimated at $2,500, and expenses in connection with the issuance and distribution of the shares, estimated at $35,500.

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in key cities for the week ending January 22 were:

**Albany:** BREAD, LOVE AND DREAMS (IFE) 2nd week.

**Atlanta:** SO THIS IS PARIS (U-I) 2nd week; THEY RODE WEST (Col.); 20,000 LEAGUES UNDER THE SEA (B.V.); YOUNG AT HEART (W.B.).

**Boston:** SIX BRIDGES TO CROSS (U-I); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 4th week; VERA CRUZ (U.A.); YOUNG AT HEART (W.B.).

**Buffalo:** BLACK TUESDAY (U.A.); BRIDGES AT TOKO-RI (Par.); DEEP IN MY HEART (MGM); VIOLENT MEN, THE (Col.).

**Cleveland:** LAW VS. BILLY THE KID; MASTERSON OF KANSAS (Col.); SIGN OF THE PAGAN (U-I); 20,000 LEAGUES UNDER THE SEA (B.V.) 4th week.

**Columbus:** SIGN OF THE PAGAN (U-I); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox).

**Denver:** ATHENA (MGM); BLACK TUESDAY (U.A.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 4th week; 20,000 LEAGUES UNDER THE SEA (B.V.) 4th week.

**Des Moines:** BAREFOOT CONTESSA (U.A.); CARMEN JONES (20th-Fox).

**Detroit:** THREE RING CIRCUS (Par.); 20,000 LEAGUES UNDER THE SEA (B.V.) 4th week.

**Hartford:** DETECTIVE, THE (Col.); GREEN FIRE (MGM); LITTLE KIDNAPPERS (U.A.) 5th week; VERA CRUZ (U.A.) 2nd week.

**Indianapolis:** SIX BRIDGES TO CROSS (U-I); 20,000 LEAGUES UNDER THE SEA (B.V.); VERA CRUZ (U.A.) 2nd week.

**Jacksonville:** GREEN FIRE (MGM); SIGN OF THE PAGAN (U-I); THREE RING CIRCUS (Par.); VERA CRUZ (U.A.) 2nd week.

**Kansas City:** SIGN OF THE PAGAN (U-I); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 4th week.

**Memphis:** AMERICANO, THE (RKO); VERA CRUZ (U.A.); YOUNG AT HEART (W.B.).

**Miami:** DEEP IN MY HEART (MGM) 5th week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week; VERA CRUZ (U.A.) 2nd week.

**Milwaukee:** GREEN FIRE (MGM); SIGN OF THE PAGAN (U-I); 20,000 LEAGUES UNDER THE SEA (B.V.) 4th week.

**Minneapolis:** GREEN FIRE (MGM).

**New Orleans:** AIDA (IFE); DRUM BEAT (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); 20,000 LEAGUES UNDER THE SEA (B.V.) 4th week; VERA CRUZ (U.A.); VIOLENT MEN, THE (Col.) 4th week.

**Oklahoma City:** BATTLEGROUND (MGM); CATTLE QUEEN OF MONTANA (RKO) 2nd week; GREEN FIRE (MGM) 2nd week; SILVER CHALICE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 4th week.

**Omaha:** PHFFFT (Col.); THREE RING CIRCUS (Par.).

**Philadelphia:** THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 4th week; YOUNG AT HEART (W.B.).

**Pittsburgh:** DETECTIVE, THE (Col.) 5th week; ROMEO AND JULIET (U.A.) 5th week; SIGN OF THE PAGAN (U-I); 20,000 LEAGUES UNDER THE SEA (B.V.)

**Portland:** DETECTIVE, THE (Col.); SIGN OF THE PAGAN (U-I); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 4th week; 20,000 LEAGUES UNDER THE SEA (B.V.) 4th week.

**Providence:** BAREFOOT CONTESSA (U.A.); VIOLENT MEN, THE (Col.) 2nd week; YOUNG AT HEART (W.B.).

**Toronto:** BELLES OF ST. TRINIAN'S (A.A.); ROMEO AND JULIET (JARO); STAR IS BORN, A (W.B.) 3rd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 5th week; VANISHING PRAIRIE, THE (B.V.) 5th week.

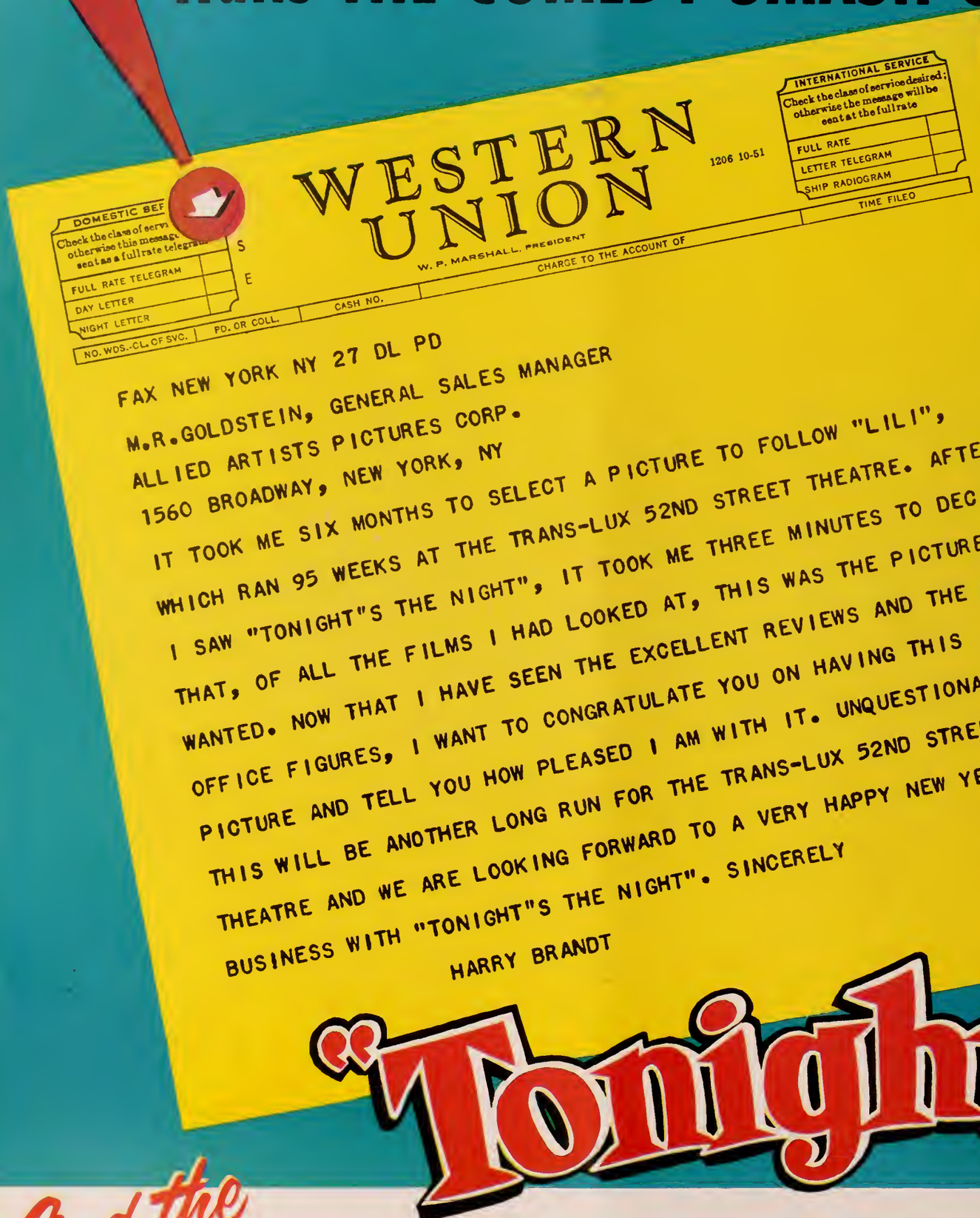
**Vancouver:** BAREFOOT CONTESSA (U.A.) 2nd week; BLACK WIDOW (20th-Fox) 2nd week; SO THIS IS PARIS (U-I); STAR IS BORN, A (W.B.).

**Washington:** ROMEO AND JULIET (U.A.) 4th week; SIGN OF THE PAGAN (U-I) 4th week; 20,000 LEAGUES UNDER THE SEA (B.V.) 4th week.

## "Battle Cry" Opens In Baltimore Tuesday

Warners' "Battle Cry" opens Tuesday night at the Stanley Theatre, Baltimore, with all the fanfare of a Hollywood affair. The complete cooperation of Mayor Thomas D'Alesandro has been enlisted. He accepted the other day, with publicity trappings, the first print of the picture, and an autographed copy of the Leon Uris novel. Mr. Uris is Baltimore born, a factor in the premiere location. The film, in CinemaScope, stars Van Heflin and Aldo Ray.

# One of America's Top Showmen Hails THE COMEDY SMASH OF '55



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HARRY BRANDT

# "Tonight's

*And the N.Y. Critics Agree!*

"★ ★ ★ ½★ Outrageously funny comedy! Rich, delightful!"
*—N. Y. DAILY NEWS*

"Wild, joyous! A stout rival for even that long-run wonder 'Lili'!"
*—N. Y. WORLD TELEGRAM*

"Hilarious! Amusing as all the Pat and Mike stories put together!"
*—N. Y. DAILY MIRROR*



ALLIED ARTISTS
presents

DAVID
NIVEN
YVONNE
DE CARLO
BARRY
FITZGERALD

A MARIO ZAMPI Production
Produced and Directed by MARIO ZAMPI
Original Story and Screenplay by
JACK DAVIES and MICHAEL PERTWEE

COLOR BY TECHNICOLOR

# the Night"

"Thoroughly engaging! Has the sure touch and should enjoy a long run!" —N. Y. JOURNAL-AMERICAN

"A gem! The windup is a howl! Especially eye-filling color!" —N. Y. POST

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*Watch for*

CORNEL WILDE • RICHARD CONTE
BRIAN DONLEVY • JEAN WALLACE
IN
THE BIG COMBO

Written by PHILIP YORDAN • Produced by SIDNEY HARMON • Directed by JOSEPH LEWIS

# Hollywood Scene

Six pictures were started during the week, and three others were completed, as to photography, and sent to the film editors for assembling.

Three of the new ventures are films for Allied Artists.

"Las Vegas Shakedown" is a self-descriptive production by William F. Broidy, directed by Sidney Salkow, which has Dennis O'Keefe, Colleen Gray, Charles Winninger, James Millican and Mary Beth Hughes in the cast. It is being filmed in fascinating and appropriate Las Vegas.

"Dark Venture" is a Lindsley Parsons production, directed by Harold Schuster, with Frank Lovejoy, Forrest Tucker and Peggie Castle in top roles.

"Spy Catchers" is another romp for Leo Gorcey and Huntz Hall, produced by Ben Schwalb and directed by Edward Bernds.

"Blood Alley" is that BatJac production for Warner Brothers that made the front pages a fortnight ago when an actor now supplanted by John Wayne got himself some more headlines. Others in the cast are Lauren Bacall, Paul Fix and Anita Ekberg. Robert Fellows is producing, William Wellman directing, and it's going in CinemaScope and WarnerColor.

"The Calico Pony" is a CinemaScope and Technicolor production by Ted Richmond with Van Heflin, Joanne Woodward, Phil Carey, Raymond Burr, Richard Webb and Steve Raines in the cast directed by George Sherman.

U-I producer Howard Pine started filming "The Private War of Major Benson" with Jerry Hopper directing a cast that includes Charlton Heston, Julie Adams, William Demarest, Sal Mineo and Tim Considine.

## York Will Make Seven More For Paramount

York Pictures Corporation has signed with Paramount to make seven additional pictures for its distribution organization. This now assures Paramount nine Dean Martin and Jerry Lewis pictures. York is their company. The original contract called for four pictures. Two were made, "Living It Up" and "You're Never Too Young." The comedians now have made 13 pictures, all of them drawing at the box-office.

## Hawaiian Exhibitor Partner of Nat Holt

Nat Holt has announced the formation of a partnership with Lewis P. Rosen to produce a group of big-budget motion pictures.

Mr. Holt has been one of the industry's most successful producers of big-budget outdoor features for more than a decade. Mr. Rosen is a co-founder of Royal Amusements and Royal Theatres of Hawaii and president of the Civic Auditorium of Honolulu. He also is the founder of the prominent theatrical insurance brokerage company, the Rosen-Sidman Co. of Los Angeles.

Slated for future production by the new partnership are "Louisiana Lottery" and "Texas Lady." Recently completed for early RKO release is the Superscope-Technicolor production "Rage At Dawn" starring Randolph Scott, Forrest Tucker and Mala Powers.

## THIS WEEK IN PRODUCTION:

### STARTED (6)

**ALLIED ARTISTS**
Dark Venture
Las Vegas Shakedown
Spy Catchers

**COLUMBIA**
The Calico Pony (Copa Prods.; CinemaScope; Technicolor)

**UNIVERSAL - INTERNATIONAL**
The Private War of Major Benson

**WARNER BROS.**
Blood Alley (Batjac Prods.; CinemaScope; WarnerColor)

### COMPLETED (3)

**COLUMBIA**
Rebound (Film Locations Prods.; Technicolor)

**REPUBLIC**
Man From Texas

**WARNER BROS.**
Moby Dick (CinemaScope; Technicolor)

### SHOOTING (20)

**ALLIED ARTISTS**
Wichita (CinemaScope; Technicolor)

**COLUMBIA**
Bring Your Smile Along
Jail Bait

**DCA (Distributors Corp. of America)**
I Am a Camera (Remus)

**INDEPENDENT**
Special Delivery (Rathvon Overseas Prods.)

**METRO-GOLDWYN-MAYER**
The King's Thief (CinemaScope; Eastman Color)
The Cobweb (CinemaScope; Eastman Color)
Love Me Or Leave Me (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)
The Girl Rush (VistaVision; Technicolor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

**20TH CENTURY-FOX**
Soldier Of Fortune (CinemaScope; Color)

**UNITED ARTISTS**
The Beast Of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

**U-I**
All That Heaven Allows (Technicolor)
Female On The Beach

**WARNER BROS.**
I Died A Thousand Times
The McConnell Story (CinemaScope; WarnerColor)

# Ferrer in 3-Way Deal

An unusual three-company deal in which Jose Ferrer will co-produce, direct and star in a film based on Barnaby Conrad's novel, "Matador," was announced last week by Columbia Pictures, Allied Artists and Film Locations Limited, the three firms which will finance the production.

The film will be distributed by Allied Artists in the Western Hemisphere and by Columbia in the Eastern Hemisphere. Columbia will also distribute the picture in those South American countries in which Allied Artists has no offices.

Recently, Mr. Ferrer contracted with Columbia alse to direct and star in Warwick's picture, "The Cockleshell Heroes." Exteriors for "Matador," which Mike Frankovich and Film Locations Limited will coproduce with Mr. Ferrer, will be shot in Spain with camera work beginning in late August. Interiors will be filmed in England.

## Siegel-Paramount Contract Terminated

*HOLLYWOOD:* Paramount Studios Tuesday issued the following statement:

"Y. Frank Freeman, vice-president in charge of the studio, and Sol Siegel, the producer, jointly announced today that at Mr. Siegel's request, the contract between Mr. Siegel and Paramount Pictures, providing for the production of ten pictures over a period of five years, had been terminated."

## King Brothers File Suit On "Syndicate" Title

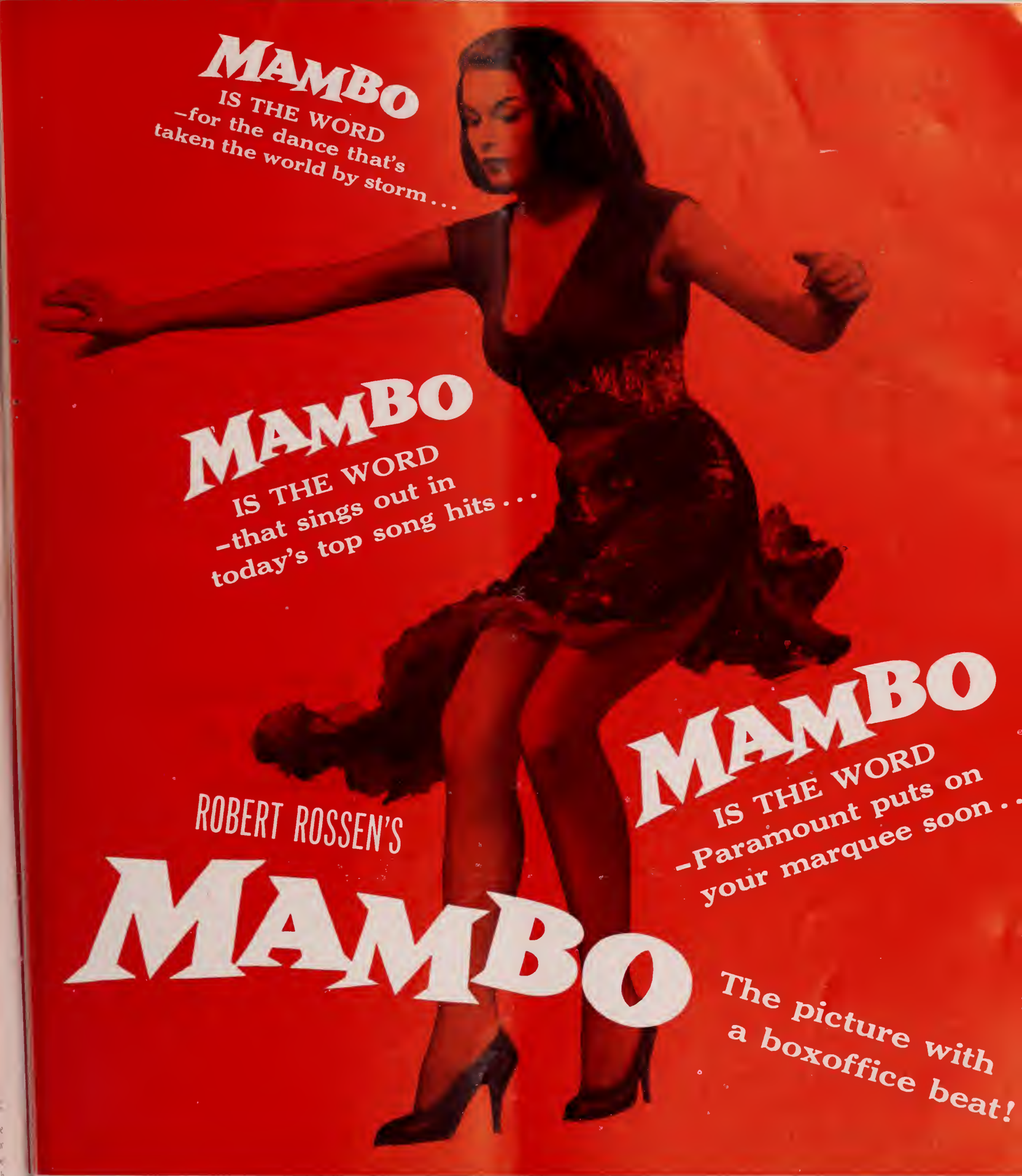
*HOLLYWOOD:* King Brothers Pictures, Inc., last week filed in Superior Court a suit against Columbia Pictures, Sam Katzman and several Katzman companies, asking $500,000, general damages and the same amount in punitive damages on the grounds that defendants appropriated the plaintiff's registered title, "Syndicate," in producing a similar story under the title of "Chicago Syndicate."

The Kings say they registered the "Syndicate" title with the Motion Picture Association of America Dec. 7, 1950, and that Columbia subsequently announced "Chicago Syndicate."

The suit asks an injunction to stop the release of "Chicago Syndicate."

## Elroy Hirsch On "Unchained" Opening And Personal Tour

Football star Elroy "Crazylegs" Hirsch, star of the Warner release, "Unchained," helped exploit the opening of the picture Thursday at the Victoria Theatre in New York, and then began a personal appearance tour of 11 other cities in conjunction with openings. His first stop was to be Buffalo. Mr. Hirsch in New York met newspaper men, especially sports writers, appeared on several sports broadcasts, and also on "Strike It Rich" over CBS-TV.




ring SILVANA MANGANO · MICHAEL RENNIE · VITTORIO GASSMAN · SHELLEY WINTERS · with KATHERINE DUNHAM

A PONTI DE LAURENTIIS Production · Directed by ROBERT ROSSEN · Story and Screenplay by GUIDO PIOVENE, IVO PERILLI, ENNIO de CONCINI and ROBERT ROSSEN · A PARAMOUNT PICTURE

# Pittsburgh's Man of Year

M. A. Silver, Stanley Warner's Pittsburgh zone manager, is that city's "Man of the Year," according to the Junior Chamber of Commerce there.



M. A. Silver

The honor is the first bestowed by the Chamber to a person in amusements.

Mr. Silver was nominated specifically for bringing Cinerama to Pittsburgh; for his charities (he is a great Variety man); and for using the circuit's theatres for world premieres which benefit the city's Children's Hospital.

Of Cinerama, the Chamber said: "It has added to the entertainment and cultural aspects of the city, and has been a tremendous stimulant in attracting thousands of out of state visitors."

Mr. Silver, known usually as "Moe," has been a zone manager since 1941, and now is on the Stanley Warner board. He is a past Variety chief barker, and for years was active in its charity drives and those of other organizations. Last year, for instance, he was exhibitor chairman for the Will Rogers Memorial Hospital drive.

The Chamber will give him his award Monday, at dinner in the William Penn Hotel.

## Honor U.S. Film Stars At Uruguayan Festival

*MONTEVIDEO, Uruguay:* Dean Jagger of the Hollywood delegation of film stars to the Uruguayan Film Festival spoke on the uptrend in American films here January 22 to 250 members of the American Association of Montevideo at the special invitation of its president, John Carpenter. U. S. Ambassador to Uruguay, Dempster McIntosh, attended.

Mr. Jagger, who received an unusual ovation from the Association, also answered the expatriate Americans' questions regarding Hollywood's remarkable success with its new film forms during the past year.

After the showing of the first American film, Paramount's "Sabrina," at the Festival January 21, the American delegation of 19 film stars and other industry representatives gave a banquet for all delegates attending the Festival at the Punta del Este Golf Club. More than 500 attended.

## Woman Theatre Manager Writes Fourth Novel

Mamie Peters Call, who with her husband operates the Capitol Theatre, Brigham City, Utah, has had her fourth book published. It is a novel, "The Song of the Trumpet," by the Vantage Press, of New York, and tells of the experiences and loves of a Utah girl, in New York and then again in her native area. Mrs. Call also has had published "Lady Laura," "Along Came the Devil," and "Hawaiian Caprice," and also some short stories.

# People in The News

JACK KIRSCH, Illinois Allied president, heads the drive for funds of the theatre and amusements division, Chicago Council, Boy Scouts of America.

HARRY MCWILLIAMS, former exploitation manager for Columbia and then for a while director of advertising and public relations for Screen Gems, is joining Magna Theatre Corp., as assistant advertising, publicity, and exploitation director. Magna is handling the Todd-AO "Oklahoma!"

CHARLES B. MOSS, executive director of the Criterion Theatre, and of B. S. Moss Theatres, New York, has been elected to the board of the Broadway Association.

ALBERT A. DURYEA resigned last week as vice-president of East Coast operations for Pathe Laboratories. He was with the firm since 1942 and was chief engineer in 1953 when appointed vice-president.

NAT COHEN, president of Anglo Amalgamated Film Distributors, London, planed into New York Tuesday for discussions there and in Hollywood on release of his firm's "Confessions" and "Red Monkey" and discussions with American releasing Corp.

OSCAR DOOB, MGM public relations executive, is recuperating in New York from a broken shoulder received in a Nassau, Bahamas, taxi accident.

ROBERT WECHSLER, formerly of Benton & Bowles, has been named Screen Gems sales promotion director.

MORRIS LOEWENSTEIN, owner of the Majestic, Oklahoma City, celebrates 42 years there this month. He believes this is a record for continuous business in the city's downtown.

MARTIN G. SMITH, former National Allied president, has been cited by the Toledo, Ohio Chamber of Commerce "for outstanding leadership in promoting civic, commercial, and industrial p ogress in Toledo in 1954."

ANTHONY MUTO, Fox Movietone News Washington News Bureau manager, has been elected president of the White House News Photographers Association.

## Spyros S., Plato Skouras In New Production Unit

Formation of Crown Productions a new independent film-producing organization to release through United Artists, was announced Tuesday. The four principals involved in the new company are Robert L. Jacks, Robert Goldstein, Spyros S. Skouras and Plato Skouras.

Robert Jacks, who produced five of the ten pictures for Panoramic Productions last year, will function as producer of the films to be made by the new organization. Robert Goldstein will handle the West Coast financing and other executive matters. Plato Skouras, currently employed at 20th Century-Fox studio, will work with Mr. Jacks on the production end, while Spyros S. Skouras will continue his executive duties as president of Skouras Theaters in New York and will confine his activities with the new company to Eastern financing and distribution problems.

Crown Productions already has purchased "The Killer Is Loose" and has assigned writer Danny Fuchs to do the screenplay. The story is an original by John and Ward Hawkins recently published in the *Saturday Evening Post.*

# IFE Sales Drive is Success

First place in the IFE Releasing Corporation Bernard Jacon Testimonial Sales Drive, named for its vice-president in charge of sales, has been won by Phil Levine, New York branch manager, and Sal DeGennaro, New York representative. Second award went to Glenn Fannin, former Dallas district manager now promoted to central division managership. Joe Nercesian, San Francisco representative, finished third.

The contest was the company's first. Mr. Jacon told the field personnel this week how satisfied he was with its efforts. He also predicted that in 1955 the company would more than double its 1954 gross receipts. He noted more than 12 films scheduled for release, and that "Aida," "Bread, Love, and Dreams" and "Theodora, Slave Empress" are successful. Of the first, he remarked it within two years will have grossed $4,500,000. It has broken records in all its dates so far.

Other pictures to be released are "The Wayward Wife," "Green Magic," "Love in the City," "Too Young for Love," "Husband for Anna," "Neopolitan Carousel," and "Attila," "Senso" and "Madelena."

# FAME

## 23rd ANNUAL AUDIT OF PERSONALITIES OF SCREEN, TELEVISION AND RADIO

The reasons for the extraordinarily widespread influence of *FAME* are perfectly clear. *FAME* has never been successfully copied, although it has various imitators. Its standing has never been approached in any of the twenty-two years that it has presented the *Top Ten Money-Making Stars*—which was *originated* by Quigley Publications.

Likewise unique in the extent of their recognition are the innovations which have been added in *FAME* throughout the years, expanding its usefulness and value as a record for reference throughout the motion picture and television industries and for writers of the public press. The title of one of those innovations, "Looking Forward", which is now an annual feature of *FAME*, might also be used to describe the editorial spirit of the book itself. The "Stars of Tomorrow" feature also was originated in that spirit.

The 1955 edition of *FAME* is now in an advanced stage of preparation, for distribution soon.



EDITED BY JAMES D. IVERS

Assistant editors: Charles S. Aaronson, Pinky Herman, Peter Burnup, W. R. Weaver, Hannah Pellen, Jay Remer.

*QUIGLEY PUBLISHING COMPANY*

NEW YORK HOLLYWOOD LONDON

# The National Spotlight

## ALBANY

The hold-over of "Bread, Love and Dreams," at the Stanley Warner Delaware for a second week, coming as the State in nearby Troy played "Lure" for its second consecutive Italian bill, and after the Eagle in Albany and the Cameo in Schenectady had presented pictures in that language, dramatized the growing importance of Italian films as top or supplemental features for theatres of the exchange district. The Schine, Reade, Benton and Fabian circuits play such releases from time to time, as well as independent houses like John Capano's State, Harold Strassman's Eagle and Sidney Dwore's Cameo. . . . The first Sunday's business for "Vera Cruz" at the Strand was reported to have been the biggest in the theatre's 34-year history. . . . Charles A. Smakwitz, former Stanley Warner zone manager in the Albany zone and present SW zone chief in Newark, and Joseph Liss, new supervisor of SW houses, were among the visitors. . . . Mrs. Doris Senecal, Warner cashier, has been reelected president of the front office local, IATSE. Other officers are: Mrs. Charlotte Lansing, Shirley Lovenguth, Mrs. Rita Bagnato and Mary Ann Quest.

## ATLANTA

R. E. Hook, who owns theatres in Alabama, was in for a booking and buying trip for his circuit. . . . The Main theatre, Berryville, Ark., and New Basin theatre, Eureka Springs, Ark., have installed CinemaScope. The Main is managed by John Wirsig and the New Basin by Cecil Mayberry. . . . The Atlanta Variety Club held its first meeting of 1955 under the guidance of chief barker Harold Spears, with Bobby Dodd, head coach of Georgia Tech, as guest speaker. . . . Sid Reams, sales representative for Republic Pictures before his illness several months ago, thanks his many friends in the film business for the beautiful scroll which was given to him. He is showing some improvement and hopes that he will be able to return on the Row soon. . . . Papers in Savannah, Ga., gave considerable space to the awarding of a six-month pass by Cecil McGlohon, Avon theatre manager there, to a local 13-year-old boy who rescued his sister from their burning house. Presentation was made on the stage of the Avon theatre at the monthly meeting of the schoolboy safety patrols. . . . M. S. Hill, former manager of the Palm drive-in, Savannah, Ga., is now manager of the Weis theatre, Savannah.

## BOSTON

A near riot at the first of three scheduled autograph-signing appearances by Tony Curtis and George Nader in the foyer of the Keith Memorial theatre at the world premiere of "Six Bridges to Cross" forced cancellation of the others in the afternoon and evening. . . . Eddie Sokolowski, owner of the Royal theatre, Lowell, has been elected president of the Lowell Lions Club for 1955. . . . Lockwood and Gordon Enterprises have taken over the lease of the Westminster Playhouse in Providence from Fred Rogers and Howard Levin, who had changed the long dark theatre's name from the Victoria and had opened it as an art house this month. Lockwood and Gordon have not yet decided on a policy for the house. They already operate three theatres in Providence, one of them, the Avon, an art house. The others are the Hope and Castle theatres.

## BUFFALO

Cinerama is scheduled to open the week of Feb. 27 in Shea's Teck if the necessary technical work can be completed on time. The theatre, operated as motion picture house by the Shea circuit since 1946 is now undergoing conversion which will cost in excess of $50,000, according to Lester Isaacs of New York, national director of the Stanley Warner Cinerama Corp. . . . And another new projection process, Todd-AO, is expected to be introduced to Buffalo in the Century theatre around Easter, according to general manager Robert T. Murphy. The first Todd-AO attraction, of course, will be "Oklahoma.". . . Bill Brett, manager of the Kenmore theatre, is cooperating with the Zonta Club of Kenmore in putting on three nights of benefit shows for the club's educational fund. . . . George Mackenna, general manager, Lafayette theatre, has been named chairman of the new Capital Expenditures Sub-Committee of the city of Buffalo. . . . Bill Rosenow of Skyway Drive-in Theatres announces discussions under way for installation of new wide screens in the company's Lake Shore and Niagara out-doorers.

## CHICAGO

Modernization of the State theatre will exceed a cost of $100,000, it was announced by N. S. Barger, new owner. Barger said only top pictures will be shown. Already he has booked such films as "A Star Is Born" and "20,000 Leagues Under the Sea" as openers. Henry A. Stevens, who is manager of Barger's drive-in theatres, will be the State's general manager, while LeRoy Joans, formerly of Great States, has been made house manager. . . . Allied Artists offices here, headed by Nat Nathanson and Vic Bernstein, are being expanded 50 per cent. . . . Ralph Shoelhorn of the Dundee theatre, Dundee, Illinois, was a Film Row visitor this week. . . . Charlie Golan, formerly owner of the DeLuxe theatre, has been placing Coca Cola machines in various theatres around the city. . . . Dave Wallerstein, B&K vice-president, and his wife entertained at a joint birthday party January 22. . . . Cleo Moore is here for the midwest premiere of "Women's Prison."

## CLEVELAND

"Vera Cruz" surviving snow and falling temperature, is holding a 4th straight week downtown. . . . Howard Spiess resigned as booker for Co-operative Theatres of Ohio to join the Phil Smith circuit as midwest district manager in charge of buying and booking for seven theatres in the St. Louis, Kansas City, Indianapolis area with headquarters in St. Louis. . . . Paul Ellis has not retired as general manager of the Robins circuit of theatres in Warren and Niles as previously announced. He is on temporary leave of absence and will shortly resume his circuit duties. . . . Charles Marecek is the new owner of the Clinton theatre, Port Clinton. . . . Abe Ludacer, Loew theatre circuit manager in Toledo, was re-elected president of the Fraternal Order of Police Associates. . . . Frank Masek, National Theatre Supply branch manager, completed CinemaScope installations in the State Theatre, Fostoria; Mahoning, Youngstown and King, Cleveland. . . . Miles (Bud) Muchler, NTS salesman, recently became the father of a husky son. . . . Joe Rembrandt, Center-Mayfield, Cleveland and Ellet theatre, Akron, is Florida vacationing.

## COLUMBUS

"There's No Business Like Show Business" went into a second week at RKO Palace. "The Vanishing Prairie" still doing good business in a fifth week at the World and "Beauties of the Night" had a second week at the Bexley. . . . Loew's Ohio held a sneak preview of "Bad Day at Black Rock" to capacity business. . . . Albert Sugarman, retired local theatre man, is ill in Jackson Memorial Hospital, Miami. Charles Sugarman, his son, is with his father. . . . Local friends of Howard Feigley, for 33 years manager of the Rivoli, Toledo, Ohio, were shocked to hear of his sudden death following a heart attack. He was born in Columbus and started his theatre career here as an usher. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced the signing of Irving Mumper, Ohio, Loudonville, as a new member of the association. . . . Farm Bureau Insurance Companies held closed-circuit television meetings Wednesday morning at the Palace and Broad. . . . Correcting an oversight, Robert Wile credited Mrs. Minnie Dwyer, Celina, Celina, Ohio, for her work in getting the 3% tax repealed in that city. "She first got it reduced to 1½% and then by continuing pressure on members of the council, obtained their votes to repeal it completely," said Wile.

## DENVER

Canon City, Colo., where "Big House U.S.A." has just been completed, and where several other movies have been made, is making a bid to get back in the permanent production picture after a lapse of 40 years, when Selig Co. made movies there with Tom Mix as their star. Canon City has offered Bel-Air and Camden Productions a movie lot and a studio building if they will locate there. Aubrey Schenck and Howard W. Koch, producer and director for the two

(*Continued on following page*)

(*Continued from opposite page*)
companies named, are favorably impressed and said they would present the matter to their boards. . . . The Ogden has been sued for $50,000 by a passerby who claims she was hit by a mass of snow and ice that fell from the marquee, and was permanently injured thereby. . . . Anne Francis was in to publicize "Bad Day at Black Rock," and did a good job at it, getting in both dailies, on radio and television, and presiding at an autograph party, among other things. The film ran at the Orpheum. . . . Ann and Stanley Dixon have bought the Motor-Vu drive-in, Delta, Colo., from Max Storey.

## DES MOINES

Jim Gray has resigned as manager of the theatre at Sac City, which is operated by the Pioneer Theatre Corp. Gray had been with the company for 11 years, serving as manager also in Webster City, Carroll and Jefferson. He plans to leave the community for a business venture. . . . Three more Iowa theatres have installed new screens and projection equipment. They are the Strand at West Liberty, the Elite at Laurens and the Story at Story City. . . . The Sutherland Theatre at Sutherland has closed its doors. Everett Olhausen, owner, said continued lack of patronage made the shuttering necessary. It is the second time the Sutherland has gone dark; Olhausen says he fears this time it'll stay that way. . . . The Monroe at Monroe has been reopened by R. P. Davis who said he is doing so because of the "many requests" he received. Davis said he reopened the house on a trial basis and will continue operation only so long as it receives community support. He added that any future shutdown will be permanent. . . . The Lakota at Lakota has reopened following a two-week shutdown for repairs and renovation. . . . Mr. and Mrs. A. H. Blank sailed from New York City Jan. 21 aboard the Coronia on a 106-day cruise. . . . Sam Rich, Paramount booker, has announced his engagement to Vivian Cave of Des Moines. . . . Dixie Lee Rawson, of the State Theatre in Cedar Rapids, was wed last week to Marvin Cisler.

## DETROIT

Big doings have been going on in the Cinerama camp. Bill Green has been taking his boss around to meet the press and get advertising set up for the big picture changeover. Green, himself, was recently installed head of the Michigan Showmans Association. While all this was going on Cinerama's district manager, Frank Upton, was presented with a baby girl, his first. Lee Upton, the newcomer's mother is doing well in Deaconess hospital. . . . Footage figures released by the Detroit Police Censorship Bureau show the strong product trend remaining. In December 395,000 feet were reviewed. Of this 301,000 feet were American; 24,000, Italian; 70,000, Mexican. Only 1,100 feet were cut, and all of that was in the Italian films. One front was banned. The 1954 figures showed 4,474,000 feet reviewed, 27,000 cut. Five hundred and thirty-seven theatre fronts were checked during the year, 18 eliminated.

## HARTFORD

The Bridgeport Drive-In Theatre, Inc., New Haven, a new Connecticut corporation, has filed a certificate of incorporation. . . . George H. Wilkinson, Jr., president of MPTO of Connecticut, and owner of the Wilkinson theatre, Wallingford, has been named to a 16-member nominating committee to recommend a permanent study commission for the proposed consolidation of the Wallingford Town and Borough Governments. . . . Sol Karp, formerly with Manchester Drive-In Theatre Corp., Bolton Notch, and Mike Masselli, formerly manager of the Plainfield theatre, Plainfield, have leased the 500-seat Baltic theatre, Baltic, from eastern Connecticut theatre operator Ed Lord on undisclosed terms. . . . Atty. Herman M. Levy, general counsel of TOA and executive secretary of MPTO of Connecticut, has registered as State Legislature lobbyist for the latter organization. He filed a registration form with the Secretary of State's office.

## INDIANAPOLIS

Indianapolis Tent No. 10 of Variety will install 1955 officers and formally open its new clubhouse at 512 North Illinois street Feb. 12. . . . Pete DeFazio, Paramount salesman in the Northern Indiana territory, has been transferred to Pittsburgh. His successor has not been named yet. . . . Bob Conn, 20th-Fox branch manager, and salesmen Herman Halberg and George Condon attended a sales meeting in Cleveland last week. . . . Joe Bohn, Realart branch manager, is back in the hospital after a brief return to Film Row. . . . The Allied Theatre Owners of Indiana February board meeting has been postponed until after the national Allied board and drive-in meetings at St. Louis.

## JACKSONVILLE

A green newspaper ad in the "Florida Times-Union" focused attention on the opening day of "Green Fire" at the Florida theatre. . . . The first feature-length motion picture made by a Florida production company, Empire Studios of Orlando, was trade screened here. Distributed by Republic, it is "Yellow Neck," depicting the flight of Confederate deserters, or "yellow necks," across Florida's jungles in the year 1863. . . . Distributor film salesmen here from Atlanta were Ken Laird, Buena Vista; Jimmy Hobbs, United Artists; and Ken McCartney, Kay Productions. . . . Bob Pollard, Republic salesman, visited from Tampa. . . . Lyn Safer decorations turned the Universal branch offices into a colorful setting for the opening of the Charley Feldman Drive, January 3-April 30. Oliver Mathews, U-I head booker, said that a baker's dozen of features are offered to exhibitors in the drive. . . . Exhibitors here included Jimmy Partlow, Orlando; Sam K. Strathos, Monticello; Lynn Goodyear, Daytona Beach; Johnny Harrell, Atlanta; J. M. Wells, Kingsland, Ga.; and C. L. Jackson, Woodbine, Ga.

## KANSAS CITY

The worst winter weather of the season hit Kansas City and the territory in the week of January 16, causing traffic hazards, closing of some schools for a day, and curtailing theatre attendance. . . . Glenn Hall, theatre owner of Cassville, Mo., prominent in association affairs, and Mrs. Hall are the parents of a baby girl, their first child. . . . The board of directors of the Kansas-Missouri Theatre Association, meeting January 19, made further plans for the convention meeting March 2. There will be no formal luncheon, visitors being free to spend most of the noon recess among the displays. . . . In the fifth week of "The Detective" at the Vogue, "The Four Poster" was added to the program. . . . The Glen added "The Promoter" as an extra attraction in the twelfth week of "High and Dry.". . . "Romeo and Juliet" is in its fifth week at the Kimo.

## LOS ANGELES

Mr. and Mrs. Schlar of the Crest theatre in Oceanside paid one of their rare visits to Film Row. . . . Bess Levin of Standard Talking Films is in the Cedars of Lebanon Hospital for a check-up. . . . A shifting of

(*Continued on following page*)

**Memo to Motion Picture Producers**

***From:***

**NIGARISTAN PICTURES**
**1st Floor, Noor Chambers,**
**Bunder Road,**
**Karachi, Pakistan**

**We are interested in establishing a most up-to-date studio in partnership with an American firm. Interested parties should contact us at the address given above. We also wish to represent Motion Picture Producers for the distribution of their films in Pakistan on agency basis.**

(*Continued from page 31*)

bookers in the Fox West Coast booking department, saw the following changes: Bob Weeks takes over District 1, which covers the city and suburban houses, formerly handled for many years by Al Bruno, who has been assigned to District 3, which consists of the beach towns and Orange County area. A new booker to the department, Harold Wyatt, former Santa Ana theatre manager, has been given the San Diego area, District 4, that was formerly booked by Bob Weeks. Fred Friedman will book the seven day situations such as Pasadena, Glendale, Huntington Park, etc., while another new booker, Wally Smith, will handle the Los Angeles First Runs. . . . Off to Arizona on company business was George Tripp, Warner Bros. salesman. . . . Carl Burrows, Warner Bros. booker, was back at his desk after a bout with a bad cold. . . . Gene Spatz has resigned his post as booker at the Twentieth Century-Fox exchange. . . . Lester Blumberg of Principal Theatres returned from a business trip to northern California.

## MEMPHIS

Algerian theatre, Risco, Mo., owned by Rodney Clemmons, has been re-opened after being closed for some time. . . . H. G. Walden, owner, has re-opened his Belmont theatre, Belmont, Miss. . . . Jack Durell, office manager, Universal, and Mrs. Durell are parents of a baby girl born in Memphis. . . . Censors in Memphis banned from Memphis screens the first picture in 1955. It was "Black Tuesday," United Artists, which will now be shown at Sunset drive-in, West Memphis, Ark., just across the river from Memphis. . . . R. L. Bostick, National Theatre Supply, was in Oklahoma City on business. . . . Edward P. Sapinsley, Malco Theatres, Inc., executive, was in Henderson, Ky., on business. . . . Ed Doherty, Exhibitors Services, made a business trip to West Point, Miss. . . . Nate Reiss, owner, has closed the Missouri theatre, Campbell, Mo. . . . Broadway drive-in, Dickson, Tenn., has re-opened.

## MIAMI

Big news of the week was the announcement by Harry Botwick, district supervisor for Florida State Theatres, that the shuttered Olympia would reopen on February 11th, with a southern premiere of "Battle Cry." Theatre will again be managed by Jimmy Barnett and have a policy of outstanding first run film, minus the stage show which has been a distiguishing feature of the house, the largest in Florida. . . . Joe Lieber, manager of the local Variety Club, reports interesting doings at the club with a Gin rummy tournament in session with a $100 savings bond as the award and a "King for a Day" luncheon set for January 28, with member Johnny Feller to be handed the reigning scepter with command privileges for that day. Sonny Shepherd and Al Weiss are co-chairmen for the club's annual "Show of Shows" due February 12, at which most of the area's entertainment talent will appear for the Variety Hospital's benefit. . . . Florida State's Palm Beach-Paramount was readied for opening.

## MILWAUKEE

Wisconsin Variety Club, Tent 14, announces the official opening of their new club rooms at the Schroeder Hotel here. Starting February 7 a weekly luncheon will be held every Monday. Every Saturday afternoon will be turned over to business and pleasure in the club rooms. Two important dates coming up for Tent 14 are February 27, when a business and board meeting will be held with a dinner in honor of George Hoover, International Chief Barker. Then on February 31 at the Miller Brewery, installation of the new officers and a banquet will be held. . . . Dick Katz, booker at the Universal exchange, and his wife, are the proud parents of their first baby, a boy named Allen David. . . . Phil Newman will be the new manager of Standard's Delavan theatre in Delavan. Newman formerly managed the Palmyra theatre. . . . Erv Steffens, who formerly managed the Delavan theatre, was killed in a car accident last week. . . . A former head booker at the Universal exchange here, Paul Zimmerman, now manages the Honey Bear Farm.

## MINNEAPOLIS

Minnesota Amusement Co. had a grand opening for its Empire theatre at Grand Forks, N. D., which was completely remodeled. Improvements included a new lobby, front, sign and CinmeaScope equipment. House did not close during the renovation. . . . Work has begun on the complete remodeling of the Gopher theatre, Minneapolis independent loop house. Project is expected to cost about $75,000. . . . Variety Club of the Northwest will have its annual dinner and report to members on Jan. 31. George Hoover, international chief barker, will be the principal speaker. . . . Ben Fish, representative of Samuel Goldwyn Productions, was in. . . . Claire Barto, district manager's secretary at MGM, is engaged to Lloyd Schneider. They plan to be married in fall. . . . Donna Stinson is the new booking stenographer at Paramount. . . ."White Christmas" will open at the State, Minneapolis, Feb. 3 and at the Paramount, St. Paul, Feb. 4. "Three Ring Circus" will follow in Minneapolis and open March 4 in St. Paul. . . . Bill Westerman has been promoted from booker to northern Minnesota salesman at Warners taking over the territory of Don Urquhart who will cover the Minnesota Iron Range and Wisconsin. Latter territory formerly was assigned to Charlie Jackson, who retired.

## NEW ORLEANS

Lloyd Basford replaced Kenneth McKenna as assistant to manager Ernest MacKenna at the Joy theatre. . . . Gordon Bradley, Paramount's southern division manager, visited with William Holliday and staff. . . . J. G. Broggi, buyer and booker for the Rebel drive-in, Natchez, Miss., advised of its closing to be reopened in a few months. . . . Alice Catalanotto, vice-president of Fox Theatre, Inc., New Orleans, advised that they have transferred the ownership of the suburban Fox, 4127 Elysian Fields to Fox Theatre Enterprises, Inc., whose officers are Frank Lais, Jr., president; S. A. Wright, Jr., vice-president, and Louis Dugas, secretary. The new management will take over on February 1. Buying and booking will be handled by Southern Theatre Service. . . . Eileen Kaiser Clay, Columbia Pictures head booker and a member of WOMPI, ruled as Queen over the Krewe of Carthage, the Krewe's annual Carnival Ball, at the Municipal Auditorium. Two of the six Maids to "Her Majesty" are also members of Columbia's personnel and WOMPIS: Jo-Ann Kaiser, contract clerk and Mary Schumaker, second booker. Another of the Maids was Mildred Olister, whose father was connected with the exhibition field as manager for more than 25 years and just recently resigned as manager of Twin Do-drive-in, Metairie, La. . . . M. J. Price, DesAllemands, La., operator of 16mm theatre in Little Caillou, La., was a caller at Stevens Pictures.

## OKLAHOMA CITY

"Gone With the Wind" has been brought back to the Plaza theatre at the request of patrons. . . . Morris Lowenstein, theatre owner, and president of Oklahoma Theatre Owners for more than thirty years, set another record of thirty-two years of perfect attendance at the downtown Kiwanis club in Oklahoma City. Mr. Lowenstein and another member, L. C. Mersfelder, were given service pins at a meeting Jan. 13. Any meetings missed with their local club while out of town were made up by attending some other Kiwanis club meeting. . . . Rube Leekley, 65, manager of the Municipal theatre at Tulsa, Okla., was found dead in his office early Jan. 16. Death was attributed to a heart attack. . . . Cecil Maberry, owner and operator of New Basin theatre at Eureka Springs, Ark., announced the sale of the theatre to John Gray of Tulsa, Okla. Mr. Gray has operated theatres in Oklahoma and other states in the past. He assumed management of the theatre Jan. 23. A remodeling program had just been completed, adding wide screen and CinemaScope equipment. . . . Fire destroyed the Airway theatre in northwest Dallas before dawn Jan. 19.

## OMAHA

Ted Emerson, 30 years in the film business and with Tristates Theatres Corp. the past 15 years, is retiring from the industry February 1. He is at present manager of the Omaha and before that headed the Orpheum and Paramount theatres. Succeeding him is Carl Hoffman, who has been in the theatre business 12 years and who came to Omaha from Des Moines. . . . Despite the worst snow storm of the season, more than a hundred exhibitors and representatives of the film industry gathered at the Cornhusker Hotel in Lincoln for the annual dinner meeting with the State Legislature and other Nebraska officials. Gov. Victor Anderson and Mayor Clark Jeary of Lincoln spoke. Bob Livingston of the Cooper Foundation spoke and members of the Unicameral Legislature were introduced. . . . Mrs. Blanche Lee, who in the early days of movies sang at the old Elite theatre in Omaha and the Star and Dohaney Theatres in Council Bluffs died in the Bluffs at 71. For years she had been a leading humane society worker.

## PHILADELPHIA

Jack Weiss, independent distributor, handling "The Miracle of Mother Cabrini" in the area. . . . Keswick in suburban Glenside, closed after a fire there nearly two years ago, was sold by Fred Cocker to a new theatre group which plans to reopen the house. . . . Edward Emanuel headed the motion picture committee for the March of Dimes drive which is sponsored by the local Variety Club, Tent No. 13. . . . Jack H. Harris, local distributor who is vice-president of Exploitation Productions, Inc., left

(*Continued on opposite page*)

(*Continued from opposite page*)
for Los Angeles to confer with distributors in the area on EPI product and set plans for new productions. . . . The Medina drive-in, Easton, Pa., is now known as the Starlite drive-in. . . . Harry E. Weiner, Columbia division manager here, was in Hahnemann Hospital undergoing minor surgery. . . . Warners are handling the physical distribution of "This Is the Army" in this area. . . . The Ritz, Weatherly, Pa., has been leased by Robert Rothrock, with Eddie Jones, of Coaldale, Pa., doing the buying and booking. . . . Larry R. Levy, for many years manager of Loew's Colonial, Reading, Pa., before becoming a public relation counsel, served as public relations chairman for the March of Dimes drive in that city. . . . The Rajah, Reading, Pa., will revive a plan used some years ago of bringing in a name band plus vaudeville acts once a month, added to the picture program, with admission prices at "popular" family rates.

## PITTSBURGH

"20,000 Leagues Under The Sea" is giving the Stanley its best business in months, and sure for a long run. . . . The Pittsburgh Junior Chamber of Commerce will sponsor the local premiere of "Cinerama Holiday" the night of Feb. 16 in the Warner theatre. . . . The Variety Club will sponsor a dinner on Feb. 2 in Hotel William Penn for "Post-Gazette" critic Harold V. Cohen, named America's best movie critic. . . . M. A. Silver, Stanley Warner zone manager, receives a Jaycee "Man of the Year" award in entertainment at a banquest Jan. 31 for his part in bringing Cinerama to Pittsburgh. . . . With the Penn theatre now being run under Harris Amusement Enterprises operation, "Beau Brummel," on and off the Penn booking chart for months, gets a Harris date next month. . . . "Jupiter's Darling" gets a Penn date following the current "Vera Cruz," while the Stanley will follow its impending "Silver Chalice" with Jane Russell's "Underwater". . . . Pittsburgh's two neighborhood art houses thriving, the Guild with "Romeo and Juliet" and the Squirrel Hill with "The Detective," both in their fifth weeks.

## PORTLAND

First run business has started to perk after a slump. Nearly all downtown spots now have strong product. . . . Don Prince, RKO publicity executive, was up from Hollywood to work with Paramount theatre manager Dick Newton. . . . George Murphy won plenty of praise and did the film industry a lot of good when he appeared as guest speaker at the Jr. C. of C. "Citizen of the Year" dinner last week. . . . Frank Breal has changed his Century theatre to a 35¢ "grind" policy. The theatre started as a news theatre, moved to exploitation stuff, and now two strong oldies. . . . Guild theatre manager Marty Foster is undecided about Hawaii or Palm Springs for his vacation next month. . . . The Orpheum theatre did sensational business with "20,000 Leagues" for four weeks.

## PROVIDENCE

Governor Dennis J. Roberts will be guest of honor and principal speaker at the kick-off luncheon of the 1955 Rhode Island Jimmy Fund drive. Sparking the efforts of theatre owners, operators and managers, representing well over 40 houses from throughout the state, the affair will be held shortly, in the Sheraton-Biltmore Hotel. Prominent Rhode Island exhibitors who will head the varied phases of this year's campaign (which will comprise tag-days, theatre collections, billboard and theatre-screen advertising, sporting events and special benefits) include Edward M. Fay, Willard Mathews, William Trambukis, David Levin, Albert J. Siner, Albert J. Clarke and Harold Lancaster. . . . In line with his unorthodox newspaper advertising, which has created considerable interest, as well as increased activity at the box office, Joe Jarvis, owner-manager of the Gilbert Stuart, Riverside neighborhood house, recently included in his regular copy, portions of a letter from an out-of-state man, praising the atmosphere, appearance and service of the theatre. . . . "Ice Capades," in for a 10-day engagement at the Auditorium, was virtually a sell-out a week in advance. . . . "The Violent Men" held for a second week at the Strand.

## ST. LOUIS

The Fox-Lincoln theatre at Springfield, Ill., has been offering a special Saturday movie matinee on Saturday mornings for the children. Adults can come, too, if accompanied by children. . . . More than 200 tickets have been sold for the second Wabash Railroad excursion from Decatur, Ill., and nearby towns to St. Louis for January 29 to see Cinerama at the Ambassador theatre. . . . The screen at the Skyway drive-in theatre on the Georgetown Road at Danville, Ill., has been used by young boys for rifle practice and at least two occasions it has been perforated with holes. Deputy sheriffs are investigating. . . . Robert Marchbank, who formerly served as district manager for the Commonwealth Theatre Corporation, has been appointed manager of the Calvin theatre at Washington, Mo., succeeding Frank Jones, who will manage a theatre in Norton, Kan.

## TORONTO

The Hamilton "Daily News," daily paper due to become an evening as well as a morning newspaper, has a show column written by Gordon Bullock. . . . There are now over a million TV sets in Canada, according to a spokesman for the Radio-Television Manufacturers' Association. . . . The Granada, Hamilton, has changed its name to the Downtown after completion of extensive remodelling. The house is managed by Paul Turnbull. . . . Russ McKibbin, manager Imperial, distributed free Martin and Lewis balloons to the first 500 juveniles attending "Three Ring Circus." Now Russ is getting behind "A Star Is Born," in its third week. . . . Trade showing of "Romeo and Juliet" for circuit managers in western Ontario was conducted by R. C. Harvey, district supervisor, at the Odeon, London, with manager Ken Davies as host. . . . Elmwood, a 620-seat suburban house at London, was transformed into an art house by Twentieth Century Theatres. First picture under the new policy was "Modern Times." . . . Manager Walter Lackenbauer, Soper, Smiths Falls, greeted parents of the first baby in 1955 in his town with a double pass for a month to his house. . . . A patient in the Saint John General Hospital for some weeks with virus pneumonia was Mort Bernstein of B & L Theatres. . . . After completion of renovations, Capitol, Woodstock, N. B., was reopened with "The Robe" as its attraction.

## VANCOUVER

"A Star is Born" did smash business at the Capitol. . . . "Black Widow" and "The Barefoot Contessa" both did well on holdovers. . . . An operator of a small town circuit in B. C. said there is a need for more prints on good pictures. . . . B-72 theatre employees union are working on a new deal with the circuits which includes a hike in pay, better working conditions and doing away with split shifts in downtown theatres. Janitors and cleaning staffs members of another union are also talking a new deal under the Building Service union. . . . A check of patrons of local theatres said they want more action pictures, since they get all the talking they want on TV. . . . Bette Kurliak, Vogue cashier, and Rae Waldegrave, in charge of concessions at the Vogue, and both from Australia, have resigned. The wanderlust this time will take them to Europe after looking over the U. S. A. en route. . . . Ed Newton, new assistant at the Odeon-Vogue, has been in show business for nine years, mostly with Paramount Theatres in Great Britain. . . . Frank Gow, Jr., manager of the Broadway, is the father of a son—third child for the Gow family.

## WASHINGTON

Sympathy is being extended to Mrs. Sara S. Young, 20th Century-Fox booker, whose father died in Boston January 16. . . . Sam Galanty, Columbia Pictures division manager, attended a two-day home office meeting in New York. . . . The Variety Club board of governors appointed associate members Dr. Edward A. Cafritz and Milton S. Kronheim to serve on the board in 1955 in an honorary capacity. . . . Anthony Muto, 20th Century-Fox, will be installed as association president of the White House News Photographers Association March 19. President Eisenhower will be present. . . . Vincent Iorio, manager of the Trans-Lux theatre, was hospitalized at Georgetown Hospital. . . . The Variety Club will again sponsor the Variety Club Mile Relay in the Washington "Evening Star" games. . . . Donald L. Hearn, Washington "Daily News," will be Tent 11's local press guy. . . . Frank M. Boucher, Phil Isaacs, and Jack Fruchtman, will head the ways and means committee of the Variety Club of Washington in 1955.

## Gulf Allied Hears About Warner Policy

Directors and members of the Gulf States Allied, meeting in New Orleans last week, heard reports from the field about Warners' alleged unreasonableness on percentage and alleged unwillingness to sell pictures on flat rental. The members decided the annual convention probably will be held after Easter.



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## Academy Mails Ballots For Nominations

*HOLLYWOOD:* Nomination ballots for the 27th annual Academy Awards of the Academy of Motion Picture Arts and Sciences were mailed last week to the 13,438 eligible members in the production branch of the industry. The ballots must be returned before midnight of January 29. Nominations for the awards will be announced on February 12 as the subject of a "spectacular" on the television network of the National Broadcasting Co.

## Legion Approves Four of Nine New Productions

The National Legion of Decency this week reviewed nine films, putting two in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and five in Class B, morally objectionable in part for all. In Section I are "Animal Farm" and "Smoke Signal." In Section II are "The Good Die Young" and "Prince of Players." In Class B are "The Americano," because of "suggestive costuming, dancing and situations"; "Battle Cry," because it "tends to condone immoral actions; suggestive dialogue, costuming and situations"; "Gang Busters," because "methods of crime too minutely detailed"; "New York Confidential," because of "low moral tone; suggestive situations," and "Women's Prison," because of "suggestive sequences; tends to arouse disrespect for law and order."

## Moe Kerman Holds 2-Day Tudor Sales Meeting

Tudor Pictures franchise holders from this country and Canada met Friday and Saturday last week in the Hotel Warwick, New York, and discussed sales and advertising policies and disbursements. They also had under consideration eight completed films, among them "Innocents in Paris," a Romulus Production.

## Mrs. Van Buren Dies

Mrs. Lydia H. Van Buren, 72, who built the Van Buren theatre in Cairo, N. Y., 30 years ago, and operated it almost continuously since, died January 17 in Greene County Memorial Hospital at Catskill, N. Y. One of upstate New York's best known women exhibitors, Mrs. Van Buren recently sold the theatre, after closing it for the winter. She was born in Albany but lived most of her life in Cairo, where she owned other property. A nephew and a cousin survive.

## Show Multi-Color Radar

Chromatic Television Laboratories, an affiliate of Paramount Pictures, this week in Washington demonstrated for the U. S. Navy its multi-color radar, a new data presentation development which is said to have widespread military and commercial applications. The experimental radar indicator was shown in operation at Washington's National Airport.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

# For Showmen, Now and Next Month, Are Here Today

CLOCKS and calendars count heavily in a showman's life; he disregards one, but respects the other. He may work eighteen hours a day, but he knows that he observes *two* calendars—the one that marks today, and the one that holds the deadline against him for next month's planning in advance. You have to know what's coming, and prepare for it; and then you have to see it through.

For nothing happens haphazardly or by accident, in this business. It is either planned in advance, or it *won't* happen. Unless the showman foresees the day, thirty days hence, and makes ready for it, it won't be *today,* when he meets it. It will just be an off-Tuesday, or an off-week, that wasn't provided for, in advance. Managers of theatres carry two calendars in their minds. One is the one they are working *for;* the other is the one they are working *with.*

Everything that amounts to anything, in film industry, must be laid down in advance. Some of the pre-selling is too far ahead—but that is merely to condition you to eventualities. You must recapture that prior effort and make it count on your play dates. It isn't easy to shove the calendar together and make it meet, when pre-selling is four months or more ahead of time. It's enough when a manager can keep his two calendars a month apart, in his mind.

Only Superman can expect to meet all these contingencies and keep smiling. But, he has a system, which is, to prepare, and then to produce. It's perfectly logical to prepare and produce in that order. There's both system and satisfaction, in doing it. And, the pride of showmanship lies in making ready, get set, to go, on a dateline and a deadline. That's why we are managers.

To *manage,* according to the unabridged dictionary, means "To have under control or direction; to handle successfully or cope with; to guide, administer, to carry on." The dictionary admits no failure—for if you do not "handle successfully" you are no manager, in the book. Nor, in this Round Table meeting. The reason we are managers is because we can "cope with"—and that's what keeps you working, without regard to clocks or calendars, to do the showmanship job that is the pride of our international association. Managers are better paid, and better appreciated, in this day of New Film Industry, 1955. We believe that the Round Table has contributed heavily to the end result.

## ENGINES AND INDIANS

**Both extinct, except as nostalgic memory, for the delight of youngsters who may never grow up. The whistles, the steam engines, are part of America's heritage. But they are gone with the Indians, and we think they should be recaptured as new material for adventure films, with appeal to all those who like "the old West"—and the drama that was recorded on the rails.**

**Reading the hometown newspaper recently, we noted that 400 Cub Scouts were riding fifty miles on buses, to take a trip on a steam train, and to visit a "round house" on a mountain division. Poor kids, they've never known the trains. On a cold winter night at home, we could hear "the Midnight" winding through the hills, thirty miles in the night, and it was music to our ears, with the excitement of going places, and new adventures. Now, it's all gone with the past, until somebody makes good railroad films, as a supplement and a substitute for outworn cowboy themes.**

**Modern railroads can replace steam engines with new Diesels, and earn back the investment in just a few years, through lower costs of operation. But it's not the same adventure, nor ever will be. There is an organization known as "Railroad Enthusiasts"—of which we've been a member—and the Association of American Railroads is cooperating in making nostalgic films with their blessing, to preserve the old-time atmosphere of railroading.**

¶ NICKELODEON, as glorified at the Franklin Museum in Philadelphia, as a gesture of good will—and good industry relations on the part of William Goldman, veteran exhibitor—is a fine thing for history and nostalgia, but it bears slight resemblance to the old AmusU theatre, where we started in this business in 1908. The AmusU, with the capital U, was on Main Street, Canton, Pa., and it was a "store" show—the landlord would never remove the store windows that were part of the property. The room was 20 feet wide, and probably 60 feet deep, and you walked up several steps on a false floor to 135 of the undertaker's chairs.

In those days, film service came from General Film Company in Wilkes-Barre, and we had new pictures every day, two reels of various and sundry nature, that added up to "your best entertainment"—forty seven years ago. The admission was really a nickel, and we glow with pride for the exploitation we did so long ago, especially when a "percentage" deal in our favor made us temporarily wealthy.

The booth was something to dream about—the Edison Kinetoscope mounted on a plank, with the film running into a burlap bag. An operator of that period cranked the machine, and then cranked the rewind, during a "one minute interval to change reels." The lamp house was partly home made, and the rheostat was a similar device, wire wound with mica insulation. Nice fire-risk, for a school boy who should have been in school, but we never had a fire. Dad wanted his oldest to be a lawyer; we wanted to be an electrical engineer, and he lead us home from "the picture show" by the ear—but he couldn't break that movie habit, once it became a career.

The AmusU was followed by the Hippodrome, the Happy Hour and the Pastime, all nostalgic names for those who started early in this business. In 1912, we had an experience we have always prized—we went "on the road" with "The Life of Hiawatha" in FOUR reels, and visited nearly every nickelodeon in Pennsylvania. —*Walter Brooks*




Real clowns and giant figures parade the lobby of the Michigan theatre, Detroit, for Paramount's "Three Ring Circus"—that's Mickey Rose, manager, mixing with the ballyhoo as part of promotion.



Heap big Injun wants new moccasins, so Jack Pardee, manager of Walter Reade's Park theatre in Morristown, N. J., got a news picture of local Indian patronizing local merchant for the benefit of local theatre.

# Copying Colorful Costumes



Paul Lyday, public relations director for Fox Inter-Mountain Theatres, Denver, with a popular disc jockey, greets two teen-age winners in a costume contest for the promotion of "Deep in My Heart"—plus the sponsorship of the "Rocky Mountain News."

Sitting Bull got a parking ticket for standing too close to a fire hydrant, and a cooperative Los Angeles constable contributed to a news photo to publicize the picture in five United Artists Theatres.







Mark Alling, manager of the RKO Golden Gate theatre, San Francisco, leading "Tobor the Great" on a leash, with the tin man getting plenty of attention.

# FABULOUS FABIANS, & ALSO CANADIANS, ARE WINNERS

William Wyatt, manager of the Virginian theatre, Charleston, W. Va., who was pointed out as a "comer" by the Stanley-Warner boys in the Pittsburgh zone, and Nicky Langston, manager of the Odeon theatre, Toronto, Canada, who was declared champion showman of his circuit, are standard bearers for two great groups of showmen, heading the list of winners in the fourth quarter of 1954, for the Quigley Awards. Since they can't all win, we believe this is adequate recognition to the other contenders in two great circuits, for the quality of showmanship which they have displayed in competition with each other, and the rest of the world. But, both Fabians and Canadians are equally fabulous.

William Wyatt received the highest praise from our judges and was named first on two ballots. Nicky Langston headed a list of contenders from Odeon's fine theatres across Canada, and deserves his honors. But they were crowded by others who have the same representation—for instance, there were other competitive circuit groups whom you'll find among the runners-up, and in this quarter, quite a few first entries from new contenders who have never before submitted their efforts in the oldest and most respected showmanship contest in motion picture industry. We can cite the seven Scroll of Honor winners in the usual alphabetical order, as running neck and neck with those who were named for the top awards:

**E. R. Brennan, Bay theatre, Green Bay, Wisc.**

**Diane Gordon, Central theatre, Jersey City, N. J.**

**Bob Harvey, Capitol theatre, North Bay, Ontario.**

**Ted Irwin, Electric theatre, Larned, Kansas.**

**E. E. Johnson, Strand theatre, Madison, Wisc.**

**T. Murray Lynch, Paramount theatre, Moncton, Ontario.**

**Jack Sidney, Loew's theatre, Baltimore, Md.**

Overseas entries were close, indeed, but the judges, in agreement with the opinion of our specialist on showmanship from abroad, picked a campaign on "Knock on Wood" sent by Jack Plunkett, from the Paramount theatre, Paris, France. But there were others who deserve honorable mention, notably Harry Greaves' campaign on "Roman Holiday" from the Wintergarden theatre, Brisbane, and the campaign by J. J. H. H. Tapke Lokenberg, on "Three Coins in the Fountain" from the Asta theatre, Amsterdam, Holland. The fine, democratic "Golden Anniversary" program from the Regal Cinema, Kilmarnock, Scotland, which has operated as a theatre for fifty years, won the admiration of our judges.



***Hard working, these judges for the fourth quarter, and a little fatigued from lifting and weighing, judicially, some heavy campaigns, from all quarters. Above, Mort Nathanson, publicity manager for United Artists, whom we have long known and admired for his fine qualifications; Paul Ackerman, director of advertising, publicity and sales promotion for Paramount International, and Russ Grant, serving for Ernie Emerling, from the clever and capable department of Loew's Theatres that supplies that excellent "Movie Memo" to newspapers all over the country, in behalf of motion picture industry. Russ was a theatre manager in Hartford, Conn., before he came down to contribute so much to the best newspaper relations project in our business, and for which Ernie Emerling deserves and gets all credit from this corner.***

## 4th Quarter Citation Winners

TED ALLEN
Tivoli
Hempstead, N. Y.

KERMIT W. ALLUM
Majestic
Evansville, Ind.

JOHN BAIMER
Strand
Plainfield, N. J.

ELLIOTT BROWN
Odeon
Victoria, Canada

HARRY BURKE
Community
Saratoga Springs, N. Y.

J. A. CALLAGHER
Regal
Kilmarnock, Scotland

DALE CARLSON
Madison
Madison, Wis.

BARRY CARNON
Hyland
Toronto, Canada

RALPH CONNOR
Odeon, Trail, Canada

MAX COOPER
Cove, Glen Cove, N. Y.

TED DAVIDSON
Majestic
Perth Amboy, N. J.

ANN DE RAGON
Paramount
Plainfield, N. J.

J. DE BENEDETTO
Poli, Worcester, Mass.

JOHN M. ENDRES
Calderone
Hempstead, N. Y.

GEORGE FORHAN
Belle
Belleville, Canada

CHARLES GAUDINO
Poli
Springfield, Mass.

HARRY GREAVES
Wintergard
Brisbane, Australia

N. J. HARTLE
Capitol
Bolton, England

D. HUGHES
Cabot
Bristol, England

BOB HYNES
Mayfair
Asbury Park, N. J.

AL JENKINS
Vogue, Vancouver

GEORGE KEMBLE
Strand
Perth Amboy, N. J.

SHELDON KLIMAN
Riviera
Hastings, Minn.

RALPH LANTERMAN
Community
Morristown, N. J.

A. LOEWENTHAL
Ward, New York

JOHN LONGBOTTOM
Odeon
Middlesborough, Eng.

JOHN LORENZ
Pascack
Westwood, N. J.

JOHN MC KIM
Odeon
Ladysmith, Canada

RAY A. MC LEOD
Hastings, Vancouver

F. MARSHALL
Lux, Vancouver

ROBERT OSBORN
Kingston
Kingston, N. Y.

JACK PARDES
Park, Morristown, N. J.

GEORGE PETERS
Loew's, Richmond, Va.

NORM REAY
Plaza
Victoria, Canada

RAY RESKY
Broadway
Saskatoon, Canada

MORRIS ROSENTHAL
Poli
New Haven, Conn.

MATT SAUNDERS
Poli
Bridgeport, Conn.

IRVING SCHWARTZ
Pelham, New York

HAROLD SHAMPAN
Odeon
Woolwich, England

JOE SOMMERS
Broadway
Kingston, N. Y.

MURRAY SPECTOR
Plaza
Englewood, N. J.

MICHAEL STRANGER
Plymouth
Worcester, Mass.

EVAN THOMPSON
Fox, Hackensack, N. J.

# Showmen in Action

Bob and Melba Walker attended MGM's Ticket-Selling Workshop in Denver on January 12th, and it made front page news in the Fruita, Colorado, *Times*. They also have a good-sized ad, headlined "You Made Us Blush With Pride"—in acknowledgement of the public reaction to their new giant screen, CinemaScope equipment and Mirrophonic Sound, plus editorial appreciation.

▼

Art Cauley, manager of the Paramount theatre, Peterboro, Ontario, sends us photographic evidence of his shining campaign on "White Christmas"—which made the holidays pleasant at the box office.

▼

Lou Cohen, manager of the Poli theatre, Hartford, Conn., tied in with a local car dealer for a newspaper ad displaying the beauty of the 1955 car and Elizabeth Taylor's face to advertise "The Last Time I Saw Paris."

▼

Tony Masella, manager of the Poli Palace theatre, Meriden, Conn., promoted a cooperative newspaper page with advertisers offering substantial gifts to the first baby born in Meriden in 1955.

▼

Bob Anderson, manager of Jacksonville's Main Street Drive-in theatre, drew crowds for a week with a high diver leaping from a 110-foot tower into a tank of water covered with burning gasoline. This was in addition to his regular double-feature.

▼

Bob Skaggs, manager, Florida Theatre, Jacksonville, sent 1800 copies of a letter extolling the musical merits of "Deep in My Heart" to members of the Civic Music Association prior to his first run of the picture.

▼

Joe Taylor, manager of the Hillsboro Drive-in theatre at Tampa, scored a hit with his patrons when he booked in Will Hill's miniature circus of trained dogs, ponies and pigmy elephants.

▼

Lou Cohen, manager of Poli theatre, Hartford, Conn., has had a two-column story on the front page of the Sunday paper two weeks running for his "Exquisite Form" contest to tie in with "Vera Cruz," in addition to inside page story with art and free radio plugs.

▼

Norm Levinson, who has been ably assisting Lou Cohen at the Poli theatre in Hartford, is leaving to become M-G-M press representative in Minneapolis, and our good wishes go with him.

▼

Joseph Boyle, manager of the Poli theatre, Norwich, Conn., sends tear sheet of his attractive ad for "There's No Business Like Show Business" at bottom of page and art and caption break at the top.

Seymour Morris had so many "theatre rentals" as sponsored Christmas shows, that he is now going over the list to add second and additional shows which weren't previously credited, such as Lou Hart's repeats in Watertown, moved over from the Avon to the Olympia, on account of similar bookings.

▼

Elaine S. George really turned in small-town school coverage for "Julius Caesar" at the Star theatre, Heppner, Oregon, with everything top-level for Shakespeare. He couldn't have done better with a personal appearance. Study guides—and school busses—within a fifty-mile radius. She's one of the best small town showmen in the country.

▼

Frank W. Schaffer, manager of Stanley-Warner theatres in Staunton, Va., tied up with a local bank, which had in turn, a conviction about comic books, so the theatre gave gift tickets for quantities of objectionable comic books brought in to the bank, and thus retired from circulation.

▼

Morris Rosenthal, manager of the Poli in New Haven, advertised ten questions on "Vera Cruz," with the answers printed on the classified page, and offered a $25 bond for first prize in the contest.






## Better Refreshment Merchandising

**. . . Timely news supplementing the special monthly department covering all phases of refreshment service.**

### Candy Manufacturers Cite Peanut Products Shortage

Peanut candy, salted peanuts and other peanut products will be higher in price and more difficult to buy in 1955 unless additional supplies of peanuts are imported to augment domestic production, according to a report presented to the Tariff Commission in Washington, D. C., recently by Charles F. Scully, president of the Williamson Candy Company, Chicago, and chairman of the Peanut Committee of the National Confectioners Association.

As spokesman for the association, Mr. Scully explained at the hearing that domestic production of peanuts has been drastically decreased by drought conditions in southeastern and southwestern growing areas. "Government reports indicate," he said, "that the total 1954-1955 crop of peanuts is estimated at over 34% less than the 1953-1954 crop and 47% and 50% less respectively in the southeast and southwest areas where most of the Spanish peanuts—the principal type used by confectionery manufacturers—are grown."

To relieve the situation, Mr. Scully said that the confectionery industry asks that all restrictions on importation of peanuts be removed until August 1st, 1955, and that a hearing be held then to determine what restrictions, if any, should be imposed.

•

### Nestle Salesmen Transferred

A number of territorial changes for salesmen in the Bulk Sales Division of the Nestle Company, Inc., White Plains, N. Y., has been announced by Thomas F. Corrigan, manager of the firm's Chocolate Coating and Cocoa Division. They include the transfer of John F. Conley to Los Angeles as an associate of Frank S. Barbaro. Mr. Conley was previously responsible for the Ohio, western Pennsylvania and western New York, northern Kentucky and West Virginia territories. James J. Flynn, who has covered New Jersey and up-state New York, will succeed Mr. Conley and have his offices in Cleveland. James J. McGrath, who has been associated with Nestle's General Lines Sales Division for several years, has been appointed to the Bulk Sales Division to succeed Mr. Flynn.

•

### Pizza Ovens Marketed

New counter pizza ovens, designed to bake either 16 or 20-inch pizza pies, have been placed on the market by Harvic Supply Corp., New York City. The ovens have one deck and an exterior of stainless steel.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 7,856 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| About Mrs. Leslie (Par.) | 3 | 12 | 16 | 20 | 23 |
| Adventures of Hajji Baba (20th-Fox) | – | 11 | 36 | 10 | – |
| Adventures of Robinson Crusoe (U.A.) | 5 | 19 | 27 | 12 | 3 |
| Apache (U.A.) | 8 | 24 | 31 | 25 | 4 |
| Athena (MGM) | 9 | 14 | 22 | 3 | 1 |
| Barefoot Contessa, The (U.A.) | 9 | 17 | 11 | 4 | 1 |
| Beau Brummell (MGM) | – | 17 | 18 | 10 | 7 |
| Bengal Brigade (U-I) | – | 12 | 22 | 17 | 15 |
| Betrayed (MGM) | 2 | 35 | 44 | 21 | 9 |
| Black Dakotas (Col.) | – | 2 | 5 | 1 | – |
| Black Horse Canyon (U-I) | 1 | 14 | 38 | 31 | 4 |
| Black Knight (Col.) | 3 | 13 | 19 | 8 | 1 |
| Black Shield of Falworth (U-I) | – | 15 | 60 | 17 | 6 |
| Black Widow (20th-Fox) | 3 | 31 | 32 | 4 | – |
| Bounty Hunter, The (W.B.) | 4 | 10 | 23 | 5 | 4 |
| Bowery Boys Meet the Monsters (A.A.) | – | 4 | 5 | – | 4 |
| Brigadoon (MGM) | 6 | 18 | 24 | 23 | 4 |
| Broken Lance (20th-Fox) | 28 | 34 | 17 | 11 | – |
| Bullet Is Waiting (Col.) | – | 9 | 20 | 18 | 8 |
| Caine Mutiny, The (Col.) | 42 | 44 | 33 | 14 | 1 |
| Carmen Jones (20th-Fox) | 6 | 17 | 1 | – | – |
| Crest of the Wave (MGM) | – | 2 | 3 | – | – |
| Crossed Swords (U.A.) | 1 | 5 | 5 | – | 3 |
| Dawn At Socorro (U-I) | 1 | 18 | 24 | 22 | 20 |
| Deep In My Heart (MGM) | 5 | 4 | 7 | – | 1 |
| Demetrius and the Gladiators (20th-Fox) | 34 | 28 | 15 | 5 | 1 |
| Desiree (20th-Fox) | 12 | 19 | 9 | 5 | – |
| Destry (U-I) | 2 | 8 | 7 | 1 | – |
| Dial M for Murder (W.B.) | 8 | 56 | 26 | 22 | 8 |
| Dragnet (W.B.) | 56 | 37 | 16 | 7 | 2 |
| Drive a Crooked Road (Col.) | – | 13 | 9 | 17 | 6 |
| Drum Beat (W.B.) | 10 | 23 | 4 | 14 | – |
| Drums Across the River (U-I) | – | 18 | 41 | 9 | 4 |
| Duel in the Jungle (W.B.) | 21 | 6 | 32 | 1 | 2 |
| Duel in the Sun (W.B.) (Reissue) | – | 17 | 17 | 27 | 5 |
| Egg and I (U-I) | – | 10 | 8 | 9 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 34 | 16 | 4 |
| Elephant Walk (Par.) | 15 | 54 | 33 | 7 | 3 |
| Fireman, Save My Child (U-I) | – | 5 | 7 | 10 | 17 |
| Fire Over Africa (Col.) | 2 | 11 | 17 | 9 | 1 |
| Flame and the Flesh (MGM) | – | 16 | 31 | 43 | 13 |
| Four Guns to the Border (U-I) | – | 12 | 18 | 7 | – |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| Gambler From Natchez (20th-Fox) | – | 14 | 43 | 30 | 1 |
| Garden of Evil (20th-Fox) | 15 | 27 | 11 | 8 | 4 |
| Gog (U.A.) | – | – | 5 | 3 | – |
| Gone With the Wind (MGM) (Reissue) | 56 | 33 | 15 | 9 | 3 |
| Greatest Show on Earth (Par.) (Reissue) | – | 7 | 5 | 8 | – |
| Gunfighters (Col.) | 3 | 2 | 5 | 1 | – |
| Hansel and Gretel (RKO) | 15 | 13 | 6 | – | – |
| Hans Christian Andersen (RKO) | 9 | 4 | 10 | 5 | 4 |
| Her Twelve Men (MGM) | 7 | 15 | 27 | 26 | 10 |
| Hell Below Zero (Col.) | 1 | 18 | 53 | 16 | 8 |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Half Acre (Rep.) | – | 6 | 35 | 11 | 5 |
| High and Dry (U-I) (Brit.) | – | 18 | 16 | 3 | 5 |
| High and the Mighty (W.B.) | 75 | 62 | 9 | 3 | – |
| Hobson's Choice (U.A.) | 10 | 9 | 9 | 3 | – |
| Human Desire (Col.) | – | 5 | 10 | 15 | 6 |
| Human Jungle (A.A.) | 10 | 10 | 19 | 4 | 3 |
| Indiscretion of an American Wife (Col.) | – | 1 | 17 | 9 | 11 |
| Jesse James' Women (U.A.) | – | 14 | 17 | 3 | – |
| Johnny Dark (U-I) | 5 | 52 | 47 | 20 | 4 |
| Johnny Guitar (Rep.) | 30 | 53 | 38 | 6 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 22 | 4 | 3 |
| Jungle Gents (A.A.) | – | – | 5 | 5 | 6 |
| Khyber Patrol (U.A.) | – | 13 | 19 | 5 | 2 |
| King Richard and the Crusaders (W.B.) | – | 9 | 11 | 17 | 22 |
| Knock On Wood (Par.) | 9 | 11 | 32 | 34 | 22 |
| Last Time I Saw Paris (MGM) | 13 | 28 | 14 | 1 | – |
| Law vs. Billy the Kid (Col.) | – | 16 | 20 | 11 | 2 |
| Living It Up (Par.) | 40 | 49 | 25 | 12 | 3 |
| Lone Gun, The (U.A.) | 2 | 7 | 17 | 5 | 4 |
| Long Wait, The (U.A.) | – | 19 | 25 | 27 | 6 |
| Magnificent Obsession (U-I) | 70 | 68 | 18 | 2 | – |
| Make Haste To Live (Rep.) | – | 4 | 11 | 7 | 6 |
| Man With A Million (U.A.) | – | 15 | 30 | 49 | 17 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (G.B.D.) | 6 | 11 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 16 | 9 |
| On the Waterfront (Col.) | 29 | 42 | 29 | 11 | – |
| Outcast, The (Rep.) | 5 | 31 | 23 | 9 | 5 |
| Outlaw Stallion, The (Col.) | – | – | 9 | 5 | 2 |
| Phffft (Col.) | 11 | 10 | 14 | 1 | – |
| Princess of the Nile (20th-Fox) | – | 5 | 19 | 9 | 11 |
| Prisoner of War (MGM) | 1 | 14 | 20 | 7 | 6 |
| Private Hell 36 (Filmakers) | – | 2 | 5 | 3 | – |
| Pushover (Col.) | – | – | 6 | 12 | 12 |
| Raid, The (20th-Fox) | – | 18 | 27 | 24 | 16 |
| Rails Into Laramie (U-I) | 3 | 5 | 23 | 25 | 12 |
| Rear Window (Par.) | 29 | 40 | 13 | 1 | – |
| Reap The Wild Wind (Par.) (Reissue) | – | 2 | 2 | 8 | – |
| Return to Treasure Island (U.A.) | – | 1 | 1 | 7 | 15 |
| Ricochet Romance (U-I) | – | 12 | 8 | 11 | 5 |
| Ring of Fear (W.B.) | 2 | 15 | 23 | 10 | 17 |
| River of No Return (20th-Fox) | 70 | 25 | 25 | 2 | 3 |
| Rogue Cop (MGM) | 4 | 30 | 30 | 14 | 4 |
| Sabrina (Par.) | 21 | 22 | 24 | 16 | 1 |
| Saracen Blade, The (Col.) | 1 | – | 7 | 13 | 4 |
| Secret of the Incas (Par.) | 1 | 10 | 24 | 31 | 15 |
| Seven Brides for Seven Brothers (MGM) | 74 | 50 | 14 | 1 | 2 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 8 | 5 |
| Shield for Murder (U.A.) | 3 | 14 | 4 | 10 | 1 |
| Sign of the Pagan (U-I) | 2 | 6 | 3 | – | – |
| Silver Lode (RKO) | 4 | 19 | 31 | 18 | 7 |
| Sitting Bull (U.A.) | 2 | 19 | 8 | 5 | – |
| So This Is Paris (U-I) | 2 | 6 | 6 | 4 | – |
| Star Is Born, A (W.B.) | 17 | 25 | 51 | 6 | 2 |
| Student Prince, The (MGM) | 8 | 22 | 35 | 20 | 3 |
| Suddenly (U.A.) | 18 | 23 | 26 | 13 | 9 |
| Susan Slept Here (RKO) | 16 | 55 | 9 | 6 | 3 |
| Tanganyika (U-I) | 7 | 11 | 37 | 14 | 29 |
| Them (W.B.) | 3 | 18 | 23 | 24 | 15 |
| There's No Business Like Show Business (Fox) | 11 | 5 | 1 | – | – |
| This Is My Love (RKO) | – | 8 | 10 | 9 | 5 |
| Three Coins in the Fountain (20th-Fox) | 50 | 62 | 18 | 6 | 1 |
| Three Hours to Kill (Col.) | – | 9 | 15 | 6 | 9 |
| Three Ring Circus (Par.) | 4 | 12 | 3 | – | – |
| Track of the Cat (W.B.) | 2 | 16 | 9 | 2 | 1 |
| 20,000 Leagues Under the Sea (B.V.) | 6 | 2 | 1 | – | – |
| Valley of the Kings (MGM) | – | 10 | 41 | 27 | 10 |
| Vanishing Prairie (B.V.) | 31 | 24 | 13 | – | – |
| Vera Cruz (U.A.) | 9 | 7 | 2 | – | – |
| Violent Men (Col.) | 2 | 2 | 3 | – | – |
| Weak and the Wicked, The (A.A.) | 10 | 13 | 11 | 1 | 4 |
| White Christmas (Par.) | 42 | 22 | 8 | – | 1 |
| Woman's World (20th-Fox) | 37 | 35 | 22 | 5 | 1 |
| Yellow Tomahawk (U.A.) | – | 3 | 22 | 3 | 2 |
| Young At Heart (W.B.) | 5 | 7 | 3 | 1 | – |




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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

FEBRUARY 5, 1955

# MOTION PICTURE HERALD

## *FCC—Antennae Out— Seeks to Find How Toll TV Wind Blows*

***BETTER REFRESHMENT MERCHANDISING:***

**Placing Emphasis on Foods in Drive-In Refreshment Sales**

INCLUDING

*Better Theatres* for FEBRUARY

**1955 DRIVE-IN NUMBER**

**Facts for a Practical Wide-Screen Installation**

•

**Installing a Swimming Pool as an Added Attraction**

•

**Building Northern Patronage for Winter Operation**

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# "ROCK" WITH A SOCK!

M·G·M PRESENTS IN CINEMASCOPE and COLOR

SPEN



BAD DA

ANNE FRANCIS · DEAN JAGGER · WALTER BRENNAN · JOHN

NATIONWIDE BUSINESS TOPPING TOP-HITS "LONG, LONG TRAILER" AND "EXECUTIVE SUITE"!

SOCK!

HOLLYWOOD REPORTER says:
"IT HAS THE CHILL AND INTENSITY OF 'HIGH NOON'."

TIME MAGAZINE says:
"STARTS M-G-M OFF ON THE NEW YEAR WITH ITS BEST FOOTAGE FORWARD. SPENCER TRACY AT HIS BEST."

SO

# CER TRACY ROBERT RYAN



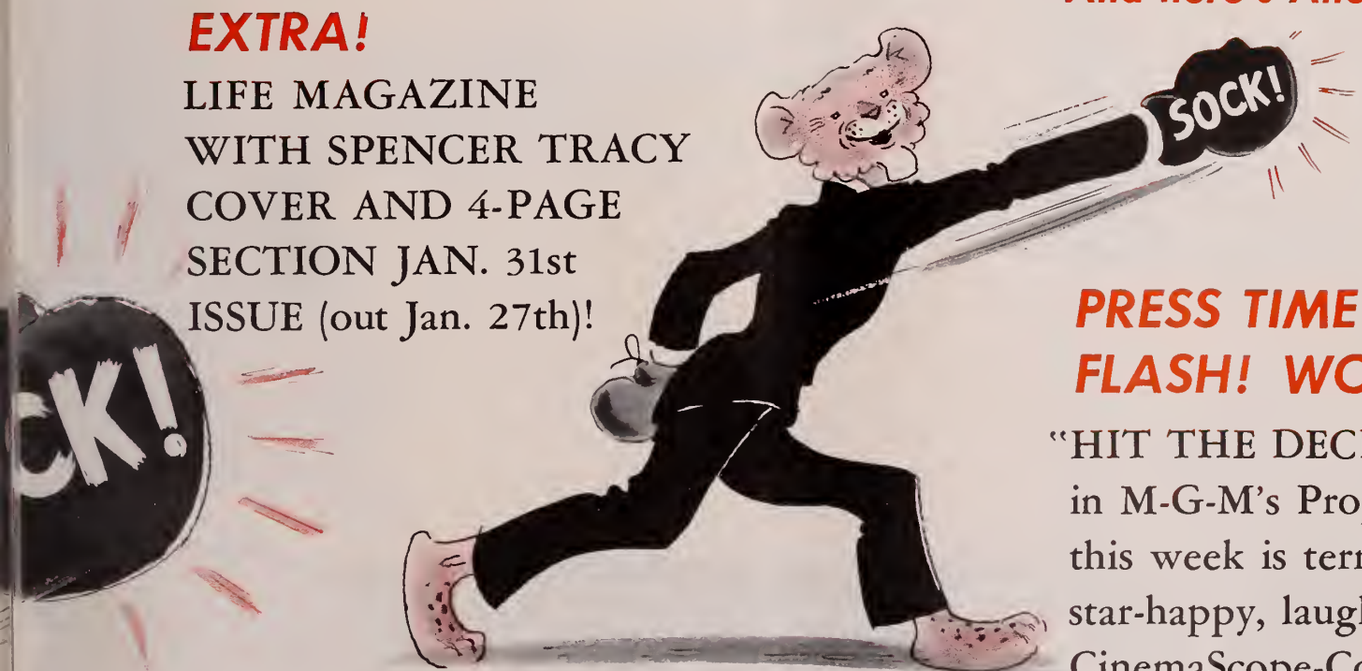
# T AT BLACK ROCK

Starring
RICSON · ERNEST BORGNINE · LEE MARVIN · RUSSELL COLLINS · Screen Play by MILLARD KAUFMAN · Adaptation by DON McGUIRE Based On a Story by HOWARD BRESLIN · Photographed in EASTMAN COLOR · Directed by JOHN STURGES · Produced by DORE SCHARY

***EXTRA!***

LIFE MAGAZINE
WITH SPENCER TRACY
COVER AND 4-PAGE
SECTION JAN. 31st
ISSUE (out Jan. 27th)!

***And here's Another***




***PRESS TIME***
***FLASH! WOW!***

"HIT THE DECK" Screened in M-G-M's Projection Room this week is terrific! Fastest, star-happy, laugh-packed CinemaScope-Color Musical of the Season!

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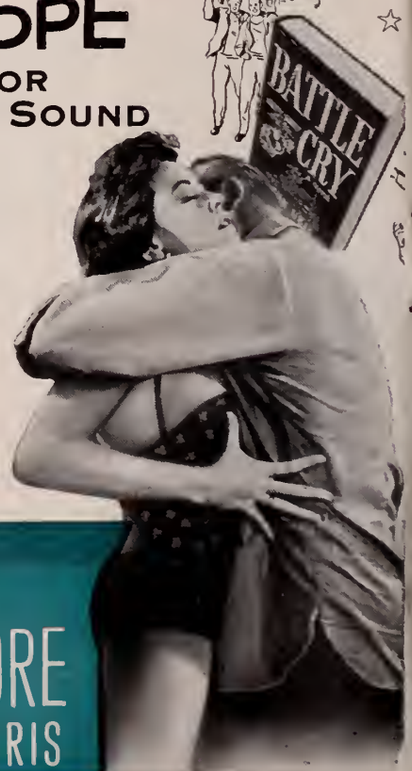
NOW THE THUNDER AN

# Battle

NOW AND FOREVER-WA

# Battle

CINEMASCOPE
WARNERCOLOR
STEREOPHONIC SOUND








STARRING VAN HEFLIN ☆ ALDO RAY ☆ MONA FREEMAN ☆ NANCY OLSON ☆ JAMES WHITMORE

SCREEN PLAY BY LEON M. URIS

LONGINGS OF

# Cry

D WONDER OF

# Cry

RNER BROS.'

# Cry

FROM THE SCORCHINGLY PERSONAL
BEST-SELLER ABOUT YOUNG PEOPLE
IN LOVE WHEN THE BATTLE
IS FAR AWAY...





**HODGE** and the night he learned the sordid truth about **RAE**



**ANDY** and his reckless love that brought the trouble to **PATRICIA**



**'SKI'** and his wild revenge for the heartbreak caused by **SUSAN**



**DANNY** and the fling that brought him back to the arms of **KATHY**

RAYMOND MASSEY ☆ TAB HUNTER ☆ DOROTHY MALONE ☆ ANNE FRANCIS

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THE RACERS
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STARRING
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also starring
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...and IT'LL BE A BIG WINNER FOR YOU! DATE IT NOW!

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 198, No. 6

February 5, 1955

## *Anti-Fee TV Campaign*

THE joint Allied and TOA campaign against subscriber fee television is about to shift from the planning to the action stage. Even though the Federal Communications Commission has not yet scheduled hearings on the subject, there is general agreement in exhibition that there is no time to lose. In fact the proponents of fee-TV have been working, diligently and effectively, for years. It will be a difficult job to "neutralize" and then refute the arguments of the forces which would benefit by authorization of pay-as-you-see television.

The members of the exhibitor fee-TV committee have recognized that exhibition is confronted with a grave threat and accordingly have adopted a preliminary blueprint of a campaign that will cover all facets of the situation. Since every theatre would be affected sooner or later by fee-TV, each is invited to support the campaign financially. Exhibitors are being requested to contribute a sum equal to their COMPO dues which range from $7.50 to $75 for four-wall theatres, and $7.50 to $37.50 for drive-in theatres.

In reality the exhibitor committee opposing fee-TV faces not one but four campaigns: 1) It must arouse exhibitors generally so enough will contribute; 2) It must convince production and distribution that—at a minimum —spokesmen of neither will publicly say or do anything that will prejudice the interests of the exhibitors before or during any FCC hearings on fee-television; 3) It must convince the American public, principally through the so-called opinion makers of the press, that the public's welfare is involved and that the patron's and the exhibitor's interests coincide; and, 4) It must convince "official" Washington—meaning the FCC and perhaps the Congress—that television, like radio, should remain free.

While up to now all the publicity has been for the side of those wishing FCC approval of subscription television, there are powerful potential allies for the motion picture theatre owners. For instance, the operators of the VHF television stations, most of which now are operating at a satisfactory profit level, should be unwilling to see authorized a service which would compete with them for programs and for an audience. Advertising agencies which thus far have played such a large role in television might well be apprehensive about a method that would substitute fees from viewers for commercial sponsorship of programs.

Other factors that are favorable to the exhibitors are that there are at least three competing systems of fee-TV, each hoping to be the one authorized by the FCC. Also some of the technical problems of encoding and decoding without impairing the full quality of the broadcasts are still to be worked out. One of the greatest problems of fee-TV is in the field of economics. The cost of converting a significant part of the television industry as constituted today from free to fee-television would involve the investment of hundreds of millions of dollars. The introduction of such a service would be a factor competing with color television, already approved by the FCC, in which already large sums have been invested.

The FCC will eventually find out, if it does not already know, that fee-TV is one of the most difficult problems it has ever faced. The exhibitors of the United States have the right and duty to let the Commission and the public know why in their opinion toll television should not be authorized as a broadcast service.

■ ■ ■

## *"FAME" and VistaVision*

ANNOUNCEMENT was made this week that Y. Frank Freeman, Paramount vice-president and studio head, has been selected by the editors of FAME magazine to be the recipient of the 1955 FAME Achievement Award. This annual award is made for a notable contribution to the art and industry of motion pictures. Mr. Freeman, and through him the engineering, technical and research staffs at the Paramount studio, are saluted for the enthusiasm and leadership which made possible VistaVision. The fact that VistaVision enhances the potentialities of the screen already has been shown in "White Christmas" and also in a notable way in the special twenty-minute short subject "Paramount Presents VistaVision" which now is offered gratis to exhibitors. The subject includes scenes from the first ten pictures filmed in VistaVision and demonstrates what pictorial clarity can do to improve entertainment values in stories of all types.

■ ■ ■

¶ Industry lawyers and executives who have been perplexed from time to time by court decisions may draw some comfort from the fact even Supreme Court judges find each other's opinions baffling. Commenting on the Supreme Court's decision that boxing but not baseball is subject to the anti-trust laws, Justice Frankfurter said, "it would baffle the subtlest ingenuity to find a single differentiating factor between other sporting exhibitions, whether boxing or football or tennis, and baseball in so far as the conduct of the sport is relevant to the . . . Sherman Law."

Those rash enough to predict how the Federal Courts might dispose of the 16mm films for television suits might consider the reasoning of the majority of the Supreme Court in the boxing and legitimate theatre cases.

—*Martin Quigley, Jr.*

# Letters to the Herald

## Human Interest

To the Editor:

CinemaScope is not the answer to the drop in the motion picture business, especially in the small towns. If Hollywood would make more human interest pictures instead of the armor, sword and fancy horse operas I believe the people again would return to the theatre.

We played "The Egg and I" after seven years as a reissue and it made more money than a lot of the above type epics as they are called. People stay home at their television sets and look at "I Love Lucy," "December Bride," "Father Knows Best," "The Nelsons," "My Little Margie," "Stu Erwin Show" and "Life With Father." If the producers would make more of this type of picture we would again see better times in the small town theatres located in all parts of the country.

The sword picture might click in the big cities but other types of attractions must be made for the smaller towns if the industry is to survive.—*JOHN E. PERRY, Towanda, Pa.*

## On Aspects

To the Editor:

I am writing this in the hope that some of the production heads on the west coast will read it and give it the consideration which it should have received from them some time ago.

In my humble opinion it seems rather silly to introduce the anamorphic lens in CinemaScope at 2:55 to 1 to permit use of the full aperture, and then achieve a 2 to 1 ratio as in Superscope by closing that same aperture and still expanding the horizontal plane on the same basis. Maybe this makes sense, but the explanation should be an interesting one to hear. The majority of the theatres in the country can use a 2 to 1 ratio to advantage. Why not get the personal glorification angle out of exhibition systems and standardize at that ratio?

When Cinerama was being developed I remember the technicians being bothered by an unusual effect. This effect caused the sides of the picture to appear to be in constant motion while the middle section was being watched. The cure was increased projection speed. I suggest that filming and projection speeds be increased or the rate of panning be increased or decreased to get away from this same effect so evident in many of our CinemaScope pictures. This condition is very annoying to me personally and has been noted by many customers. If the people want pictures that jump (literally) I'm sure they can find plenty on their television sets.

So the roller-coaster ride in Cinerama has been known to make patrons physically ill. It is a well known fact that people come to the theatre to be entertained, not made sick. If we must have weird effects to salve our pride, let's confine them to the story line as the test track ride in "Woman's World." It might not be a bad idea to produce a special effects reel, sort of a poor man's Cinerama, to show the people what can be done without three projectors, seven, or is it nine, sound tracks and a half dozen or so technicians.

Last, but far from least, let's have some realistic selling policies. The best picture ever made is of no help to the exhibitor if he cannot buy it at a price which enables him to make a profit.

My suggestion for alleviating exhibitor complaints is that the branch managers be allowed to make their own terms and deals on pictures in accordance with their understanding of the conditions and special features affecting the theatres in their territory. What do the producing companies need with branch managers when they won't allow them to negotiate a deal? A policy of this nature just might result in 18,000 theatres' yielding 18,000 bookings.

I will now climb down from my soap-box. There are other changes needed but these few outlined above should get things headed in the right direction. — *JAMES KORNBLUM, Manager, Rosedale Theatre, Evansville, Indiana.*

## Request

To the Editor:

I understand that in your country there is a chance to earn and learn! I am interested in film industries and at present I am working in one of the Indian studios in Bombay as assistant director. As for my qualifications, I am a graduate (B.A.) of one of the well-known universities of India. I have executive experience since I was in government service for two years. Now I have joined the film industry. I want to undergo further training in direction in Hollywood but my present financial position will not permit me to fulfill this ambition. I was told that in U.S.A. with academic qualification, a person can work and learn. But is that opportunity given to foreigners also? May I ask you to suggest some way to fulfill my life's ambition? Is there any scholarship for which I can apply? If there is any producer who is interested in producing pictures in India and if so is there any chance of them allowing me to work with them? Thanking you. — *K. N. RAI, 26/425 Govt. Bldg., Worli N. H. Bombay, India* 18.

(*Editor's Note: Readers who have any suggestions for Mr. Rai are invited to correspond directly with him.*)

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# On the Horizon

ARBITRATION

Under the new proposed arbitration draft, exhibitors can be awarded up to double the amount of actual damages sustained in case of deliberate or willful injury, it was reported this week. The draft, said to run to 65 pages, is now being circulated among members of the drafting committee. The damages issue, described as one of the knottiest problems, apparently is similar to that proposed in the 1952 draft.

PROFITS UP

Things certainly are looking up, if a Warner Brothers financial statement is a general example. The company announced Wednesday that its net profit for the three months ended November 27, 1954, was $1,203,000, after a provision of $1,300,000 for Federal income taxes. The net profit for the like 1953 period was $765,000 after provision of $825,000 for taxes. Film rentals, sales, etc., after eliminating inter-company transactions, amounted to $18,414,000 for the 1954 months, compared to $15,825,000 in the 1953 period.

MAMMOTH

Students of the art along New York's Broadway soon will have a new sign to add to their collections. Described by RKO Radio as "the most elaborate and costly movie sign on Broadway in a decade," it will be a 50-foot high color transparency of Jane Russell in a bathing suit, against a colored background of ocean 85 feet wide by 81 feet high. The picture, of course, is Howard Hughes' "Underwater!" scheduled to open at the Mayfair February 9. The cost of the display is put at $50,000.

BENEFACTOR

Albert A. List, RKO Theatres board chairman is fond of his hometown of Sunbury, Pa. Seems Westinghouse abandoned a plant he and his family owned there. Mr. List then tried with the anxious blessings of the community, to get another tenant. He failed. He then offered Sunbury $100,000 so it might build a modern plant and in this way attract another industry. There is good tiding this week: Allied Chemical and Dye is coming in.

PROOF

Television's tremendous interest in Hollywood itself as program subject matter -- CBS' "Toast of the Town," NBC's double-decker Academy Awards deal--may be accepted without question, in view of the swift functioning of the Hooper and Neilsen checking mechanisms, as proof that the big wide world's interest in Hollywood is as tremendous as it ever was, if not indeed, in consequence of TV's new attentions, swiftly becoming more so.

PROMOTION

Disney publicists found a natural promotion the other day, coincident with playing of "20,000 Leagues Under the Sea" at the Hippodrome, Baltimore. It was the U.S.S. Pike, at Fort McHenry, a pleasant submarine in which the United States Naval Reserve held an "open house."

SOUTHWARD HO

Jamaica, the lovely island in the Caribbean, is beckoning the industry. Its new Film Centre, at Kingston, reportedly has as clients Walter Wanger, for possibly three features; and Paul Gregory, for, perhaps, "The Naked and the Dead".

FOR DRIVE-INS

Speaking of television, RCA announces it will help park cars more rapidly. A "closed circuit spotter" is in action at the Oakland, Cal., Downtown Merchants parking lot. A TV "Eye" camera atop a light standard overlooking the lot is connected with a 21-inch receiver in the entrance booth. Using a tilt and pan mechanism it scans the lot.

NEW BRANCH

Texas is so big, of course. The companies are said this week to be considering another distribution center there. It would be Houston, added to Dallas. National Film Service is said to be fitting out a Houston building to service such likely clients as 20th-Fox and Columbia.

James D. Ivers-Floyd Stone
Jay Remer-Vincent Canby

## WHEN AND WHERE

**February 7:** Dinner dance and presentation of charter to New Orleans Variety Club Tent 45, Jung Hotel, New Orleans.

**February 7-8:** Allied States Association, mid-winter board of directors meeting. Chase Hotel, St. Louis, Mo.

**February 8:** MGM Ticket Selling Workshop, Jefferson Hotel, Richmond, Va.

**February 8-10:** Allied States Association national drive-in convention. Chase Hotel, St. Louis, Mo.

**February 12:** NBC telecast of announcements of the Academy Award nominations for 1954, Hollywood.

**February 13-15:** Theatre Owners of America, mid-winter board of directors meeting, Washington, D. C.

**February 22:** MGM Ticket Selling Workshop, Statler Hotel, Detroit.

**February 22-23:** Annual convention of Allied Theatres of Michigan, Statler Hotel, Detroit.

**February 28-March 1:** Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

**March 1:** MGM Ticket Selling Workshop, Columbus, Ohio.

**March 1-2:** Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

**March 2-3:** Kansas-Missouri Theatre Association, spring convention, Continental Hotel, Kansas City, Mo.

**March 3:** MGM Ticket Selling Workshop, Continental Hotel, Kansas City, Mo.

**March 9:** MGM Ticket Selling Workshop, Adolphus Hotel, Dallas.

**March 10-11:** Annual convention of the Texas Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

**April 18-22:** Seventy-seventh semi-annual convention of the Society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

**May 2-3:** North Central Allied, annual convention, Minneapolis.

# This week in pictures




PATTERN, for MGM's Theatre Celebration promotion: the opening in Green Bay, Wisconsin, of "Bad Day at Black Rock" and "Green Fire" at the Bay and Orpheum theatres. City and state proclamations of "Go to the Movies Month," and a tremendous, encompassing publicity and advertising and exploitation drive preceded the premieres. Above, at the Chamber of Commerce luncheon; Mike Simons, speaking, MGM customer relations director; with him, Jerry Atkinson, retail executive, and Elmer Brennan, Standard Theatres general manager.




THE GOOD SAMARITAN AWARD goes to Wometco circuit executives Sidney Meyer and Mitchell Wolfson, at the Miami Variety's presentation dinner. Tent 33 and its workers are responsible for Variety Hospital there.



IRVING M. MARGOLIN is the new treasurer of Cinerama Productions. He had been auditor and then assistant treasurer, and previously was with Samuel Hacker and Company, accountants.




THE VISITOR. On her personal appearance tour of New England promoting Universal's "Six Bridges to Cross," actress Claudia Hall drops into the State theatre, New Bedford, and poses with manager Delmar Bisby, left, and John Viera, manager of the Paramount Newport.



BATTLE SCENE from Warners' "Battle Cry," the new war picture in CinemaScope and WarnerColor, reviewed in this issue of Product Digest, page 313. At the left are Aldo Ray, Victor Millan, Tab Hunter, and James Whitmore. Other top performers are Van Heflin, Mona Freeman, Nancy Olson, Raymond Massey, Dorothy Malone and Anne Francis.



Arthur Lubin



John G. Frayne

All photos by the Herald

# "As I see it . . . . . "

ARTHUR LUBIN, above left, says England is the place to make pictures. Mr. Lubin is a director who recently completed "Rebound" there for Columbia release. There are difficulties with labor in England—morning and afternoon tea breaks, a leisurely pace, a feeling jobs are scarce and should be prolonged—but still, costs are impressively lower than here, he reported.

JOHN G. FRAYNE, top right, says that now the motion picture industry is aware of the value of new developments, it also is aware of the necessity of research, and discipline and therefore of the need for technicians. The Society of Motion Picture and Television Engineers, of which he is president, proposes through chapters in universities and money grants, to provide a technical talent "pool." "I don't think the industry will settle down now, any more than the auto industry," he said. "In the old days, any time we proposed anything new, we were told it would change standards. Now, through the pragmatic point of view, we have broken them all in the past few years."

JOSEPH KAUFMAN, upper right, says he has taken tremendous pains to provide the cooperative exhibitor with the merchandising he needs for such a picture as "Long John Silver," which DCA is releasing. The producer told of making, in addition to the picture in Australia, a 12 minute short for distribution to schools, groups, and television, a six minute trailer, half hour shows for radio, and others for television. Mr. Kaufman feels the merchandising of a picture belongs equally to the theatre owner.

NAT COHEN, right, in this country from London to set up co-production for his Anglo Amalgamated, declared use of American talent has benefited his company in making of smaller quality pictures. Costs are less in England; the company is convinced that there anyway the double feature will remain; and American names help grosses here. It made six last year, and expects ten this year. Next co-production is "Time Slip," starring Gene Nelson and Faith Domergue.

ARNOLD PICKER, lower right, United Artists' vice-president in charge of foreign distribution, said on his return from three weeks in Latin America, that the Latin American market isn't as important as it was two or three years ago: operating costs have risen, but admissions haven't. This vitiates the indisputable business boom in many areas. There is no product shortage: theatre men have choice of international product and are giving French and Italian films more playing time.



Joseph Kaufman



Nat Cohen

Arnold Picker



# 'FAME' ACHIEVEMENT AWARD TO FREEMAN OF PARAMOUNT

HOLLYWOOD: The editors of Fame magazine have selected Paramount Pictures Corp., in the person of Y. Frank Freeman, vice-president and studio head, as the recipient of the 1955 Fame Achievement Award, in recognition of the development of VistaVision. Martin Quigley will present the award to Mr. Freeman at a luncheon to be held in the Paramount Studio commissary February 10. Members of the Hollywood press, studio officials, stars and others have been invited to attend.

The inscription on the award states that Mr. Freeman is presented "this Achievement Award in recognition of the notable contribution of VistaVision to the art and industry of motion pictures; and for the enthusiasm and leadership which made possible this enrichment of the potentialities of the screen."

This is the second such award to be made, the other having been given last year to Spyros P. Skouras, 20th Century-Fox president, for the development and introduction of CinemaScope; "and for the widening of mankind's horizons of knowledge, inspiration and entertainment realized by this new technique."

The initial VistaVision film, "White Christmas," was released late last year, and a 20-minute subject presenting excerpts from a number of new productions is to be made available to theatres in the near future. A review of the subject will be found elsewhere on this page.



*Y. FRANK FREEMAN*

# *VistaVision Short Ready*

The exciting possibilities of VistaVision, first demonstrated so ably in the musical, "White Christmas," have been climaxed stunningly in a new two-reel featurette, "Paramount Presents VistaVision" which the company is giving free to exhibitors.

Scenes from 10 Technicolor releases are presented with a remarkable variety of subjects offered, from sophisticated melodrama to Western and musical comedy. The pictures include besides "White Christmas," "To Catch a Thief," "Strategic Air Command," "The Far Horizons," "The Trouble with Harry," "The Seven Little Foys," "Run for Cover," "We're No Angels," "Lucy Gallant" and "Three Ring Circuit."

Among the stars seen briefly are June Allyson, Humphrey Bogart, James Cagney, Bing Crosby, Cary Grant, Charlton Heston, Bob Hope, Danny Kaye, Grace Kelly, Martin and Lewis, James Stewart and Jane Wyman. The clarity of each scene, no matter how broad the horizon, is ample proof that VistaVision is a brilliant and welcome addition to the nation's screens and box offices.

A. W. Schwalberg, president of Paramount Film Distributing Corporation, said this week a total of 500 prints will be put into circulation throughout the country by the middle of March. He added that approximately half have been put into circulation and the additional prints will be received as quickly as Technicolor can make them.—J.R.

## Warners Opens "Battle Cry" In Baltimore, New York

Warners Tuesday evening opened its "Battle Cry" in Baltimore at a sold-out Stanley theatre after a feverish period of exploitation, and with the personal attention of stars Tab Hunter, Mona Freeman and Dorothy Malone. A feature was bestowal on stage of the title, "Hero of Baltimore" upon ex-Marine Donald Heilman by Mayor Thomas D'Alesandro. Mr. Heilman rescued a boy from drowning. The company then on Wednesday launched the picture in New York, at the Paramount theatre, again with the assistance of the star players.

## Expansion of Circuits Is Opposed by SCTOA

*HOLLYWOOD:* Resolutions calling upon the U. S. Department of Justice to oppose the further acquisition by large theatre circuits of additional houses have been adopted by the Southern California Theatre Owners Association. The exhibitor group asked the Department that existing "prohibitions against new theatre expansion and acquisitions be continued until there shall be assured full and free opportunity to independent theatre owners to compete under fair and reasonable conditions."

# *Rule City's Tax Exceeds State Limit*

The contested New York City five per cent amusement tax was ruled this week in the Supreme Court, Brooklyn, to exceed the limitation imposed by the state statute and the city is without power to collect any taxation in excess of five per cent. The three to two opinion, signed by Presiding Justice Gerald Nolan, was based on exhibitor and municipal arguments heard December 2.

### *"Major Fraction" Illegal*

Justice Nolan said the local law "does direct the collection of a tax which strictly speaking appears to be in excess of the five per cent limitation imposed by the statute." and concluded that it was "not clear that the legislature intended to prohibit the recognized practice of adding an additional cent wherever computation results in a fraction of one-half cent or more." Thus he declared the local law to be a valid enactment, but pointed out that the "major fraction" issue is illegal.

The jurist stated that the city is without power to collect the tax provided by the local law, except that expressly conferred by the Enabling Act, "which does not require the city to impose and collect a five per cent tax, but merely permits the imposition of a tax not in excess of five per cent. If it be assumed that this language does not reveal a clear intention to prohibit the practice adopted by the city, we are, nevertheless, unable to discover a clear intention to permit that practice."

Justice Nolan felt that the conclusion is not required, however, that the entire law is bad. He said, "Whether the provisions of the law are so interwoven that, one being valid, the others must fall, presents a question of statutory construction and of legislative intent. We find in this case, although we are dealing only with a fraction of a cent in the case of each admission charge subject to the tax, no occasion for the application of the 'de minimia' rule."

### *Sees New City Action*

Thomas Bress, attorney for Loew's Theatres, said the disposition of the tax breakage fund which exhibitors have been withholding with court permission is certain to involve the theatre men in another suit with the city. New York City tax collector representatives reported this week that for the five-month period ended November 30, 1954, motion picture theatres had contributed, $1,119,794, withholding $19,418 as the major fraction. The city, according to Mr. Bress, is expected to seek the monies collected as tax breakage.

## Martin Quigley in Hollywood

*HOLLYWOOD:* Martin Quigley arrived here Wednesday, February 2, for a visit of several weeks.

# FCC TO GO INTO FIELD TO GET TOLL TV TREND

## *Commission Orders Staff to Prepare Form for Views of Interested*

by J. A. OTTEN

*WASHINGTON:* Indications are that it will be at least 10 days before there are any further public developments on subscription television, at least as far as the Federal Communications Commission is concerned. In the meantime, various Commission members, privately and separately, continue to express views on the subject which somehow find their way into print.

Concurrent with all this are reports that various Congressional committees are planning to look into the subject. The Senate Judiciary Committee already has been known to be interested in various aspects of toll TV and this week Chairman Magnuson (D., Wash.) of the Senate Commerce Committee announced his committee undoubtedly would study the subject this year.

### *Asks Written Comment On Aspects of Toll TV*

Wednesday last week the FCC met in a long and secret session, at which time it ordered its staff to work up a detailed request for written comments on various aspects of toll TV. At that meeting, the Commissioners thrashed out all the questions on which they would like to get the public's views, and then asked the staff to work out the proper legal language to do this. These questions will be put before the Commission in another week or two, at which time there'll be another toll TV discussion.

Interested parties will be asked to submit their views on such matters as to whether it would be in the public interest to authorize subscription TV, whether it would be legal, whether it should be considered a broadcasting service or a common carrier, and the like.

Still undecided is whether the Commission will announce that it is seeking these written public comments now and will decide after it gets them whether or not to hold public hearings, or will say right now that it is seeking these comments preparatory to public hearings at a later date.

### *Possible Commission Will Seek Public Comments*

On the basis of what was said at last week's meeting, one Commissioner said he would guess that the FCC will take the former course, but that it is still possible the Commission will decide otherwise when it takes another look at the question in a week or 10 days.

Another Commissioner said he could not see what would be gained by public hearings at this time. He indicated that after the Commission digests the written comments, it might decide that it has no authority to permit subscription television and that it must return the question to Congress. Or, he said, it might decide that there really is no case against it and that it should be authorized at once.

He said that most Commission members seemed to feel that the written comments would provide a good guide for the Commission to decide what to do next, and that it would be futile for the Commission to lay out any hard and fast procedures for later action even before getting the written comments.

Later, this week, at least two Commission members, who asked that their names be withheld, expressed themselves as in favor of an FCC decision without public hearings. They said they feared any public hearing would drag on interminably and that they felt the Commission could decide on the matter on the basis of written comments submitted to it.

These same two Commissioners said they thought the FCC would ask for the written public comments without indicating any intention of holding hearings later. Rather, they said, the comments will be sought on the basis that the Commission will decide after it receives the comments whether or not it will hold public hearings or whether to pass without hearings on Zenith Radio's request for authorization of subscription TV.

If, after receiving and analyzing the written comments on these questions, the Commission should decide to authorize subscription television without public hearings, the Commission presumably would issue a proposed order setting out the terms on which the new service would be run. It then would again invite written public comments on this specific order.

Just where the Commission's actions will leave the various Senate committee's is anybody's guess. Chairman Magnuson revealed the intention of the Commerce Committee in a letter to the Rules Committee seeking funds for his committee's operations.

Senator Magnuson wrote that many people are suggesting the present system of financing television stations solely from advertising revenues is a poor one. Indicating some friendliness toward subscription television, he added that it "is already clear that many hundreds of American towns and cities will never have their own stations" under the present arrangements. As a result, he said, many solutions are advanced, including toll TV.

# ALLIED COMMITTEE LEAVES U.S. RULE VIEW TO BOARD

No recommendation for Government action will come from Allied's Emergency Defense Committee, reporting Monday to the National Allied board of directors, meeting at St. Louis.

The committee, noting a year and a half have passed since it began surveying the business in all its aspects, and also that trade papers seem to have ascertained exhibitors don't want governmental intervention except as a final recourse, passes to the board the consideration of the subject. And the responsibility.

Its conclusions, in a 14-page printed pamphlet, cover such subjects as these:

The proposed meeting of company presidents which is approved, with an expression of gratitude for support of 20th-Fox distribution director Al Lichtman. Especially noted is the opportunity to discuss toll-TV. But the opinion that the meeting should await arbitration is attacked.

The Chicago meeting, last month, where replies from the survey were epitomized.

The promises and performances of 20th-Fox, MGM, and Warners "in fair and equitable dealing." Opinion is divided, individually, according to experience and geography.

Adjustments, where deals are thought unfair. Again, opinion is divided.

Flat selling. What is flat selling, and when is it reasonable? The report points out that companies differ in practice and according to location.

Delayed availabilities. Replies are not enlightening, the report says. How to know when delays are deliberate?

Which is the "toughest company"? There is so much room for local prejudice, none can be named. However, the consensus in territories is given and each company gets a mention, except United Artists and RKO, and the smaller units.

Top pictures out of reach? The field is agreed the squeeze is upon small exhibitors. They pass up memorable pictures.

The committee quotes a trade paper poll of exhibitors which states 95.6 per cent believe film prices are uneconomic.

# THE LONG GREAT LINE

# "THE LONG

## THIS IS THE ARMY, MR. SHOWMAN!

Telegram to all Army commands in the USA, urging cooperation with theatres on local level. Telegram signed by Army Chief of Public Information.

Letter to all West Point Graduates, signed by Public Information Officer at West Point, urging support on local level.

Army A-Boards all over the country posted with messages about "The Long Gray Line".

Army Recruiting Bus tours 8-state area, with displays, stills, etc., selling "The Long Gray Line".

## COLUMBIA'S THE TOAST OF THE TOWN

Ed Sullivan presents "The Columbia Pictures Story" to his 40,000,000 viewers over the vast CBS network on February 6 with top stars saluting "The Long Gray Line".

## BLANKETING RADIO AND TV

Steve Allen devotes his NBC show on February 9 to "The Long Gray Line". 10,000,000 viewers see this plug.

Dave Garroway turns over part of his February 10 show and his 15,000,000 viewers to a salute to "The Long Gray Line".

Leading Disk Jockeys in Washington, D.C. and N.Y. devote full week to contest and plugs for "The Long Gray Line".

Columbia's line-up of stars visits all radio and TV programs, plugging picture.

## COLUMN RIGHT!

Special sports' page campaign covers nationally syndicated columns by such famous writers as Red Smith, Frank Graham, Dan Daniels and many others! Appearing in papers all across the country cheering "The Long Gray Line".

## STARS ON PARADE!

Tyrone Power, Maureen O'Hara, Harry Carey, Jr., Donald Crisp, Robert Francis, Bill Leslie, Betsy Palmer and others from the cast of "The Long Gray Line" sell the picture in an avalanche of newspaper, radio and TV publicity.

## BROADWAY'S GAY!

Disk Jockey parade draws the crowds as leading platter spinners and guests lead way to gala Capitol Theatre opening in N. Y. on February 10th!

Priceless display pieces from famous West Point Museum go on exhibit in Capitol Theatre. Nation-wide publicity.

**CINEMASCOPE**

Color by
**TECHNICOLOR**

# -UP OF EVENTS FOR GRAY LINE"

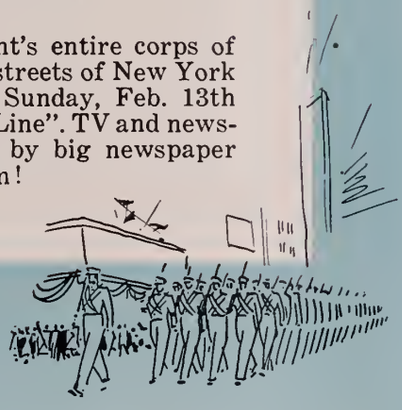


## CAPITAL CELEBS TURN OUT!

Premiere performance of "The Long Gray Line" at Keith's Theatre in Wash., D.C., on February 9th sponsored by Mrs. Dwight D. Eisenhower and the wives of the officers of the Technical Services of the United States Army for the benefit of the Soldiers, Sailors, Marines and Airmen's Club. World-famous military leaders and national heroes attend. TV newsreel coverage.

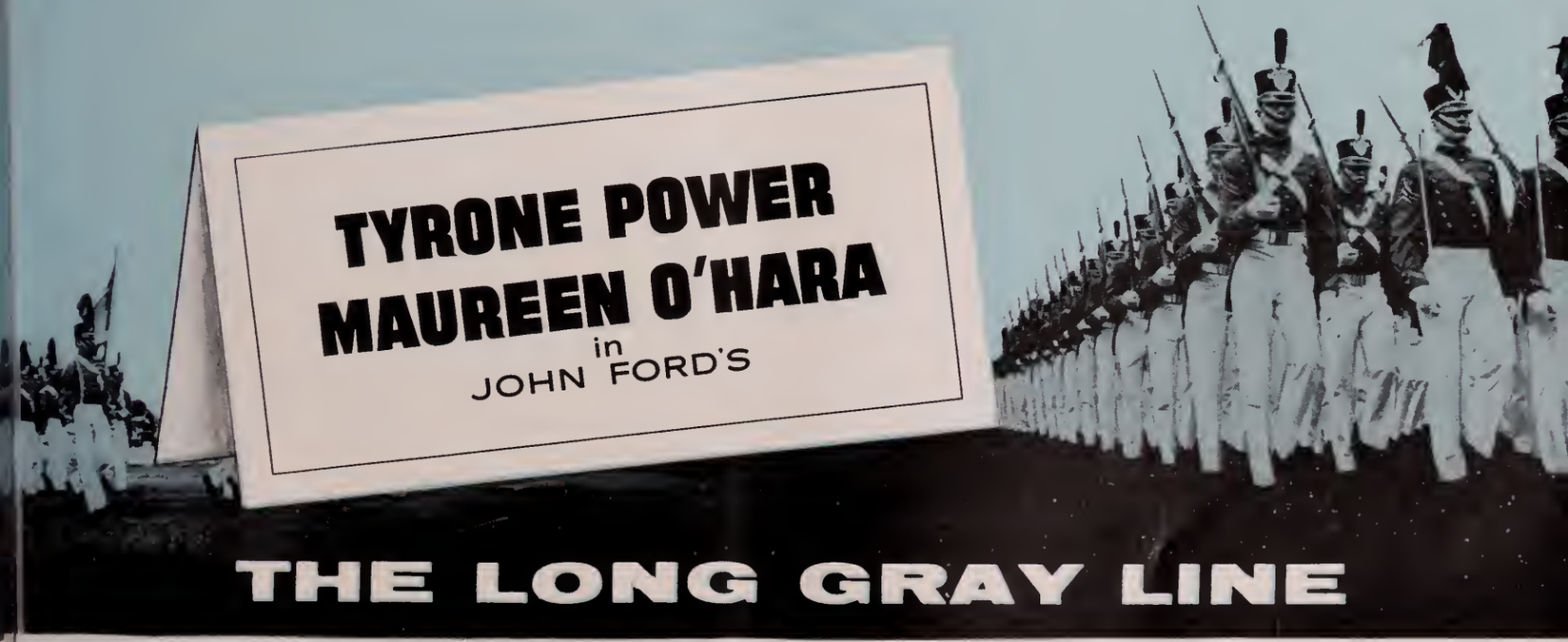
## THE BIG PARADE!

Millions cheer as West Point's entire corps of cadets marches through the streets of New York to the Capitol Theatre for Sunday, Feb. 13th showing of "The Long Gray Line". TV and newsreel coverage accompanied by big newspaper ads gain nation-wide acclaim!



## ...IN ADDITION

**topping this big parade of special promotion, national magazine advertising on "The Long Gray Line" will have more than 200,000,000 reader impressions. Full page ads are appearing in LIFE, LOOK, SEVENTEEN, FAN MAGAZINES and 87 different Sunday newspapers across the land!**



# TYRONE POWER
# MAUREEN O'HARA
in
JOHN FORD'S

# THE LONG GRAY LINE

Co-starring ROBERT FRANCIS · DONALD CRISP · WARD BOND · BETSY PALMER · PHIL CAREY

Screen Play by EDWARD HOPE · Based upon "Bringing Up the Brass", by Marty Maher and Nardi Reeder Campion

Produced by ROBERT ARTHUR · Directed by JOHN FORD · A COLUMBIA PICTURE

# TOLL TV BIG AT DRIVE-IN MEET

## *Allied Group's Convention Opens Tuesday for Its Second Annual Meeting*

*ST. LOUIS:* Drive-in owners and managers from all parts of the country are expected to converge on the Chase Hotel here Tuesday, February 8, for the start of the three-day. second annual convention of the National Allied Drive-in Theatre Association.

The convention agenda has been formulated on the basis of answers received from several thousand questionnaries which were sent out to survey members on what are their most pressing problems. According to Jeff Jefferis, convention chairman, one of the most important problems to be discussed will be toll television.

### *Rembusch to Report*

The report on pay-as-you-see TV will be made by Trueman Rembusch, past president of Allied States and co-chairman of the Joint Exhibitor Committee on Subscription Television. Also scheduled to speak is Harold Wolff, of Harold Wolff and Associates, the New York City firm which has been retained by the Joint Committee as public relations consultants.

Other important subjects will include:

Concessions: ways of increasing concession profits; new concession items; discussion of the cafeteria system; proper care of dispensing equipment; automatic versus manual vending; audit of concession items, and how to prevent food waste.

Play Grounds: new equipment; ways in which they should be supervised; care of equipment: riding devices; free versus paid rides.

Film Clinics: for discussion of policies, clearances, rentals, print shortages, and other problems; two clinics, one for small and one for large drive-in theatres.

### *To Hear from Defense Unit*

Miscellaneous subjects in which drive-in operators have shown interest include widening of present screens, new types of screen surfaces, power requirements, newer types of lighting, weed control, sanitation and insurance. A full report also will be made by the Emergency Defense Committee as to what has been accomplished by the committee since it was formed at the Allied board meeting at White Sulphur Springs last year. The Allied board also will be meeting in St. Louis the day before the drive-in convention gets under way.

Mr. Jefferis promises the convention's equipment show will be a "whopper." All available space in the exhibition halls is to be utilized to house the large equipment show, as well as a number of new products never before shown at theatre conventions. Said Mr. Jefferis: "The displays will include everything from fireworks to ferris wheels."

Following is a list of some of the companies which will have booths at the show:

Tyson-Caffee Co., Berlo Vending Co., Hollywood Serve Master, Hollywood Brands Candy, Raytone Screen Co., Altec Service Corp., Shelby Industries, Theatre Specialties Co., Coca Cola,

Miracle Whirl Sales Co., Mission Dry Corp., Signs, Inc., Temple Frosted Foods Co., Rex Specialty Bag Co., Heat Exchangers, Inc., Safeway Sanitation Co., Manco Vision Screens, Pepsi Cola, Strong Electric Co., Cretors, Inc., Timber Structures,

Frozen Farm Products Co., Reavis Vending Co., Ballantyne Co., R. J. Reynolds Tob. Co., DieCast Aluminum Co., Rickenthol Fixture Co., Jamison Company, Motiograph, Inc., J. E. Robin, Inc., Rio Syrup Co., Jobil Bottle Warmers, Ohio Valley Merchandising Co., Wald & Co., R. C. A.,

Eprad Mfg. Co., National Carbon, Wollensak Optical Co., Nehi Corp., Manley, Inc., Steel Products, Inc., National Theatre Supply Corp., Hertner Electric Co., Thermolator Corp., Carbonic Dispensors.

## DRIVE-IN GROWTH

**The dramatic growth in the number of drive-ins throughout the United States is illustrated in the table below, showing how the drive-in total of 70 before the war has now been multiplied to 4,152, to become one of the most important single segments of motion picture exhibition.**

| | | | |
|---|---|---|---|
| Pre-war . . . | 70 | 1950 . . . . . | 2,216 |
| 1947 . . . . . | 191 | 1951 . . . . . | 3,000 |
| 1948 . . . . . | 820 | 1952 . . . . . | 3,483 |
| 1949 . . . . . | 1,250 | 1953 . . . . . | 3,950 |
| | | 1954 . . . . . | 4,142 |

## DCA Announces Release Dates on New Pictures

Two new pictures have been announced for early release by Charles Boasberg, vice-president in charge of distribution for Distributors Corporation of America. "The Stranger's Hand," a Graham Greene story starring Trevor Howard, Alida Valli and Richard Basehart, will be released March 1 and "I am a Camera," starring Julie Harris, Laurence Harvey and Shelley Winters, is scheduled for July 1. The first two DCA releases, "Hunters of the Deep" and "Long John Silver," already have saturation bookings scheduled in the New York and New England areas respectively.

# *Guild Films' Unit Takes TV Pacts*

A newly organized subsidiary of Guild Films, television producer, distributor and packager, to be known as MPTV Flms, Inc., has taken over approximately $13,000,000 in exhibition contracts of Motion Pictures for Television, Inc., effective February 1, it was announced this week.

The agreement, signed by Reub Kaufman, president of Guild Films, and Matthew Fox, head of Motion Pictures for Television, provides for the continued sale and distribution of MPTV feature films by the Guild subsidiary, which also will handle all service operations in behalf of present MPTV customers. All other rights remain with Motion Pictures for Television.

The latter company will confine itself to the development and financing of television program production. Edward Madden, vice-president, will continue to supervise its relationship with UM & M, which recently took over the sale and distribution of its package program series.

At the same time, Guild Films has established six new offices, it was announced by Manny Reiner, vice-president in charge of sales, increasing is nationwide offices to 16. They are located in Buffalo, Philadelphia, Atlanta, New Orleans, St. Louis and Minneapolis. Erwin Ezzes, formerly vice-president in charge of sales at Motion Picture for Television, has joined Guild as vice-president of MPTV Films, serving under Mr. Reiner. MPTV Films will operate as a sales division of Guild.

## 20th-Fox Offers Brief In Lardner Appeal

Asking the U. S. Supreme Court not to review the damage suit brought by Ring Lardner, Jr., 20th Century-Fox this week declared in its brief the effects of the position taken by Mr. Lardner and other "unfriendly witnesses," so named in their appearances before public investigating committees, had been to cause public resentment toward the motion picture industry, and that therefore its dismissal of Mr. Lardner was justified. Mr. Lardner was dismissed under the "morals" clause in his contract, won his damage suit in Federal District Court. and then the Circuit Court of Appeals reversed that decision. He is attempting to bring the case before the Supreme Court.

## Columbia Votes Dividends

Columbia Pictures Corporation board has declared a dividend of 50 cents per share on the common stock and voting trust certificates for common stock, payable February 25, 1955 to stockholders of record February 9. It also declared a five per cent stock dividend on the common and voting trust certificates for common, payable March 31, 1955, to stock of record February 9.



# "What a whale of a difference just a few cents makes!"

AN old Scottish axiom, handed down from father to son, has it that you get: "*naething for naething and nae muckle for saxpence!*" (nothing for nothing and not much for sixpence!) The real economy of the canny Scot lies in his sense of *sound* values.

As every good business man is well aware, it is nearly always possible to buy a substitute a little cheaper than the original. But he also knows that the original usually continues to be the best and well worth the difference in price.

Some sixteen thousand subscribers pay more for MOTION PICTURE HERALD—than is paid for any other weekly film trade paper. As an exhibitor who made a careful comparison recently put it in a letter renewing his HERALD subscription: "What a whale of a difference just a few cents makes" (referring to the cost per week and the difference in *effective* value.)

That well-known saying applies very aptly to the HERALD, which originated most of the departments that have been adopted or adapted by the other trade papers which entered this field. The HERALD continues to pioneer in innovations that are sound—and the "whale of a difference" in *effective* value continues from cover to cover of every issue.

In every issue of MOTION PICTURE HERALD and in its monthly *BETTER THEATRES* section you get the advantages of an independent and incisive editorial policy and the industry's largest staff of salaried reporters, reviewers, analysts and departmental experts.

In terms of actual, *practical* value there is no substitute for the HERALD. "What a whale of a difference" you get for its few cents cost per week!

# IT'S OPEN SEASON ON TOLSTOY AND TITO—OR WHO'S SHOOTING WHAT

by VINCENT CANBY

"Oh, to be (shooting 'War and Peace') in Yugoslavia, now that Spring is here"

Three producers this week were hard at work preparing screen adaptations of the monumental 19th Century novel by Count Leo Tolstoy (1828-1910). They are:

**Michael Todd, promotor of the big-screen Todd-AO process, who announced in Hollywood Monday that he had signed Fred Zinneman ("From Here to Eternity") to direct and Robert Sherwood, Pulitzer Prize-winning playwright, to write the screenplay for his version, the battle scenes for which are scheduled to be shot in Yugoslavia;**

**Dino DeLaurentis, Italian producer, who announced in Hollywood Tuesday that he had signed King Vidor to direct a VistaVision screen adaptation by five writers (two French, three Italian), for which a second unit already is in Finland preparing to shoot retreat-from-Moscow exteriors, and for which another unit will be sent to Yugoslavia to shoot the battle scenes; and**

**David Selznick, producer of some of the most spectacular (economically and artistically) pictures ever made in Hollywood, who announced in Hollywood several months ago that he would produce a version of the novel for release by M-G-M and for which Ben Hecht, father of actress Jenny Hecht, was doing the screenplay. So far, Mr. Selznick has announced no plans to go to Yugoslavia.**

At midweek there were no indications that either of the three intended to alter his schedule. Indeed, there seemed to be a speeding up of preparations on all sides, especially in the publicity departments.

Mr. Todd, who made a flying visit to Yugoslavia last fall, released photostats of Belgrade newspaper clippings telling of his official agreement with the Government of Marshal Tito, calling for the complete cooperation of the Yugoslav Army in shooting spectacle scenes. The Todd production, budgeted at $7,500,000, is scheduled to begin principal photography in September in Yugoslavia, with interiors to be filmed in British studios.

Mr. DeLaurentis, who has two films finished and coming up for release by Paramount ("Mambo" and "Ulysses"), has budgeted his picture at $4,500,000. Principal photography is slated to begin in July in Yugoslavia, where the producer has a coproduction agreement with Avala Films of




Belgrade. Three top American stars (two male, one female) will be assigned the leads.

Ordinarily, a situation involving several companies and one property would be brought to some settlement before anybody started putting images on film. As it is, MGM has filed claim to the work with the Title Registration Bureau of the Motion Picture Association of America. This would cover Mr. Selznick. However, neither Mr. Todd nor Mr. DeLaurentis are MPAA members and therefore are not bound to seek its clearance.

### *Novels Are in Public Domain*

The novels of the late Tolstoy are, of course, in the public domain but, with the exception of his "Anna Karenina," motion pictures producers have heretofore ignored his material. The present excitement must give him pause. It must also give him something to talk over with another late Russian novelist, Feodor Dostoyevsky. Marilyn Monroe, president of Marilyn Monroe Productions, Inc., has her eye on the feminine lead in Dostoyevsky's equally monumental "The Brothers Karamazov." So far, however, Miss Monroe, like Mr. Selznick, has no intention of going to Yugoslavia. By mid-summer, hotel accommodations and spears should be scarce in Belgrade.

## SAG Negotiations on Film Commercials Are Begun

Negotiations between the Screen Actors Guild, covering actors, singers and announcers on filmed television commercials, and their employers began in Hollywood this week. The present contract expires March 1. Guild negotiators are John L. Dales, national executive secretary; Kenneth Thompson, television director; Chester Migden, assistant executive secretary; William Berger, legal counsel.

# Universal's Year Net to $3,797,688

Universal Pictures Company, Inc., reports consolidated net earnings for the fiscal year ended October 30, 1954 of $3,797,688 after provision of $5,600,000 for Federal taxes on income and $500,000 for contingent liabilities and after a write-down of investments in the amount of $414,812. After dividends on the preferred stock, the consolidated net earnings amounted to $3.58 per share on 995,289 shares of common stock.

For the preceding fiscal year, consolidated net earnings were $2,616,356 after provision of $3,863,000 for Federal taxes on income and $500,000 for contingent liabilities. After dividends on preferred, the net then was equal to $2.35 per share on 1,010,411 shares.

### *Gross Was $77,887,688*

Film rentals and sales for the fiscal year 1954 were $77,887,688, compared with $70,490,254 for the previous fiscal year. The report notes that the company continued to reflect the operations of subsidiaries operating in foreign countries having exchange restrictions only to the extent that net earnings from such operations were realized in U. S. dollars, regardless of the periods in which such net earnings accrued.

The report also notes that during the calendar year 1954 regular quarterly dividends of 25 cents per share and an extra dividend of 25 cents per share were paid on the common stock.

The reelection of 11 directors to Universal's board was proposed in the company's proxy statement in preparation for the annual meeting to be held March 9 at the home office. The proxy also listed the remuneration of top officers for the fiscal year ended October 30, 1954.

It was stated that Nate J. Blumberg, board chairman, received $78,000; Milton R. Rackmil, president, $80,002; Alfred E. Daff executive vice-president, $74,520; and John J. O'Connor, vice-president, $52,000. It was noted that directors and officers as a group earned $748,389 for the fiscal year.

### *Nominated to Board*

Nominated to the board were Mr. Blumberg, Mr. Rackmil, Mr. Daff, Mr. O'Connor, Preston Davie, Albert A. Garthwaite, R. W. Lea, Budd Rogers, Daniel M. Sheaffer, Harold I. Thorp and Samuel H. Vallance.

As of December 31, 1954, it was stated, Decca Records was the owner of record and beneficiary of 718,585 shares of Universal common, constituting approximately 68.1 per cent of the voting securities outstanding in the hands of the public on that date.

The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of $1.0625 per share on the 4¼% cumulative preferred stock of the company. The dividend is payable March 1, 1955, to stock of record February 15.

# MGM FOREIGN RELEASES IN CINEMASCOPE ONLY

## *Beginning Sept. 1 Company to Drop All Release Of Wide Screen Versions*

MGM, beginning September 1, 1955, will discontinue release of wide-screen versions of its CinemaScope pictures in the international market. The actual cut-off date will vary with each country as the release schedules vary country-by-country. However, in no country will the new policy begin before September 1.

This was announced Wednesday in New York by Morton A. Spring, first vice-president in charge of sales of Loew's International Corporation.

### *Sees at Least Year Before Overseas Houses Affected*

Said Mr. Spring: "Because of the time required for a picture to play through to theatres not yet equipped for anamorphic projection, it will be at least one year before any theatre overseas will be affected by the new policy. We feel that this time-span plays fair with our customers and in our mutual best interests will provide them ample opportunity to install anamorphic equipment and thereby share in CinemaScope prosperity."

The Loew's International executive reiterated his company's belief in the "great present and the even greater future box office value of CinemaScope presentations."

"In every country," he said, "the film public has given unmistakable approval to CinemaScope pictures with Perspecta stereophonic sound and has shown overwhelming preference to attend those theatres properly equipped for CinemaScope showings.

"We are confident that our action will inspire exhibitor cooperation and approval, and that theatre men everywhere, even those who operate the smallest theatres, will realize the wisdom of installing the equipment necessary to show MGM CinemaScope pictures at their best."

### *To Discontinue Release In England Jan. 1*

*LONDON:* Sam Eckman, MGM managing director in Great Britain, announced here Wednesday that effective January 1, 1956, Loew's International will discontinue the release here of wide-screen versions of its CinemaScope pictures.

Officials of the Rank Organisation do not appear to be concerned over the move since the regular MGM release channel here is through the Associated British Circuit. A spokesman for the Rank group said they were unconcerned with any American threat and their theatres were in process of being equipped so as to be able to handle "any known aspect ratio."

It is understood privately that 400 of the 550 Rank theatres already have been equipped to handle CinemaScope, although only 75 have been equipped with stereophonic sound. The Granada circuit now claims 45 full CinemaScope installations out of a possible total of 59, and adds that they will all be equipped in the near future. Granada's Cecil Bernstein commented: "We only play Metro product at odd spots but are ready to accommodate any available American product."

Mark Sheckman, chief of the Essoldo circuit, expressed surprise at the MGM move, but said he was unconcerned. Essoldo already has equipped 90 theatres with CinemaScope and plans to do the same with the balance of 30 houses very soon. A senior ABC spokesman said he had heard "vaguely" of the MGM plans but could scarcely credit them. By the end of the year that circuit will have equipped all "appropriate" theatres with CinemaScope, although definitely not with stereophonic sound.

### U. S. FIRMS WATCH BRITISH SITUATION

LONDON: MGM's announcement that effective January 1, 1956, it would discontinue release of wide-screen versions of its CinemaScope pictures here has brought a group of semi-official policy statements by the other American companies in Great Britain. Universal says it will continue servicing its customers with all ratios. Warners thinks it desirable to discontinue wide-screen versions as soon as possible, but won't do it until there are a sufficient number of theatres equipped for CinemaScope. Columbia defines its policy as "closely watching events," meaning that it won't discontinue wide-screen versions as long as a substantial number of exhibitors demand them. United Artists is undecided, and 20th-Fox is unaffected since the company has never at any time here released other than CinemaScope versions of its CinemaScope product.

## Roxy Theatre Dividend

A quarterly cash dividend of 37½ cents per share on the outstanding preferred stock of Roxy Theatre, Inc., New York, has been declared by National Theatres, Inc., payable March 1, 1955 to stockholders of record February 15.

## *New Ohio Bill To License Films Filed*

*COLUMBUS:* A bill to license films rather than censor them was introduced in the Ohio legislature last week by Representatives John J. Conway, James P. Kilbane and Jesse Yoder with the approval of Governor Frank J. Lausche. The bill defines "obscenity" and "tending to incite to crime."

Under the proposed law, exhibitors would be subject to fines ranging from $25 to $300 if they showed unlicensed films and distributors would be liable for the same fines if they refused to delete objectionable sections of pictures. License fees would be set at $5 per reel for the first print and an additional service fee of $5 for each additional copy of film or fraction thereof granted a license.

Robert Wile, Independent Theatre Owners of Ohio secretary, said the fee will raise about $100,000 per year rather than the administration's $65,000 estimate. He also said the bill is an attempt to get around the word "censorship," but the license system is "just as unconstitutional as any other form of prior restraint."

Meeting here this week in separate conventions, Ohio pastors and juvenile court judges called for enactment of stronger censorship laws. The judges called on the General Assembly for laws that will protect the "public morals of the youth of our state," and that will be constitutional.

Also in Cleveland last week, the welfare committee of the City Council adopted unanimously a resolution calling on the state legislature to enact a censorship law. Monsignor Clarence E. Elwell, head of Cleveland parochial schools said, "The movies seem far more potent than most other media of communication in their influence."

## Cinerama's Laboratory Will Revert to a Tennis Court

The now historic indoor tennis court on the Joseph McMullan estate, Oyster Bay, Long Island, that housed the first Cinerama demonstrations and the final work by the late Fred Waller, its developer, and Hazard Reeves, Cinerama, Inc., president, has been acquired by William Woodward, who expects, according to announcement from a Cinerama representative, to restore it to its original purpose. The court had been a laboratory and projection room and is where Mr. Reeves developed the Cinerama sound system and Merian C. Cooper and Lowell Thomas edited "This Is Cinerama."

# THE STORY IN TODAY'S M
# -ON YOUR SCREEN IN MA

**THIS IS IT!** Get ready for it in a big way–to match the big way Paramount's selling it for you! Every technique, every medium that means more profit-dollars on the local level is in Paramount's campaign... so get aboard this headline-hot attraction. With the selling support Paramount's famous for, you're headed way up–to record business!

"MAN WILL CONQUER SPACE SOON"
—COLLIER'S MAGAZINE

"3 SCIENTISTS OFFER WINGED SPACE SHIP"
—N. Y. TIMES

*"Are Our Space Men Prepared?"*
—SATURDAY EVENING POST

"ASKS CONTROL OF MANNED SPACE VEHICLES"
—N.Y. HERALD TRIBUNE

Produced by GEORGE PAL
Directed by BYRON HASKIN
Screenplay by JAMES O'HANLON

Adaptation by PHILIP YORDAN, BARRE LYNDON
and GEORGE WORTHINGTON YATES
Based on the Book by CHESLEY BONESTELL and WILLY LEY

OST EXCITING HEADLINES
RCH, FROM PARAMOUNT!!

# CONQUEST OF SPACE

COLOR BY
TECHNICOLOR



# 20TH-FOX SETS 17 IN 8 MONTHS

## *All CinemaScope and All in Color, List Covers February to September*

A program of 17 CinemaScope attractions, all in color, covering the eight-month period of February through September, was announced last week by 20th Century-Fox. The announced goal for the full year is 24 CinemaScope productions.

According to the company, the lineup is taken from best-selling novels and Broadway stage hits and represents the most ambitious distribution program in the company's history. An average of two CinemaScope pictures will be released each month, pre-sold by large-scale promotional campaigns employing every principal media of contact.

### *CinemaScope Lineup Listed by Pictures*

CinemaScope features scheduled for the period include:

THE RACERS, starring Kirk Douglas, Bella Darvi, Gilbert Roland, Cesar Romero, Lee J. Cobb and Katy Jurado. Directed by Henry Hathaway, produced by Julian Blaustein. February release.

WHITE FEATHER, a Leonard Goldstein presentation starring Robert Wagner, John Lund, Debra Paget and Jeffrey Hunter. Directed by Robert Webb, produced by Robert L. Jacks. A Panoramic Production, released in February.

UNTAMED, starring Tyrone Power, Susan Hayward and Richard Egan. Directed by Henry King, with backgrounds filmed in South Africa, produced by Bert E. Friedlob and William A. Bacher. March release.

A MAN CALLED PETER, starring Richard Todd and Jean Peters, will be the Easter holiday attraction. Produced by Samuel G. Engel and directed by Henry Koster, the screenplay was written by Eleanore Griffin from Catherine Marshall's book, which topped the nation's best-seller list for 128 weeks.

VIOLENT SATURDAY, starring Victor Mature, Sylvia Sydney and Richard Egan. Directed by Richard Fleischer and produced by Buddy Adler. April release.

THE MAGNIFICENT MATADOR, starring Maureen O'Hara, Anthony Quinn and Richard Denning. A National Pictures Corporation production produced by Carroll Case and directed by Budd Boetticher. May release.

THAT LADY, filmed in Spain and starring Olivia de Havilland and Gilbert Roland. Directed by Terence Young and produced by Sy Bartlett. An Atalanta production, to be released in May.

SOLDIER OF FORTUNE, starring Clark Gable and Susan Hayward. Directed by Edward Dmytryk with backgrounds filmed in Hong Kong and produced by Buddy Adler. Based on the novel by Ernest K. Gann. May release.

DADDY LONG LEGS, musical production starring Fred Astaire and Leslie Caron. Directed by Jean Negulesco, produced by Samuel G. Engel. June release.

HOUSE OF BAMBOO, starring Robert Stack, Robert Ryan and Shirley Yamaguchi. Directed by Samuel G. Fuller, with backgrounds filmed in Japan, produced by Buddy Adler. June release.

Scheduled from the months of July through September will be:

THE SEVEN YEAR ITCH, starring Marilyn Monroe and Tom Ewell. A Charles K. Feldman-Billy Wilder production, directed by Wilder.

SIR WALTER RALEIGH, directed by Henry Koster, produced by Charles Brackett, starring Bette Davis and Richard Todd.

THE LEFT HAND OF GOD, starring Gene Tierney and Humphrey Bogart, produced by Buddy Adler. Based on William E. Barrett's best-selling novel.

A MANY SPLENDORED THING, starring William Holden and Jennifer Jones, produced by Buddy Adler.

THE TALL MEN, starring Clark Gable and Eleanor Parker. Directed by Henry King, produced by William Hawks and William Bacher.

HOW TO BE VERY, VERY POPULAR, starring Betty Grable and Sheree North, written and produced by Nunnally Johnson.

PINK TIGHTS, musical production starring Sheree North and Dan Dailey. Directed by Henry Levin, produced by Samuel G. Engel.

### DEVELOP PLANS FOR PROMOTING PRODUCT

HOLLYWOOD: Charles Einfeld, advertising vice-president, conferred last week with Darryl F. Zanuck, production head, and Harry Brand, studio publicity chief, and developed long range plans for five CinemaScope and one standard film scheduled for release between February and April. Their campaigns will be among the largest in the history of the company and all engagements will be pre-sold via extensive national and local newspaper, magazine, television and radio utilization. The films include "A Man Called Peter," "The Racers," "White Feather," "Untamed," "Violent Saturday" and "A Life in the Balance." The latter, in regular dimension, is scheduled for April.

## AB-PT Executives Discuss Expanded Use of TV

Utilization of television to promote the motion picture was the theme of a meeting in New York this week of advertising and publicity executives of American-Broadcasting-Paramount Theatres. Affiliated circuit executives at the meeting were David Wallerstein, Balaban and Katz vice-president; Harold Brown, United Detroit president; Henry Plitt, Paramount Gulf vice-president, and Emil Bernstecker, Wilby-Kincey Theatres. The subject was stressed as the result of a report in November urging more effective use of the competing medium.



*SPYROS P. SKOURAS, 20th-Fox president.*



*DARRYL F. ZANUCK, production vice-president.*



*AL LICHTMAN, director of distribution.*



*CHARLES EINFELD, advertising vice-president.*

# Eidophor Due Soon: Skouras

by SAMUEL D. BERNS

*HOLLYWOOD:* Eidophor will become available within one and one half to two years to again revolutionize the industry, Spyros Skouras, president of 20th Century-Fox, last week told the trade press on a visit to the studio. Private demonstrations will be held at the home office when he returns, Mr. Skouras said.

The company will continue its dedicated policy to the presentation of CinemaScope's 2.55 to 1 ratio in all types of theatres and seating capacities, including rank and file, throughout the world, Mr. Skouras said.

Fox also is engaged in a special research and development program, developing new camera techniques as well as the use of a special size negative to be processed for 35mm. projection, with an aim toward effecting greater audience participation and closer illusion of 3-D. In describing these projects, Mr. Skouras said, "We have gone from 58-degree-angle lenses, used in shooting 'The Robe,' to 90-degree-angle for 'There's No Business Like Show Business,' and we expect to have a 145-degree-angle lens shortly to achieve the drawing of attention to the ultimate in CinemaScope perfection exemplified by the size and scope of the legitimate stage."

The company president predicted that world-wide CinemaScope installations would reach 25,000 by the year's end. Domestic installations, he said, are being made on an average of 200 monthly with close to 11,000 already operating, while 4,000 theatres abroad are already equipped, with 6,000 more on order.

## Communion Breakfast Set for February 6

George Murphy and Lillian Roth will be the principal lay speakers at the fifth annual Corporate Communion Breakfast for motion picture industry employees in the New York area, which will be held in the Grand Ballroom of the Waldorf Astoria on Sunday, Feb. 6. The breakfast will immediately follow 9 A.M. Mass in St. Patrick's Cathedral, to be celebrated by the Most Rev. Joseph F. Flannelly, Auxiliary Bishop of New York and rector of the Cathedral.

The Rt. Rev. Msgr. John J. McClafferty, dean of Catholic University's School of Social Service, will deliver the main address at the breakfast. Gene Lockhart and MacDonald Carey will also speak. A capacity crowd of 1500 is expected to attend.

Among the guests on the dais will be Kate Cameron, N. Y. *Daily News* motion picture critic; Brian Sullivan of the Metropolitan Opera; Una O'Connor; the Rev. Thomas F. Little, executive secretary of the Legion of Decency, and the Rt. Rev. Msgr. Philip J. Furlong, P.A., who will represent Cardinal Spellman.

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in key cities for the week ending January 29 were:

**Albany:** BRIDGES AT TOKO-RI (Par.); MR. HULOT'S HOLIDAY (GBD).

**Atlanta:** BRIDGES AT TOKO-RI (Par.); CRY VENGEANCE (A.A.); 20,000 LEAGUES UNDER THE SEA (B.V.); VERA CRUZ (U.A.).

**Baltimore:** CARMEN JONES (20th-Fox); VIOLENT MEN, THE (Col.).

**Boston:** SIX BRIDGES TO CROSS (U.I.); VERA CRUZ (U.A.).

**Buffalo:** BRIDGES AT TOKO-RI (Par.) 2nd week; DEEP IN MY HEART (MGM) 2nd week; PRINCE OF PLAYERS (20th-Fox); VIOLENT MEN, THE (Col.) 2nd week.

**Cleveland:** AIDA (I.F.E.)

**Columbus:** GREEN FIRE (MGM); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 2nd week; VIOLENT MEN, THE (Col.).

**DENVER:** BAD DAY AT BLACK ROCK (MGM); RAID, THE (20th-Fox); SIGN OF THE PAGAN (U-I); YOUNG AT HEART (W.B.).

**Des Moines:** BAREFOOT CONTESSA (U.A.) 2nd week.

**Detroit:** SIGN OF THE PAGAN (U.I.); 20,000 LEAGUES UNDER THE SEA (B.V.) 5th week.

**Hartford:** BAD DAY AT BLACK ROCK (MGM); BRIDGES AT TOKO-RI (Par.); SILVER CHALICE (W.B.); VERA CRUZ (U.A.) 3rd week.

**Indianapolis:** BRIDGES AT TOKO-RI (Par.); GREEN FIRE (MGM); 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Jacksonville:** AMERICANO, THE (RKO); BRIDGES AT TOKO-RI (Par.); SIGN OF THE PAGAN (U-I) 2nd week; VIOLENT MEN, THE (Col.).

**Kansas City:** BRIDGES AT TOKO-RI (Par.) 2nd week; DESTRY (U-I); VERA CRUZ (U.A.) 2nd week.

**Memphis:** AMERICANO, THE (RKO) 2nd week; CARMEN JONES (20th-Fox); ROMEO AND JULIET (U.A.); VERA CRUZ (U.A.) 2nd week; WOMEN'S PRISON (Col.).

**Milwaukee:** GREEN FIRE (MGM) 2nd week; SIGN OF THE PAGAN (U-I) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 5th week; VERA CRUZ (U.A.).

**Minneapolis:** SILVER CHALICE (20th-Fox); VIOLENT MEN, THE (Col.).

**New Orleans:** AIDA (I.F.E.) 2nd week; BRIDGES AT TOKO-RI (Par.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 3rd week; TRACK OF THE CAT (W.B.); VERA CRUZ (U.A.) 2nd week; WHITE CHRISTMAS (Par.).

**Oklahoma City:** BAD DAY AT BLACK ROCK (MGM) 2nd week; SILVER CHALICE (W.B.) 2nd week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 5th week; VIOLENT MEN, THE (Col.) 2nd week.

**Philadelphia:** BRIDGES AT TOKO-RI (Par.); BLACK TUESDAY (U.A.); SIGN OF THE PAGAN (U-I) 3rd week.

**Pittsburgh:** MR. HULOT'S HOLIDAY (GBD); SIGN OF THE PAGAN (U-I) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week; VERA CRUZ (U.A.) 2nd week; VIOLENT MEN, THE (Col.).

**Portland:** CARMEN JONES (20th-Fox); GREEN FIRE (MGM) 2nd week; SIGN OF THE PAGAN (U-I) 2nd week.

**Providence:** BREAD, LOVE AND DREAMS (IFE) 2nd week; PHFFFT (Col.); SILVER CHALICE (W.B.); SIX BRIDGES TO CROSS (U-I).

**Toronto:** BELLES OF ST. TRINIAN'S, THE (A.A.) 6th week; STAR IS BORN, A (W.B.) 4th week; THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox) 6th week; VANISHING PRAIRIE, THE (B.V.) 6th week.

**Vancouver:** HUMAN JUNGLE, THE (A.A.); VANISHING PRAIRIE, THE (B.V.).

**Washington:** GREEN FIRE (MGM) 2nd week; ROMEO AND JULIET (U.A.) 5th week; SIGN OF THE PAGAN (U-I) 5th week; 20,000 LEAGUE UNDER THE SEA (B.V.) 5th week; VERA CRUZ (U.A.); VIOLENT MEN, THE (Col.).

## Pittsburgh to Have New Art Theatre

*PITTSBURGH:* The success of the Squirrel Hill theatre as a neighborhood art house, mostly with British imports, has prompted the independent Beacon theatre, also in the Squirrel Hill section of Pittsburgh, to adopt a similar problem. Ralph Green, Beacon owner, is in New York lining up foreign art product for the house with the new policy due to begin very soon. It is understood the name of the house will be changed to the Guild theatre. If the deal materializes, it would mean three art houses locally, since the Art Cinema on Liberty Ave. has specialized in foreign films for many years under the direction of Morris Rubin.

## Heart Fund Volunteers

Lucille Ball and her husband, Dezi Arnaz, have been named National co-chairmen of the Heart Fund Volunteers.




HERBERT J. YATES
presents

Filmed in Rugged Montana
IN GORGEOUS
TRUCOLOR
BY CONSOLIDATED

# TIMBE

starring **STERLING HAYDEN · VERA**

and ADOLPHE MENJOU · HOAGY

Screenplay by ALLEN RIVKIN • Directed by

**GREAT NORTHWEST WORLD PREMIERE ACCLAIMED BY**




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**EXHIBITORS... CONTACT YOUR REPUBLIC EXCHANGES FOR IMMEDIATE DATES!**

# Hollywood Scene

by WILLIAM R. WEAVER
*Hollywood Editor*

TWO WEEKS before the 90-minute nationwide NBC telecasting of the Academy of Motion Picture Arts and Sciences announcement of nominations for that distinguished organization's Annual Awards this famous subdivision of the city of Los Angeles is abuzz with interest, with expectancy, and with something closely resembling consternation.

The motion picture community has reeled a little under the unanticipated disclosure that the Academy's highly remunerative contract with NBC included the telecasting (radiocasting, too, of course) of the nominations announcements as well as the Annual Awards themselves.

### *Some Fear Hollywood Prestige Will Suffer*

In two years Hollywood's most venerated organization had ridden down the once widely held theory that commercialization of Academy functions would tend to cheapen, if not to degrade the institution and its service. The news that an additional radio-telecast had been arranged for revived, in some quarters the feeling that Academy prestige is a thing more likely to perish than to prosper in a mundanely commercial climate.

Last weekend's additional disclosure that the nominations radio-telecast is to emanate from three extremely commercial cafes, in addition to NBC's Burbank studio, seemed to make nobody happy except the proprietors of the chosen cafes.

The decision to expand the original plans, which had contemplated a fairly business-like releasing of the nomination news from a single point of emanation to the waiting world, was in the nature of a necessity. For it was conspicuously clear that the nominations news itself, which in the past has given the leading newspapers up to a column of story and the newscasters two-to-three minutes of air time, couldn't possibly be strung out to hold attention for the 90 long minutes of an NBC "spectacular."

### *Names Themselves Would Not Take Enough Time*

The nominations of key interest to the public are, as everyone knows, the titles of the five nominated pictures, the names of the five nominees in each of the four player-categories, and the names of the five nominated directors. (The great talents in the other categories, must unfairly and altogether regrettably, simply do not loom as large as these in public recognition.) The reading of 30 names doesn't take long. Something had to be done.

The plan to utilize more than one point of origination for Academy radio-telecasting derives, of course, from the precedent established in the preceding Annual Awards events, when an audience convened in a New York theatre and the audience attending the Pantages theatre here were all but literally made one, so to speak, through the shuttling back and forth of the pick-up. Mechanically, it is just as feasible to shuttle between cafes as between theatres, and that is what's to be done on the evening of February 12, a Saturday, a national holiday, and ordinarily a good box office night during the cream of the evening hours. But cafes and theatres are different things.

The restaurants that are to serve as points of origination are the sky-priced Romanoff's, the highly publicized Ciro's, and the historically lustrous Cocanut Grove of the Ambassador Hotel. It is stated that they were chosen for their intimate identification with the after-dark social life of picture people, and in the absence of other or monetary explanation the statement is not one to be challenged, save possibly by the Brown Derby, the Mocambo and such other caravansaries as might have wished to share the publicity of the evening.

### *Looks Like Sponsors To TV Audience*

But neither is it to be denied that the association of any number of strictly commercial cafes with this or any Academy function cannot fail to look exactly like sponsorship to a TV-trained audience.

The Academy, in good times and bad, confronted always with the problems of finance and of protocol, subjected always to the pressures of politics, of promotion, of trade and lay criticism, has come a long way from its quietly academic beginning to its present glamorous estate, and there are few who'll deny that it's done the motion picture art and industry a lot of good.

But there are many who wonder whether the innovation planned for Lincoln's Birthday isn't likely to prove an instance of overdoing a good thing. It's a comforting circumstance that the nominations-announcement event is, thus far, a one-time commitment.

TWO pictures went into camera stage, while six others were being shifted to editing departments, which brought the over-all shooting level to 22 at weekend.

Universal - International's Ross Hunter started "The Spoilers," a remake of one of the all-time greats, with Jeff Chandler, Rory Calhoun, Anne Baxter and Barbara Britton topping a cast directed by Jesse Hibbs.

Republic began filming "Rebel Island" at Nassau in Trucolor with Edward Ludwig as associate producer and with Virgil Hart directing a cast headed by Yvonne De Carlo, Howard Duff, Zachary Scott, Barbara Hale and James Arness.

## THIS WEEK IN PRODUCTION:

### STARTED (2)

**REPUBLIC**
Rebel Island (Trucolor)

**U-I**
The Spoilers

### COMPLETED (6)

**ALLIED ARTISTS**
Wichita (CinemaScope; Technicolor)

**COLUMBIA**
Jail Bait

**DCA (Distributors Corp. of America)**
I Am a Camera (Remus)

**INDEPENDENT**
Special Delivery (Rathvon Overseas Prods.)

**PARAMOUNT**
The Desperate Hours (VistaVision)

**U-I**
Female on the Beach

### SHOOTING (20)

**ALLIED ARTISTS**
Dark Venture
Las Vegas Shakedown
Spy Chasers (formerly "Spy Catchers")

**COLUMBIA**
The Calico Pony (Copa Prods.; CinemaScope; Technicolor)
Bring Your Smile Along (Technicolor)

**MGM**
The King's Thief (CinemaScope; Eastman Color)
The Cobweb (CinemaScope; Eastman Color)
Love Me or Leave Me (CinemaScope; Color)
It's Always Fair Weather CinemaScope); Color)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)
The Girl Rush (VistaVision; Technicolor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

**20TH-FOX**
Soldier of Fortune (CinemaScope; Color)

**UNITED ARTISTS**
The Beast of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

**U-I**
The Private War of Major Benson
All That Heaven Allows (Technicolor)

**WARNER BROS.**
Blood Alley (Batjac Prods.; CinemaScope; WarnerColor)
I Died a Thousand Times
The McConnell Story CinemaScope); WarnerColor)

## Pine and Thomas Sign With United Artists

Following meetings in New York between independent producers William H. Pine and William C. Thomas and United Artists executives Arthur B. Krim, Robert Benjamin and Max Youngstein, Mr. Krim announced this week the producers will release pictures through his company. A maximum of three will be produced this year by the team under a flexible production program. The first two will be "Lincoln McKeever," and "Mountains Have No Shadows," both to be adapted from novels.

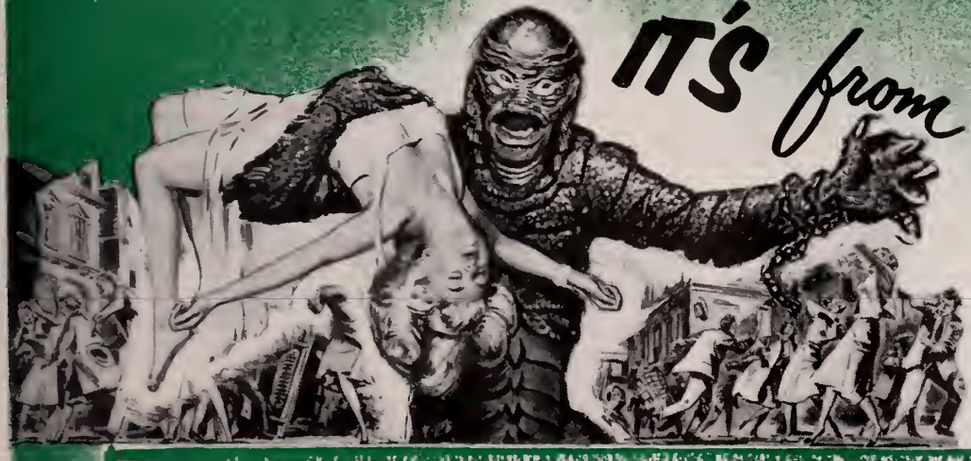
## MGM Buys Boxer's Story

*HOLLYWOOD:* MGM has purchased from Rocky Graziano, former middleweight champion, the story "Somebody Up There Likes Me," written by the boxer.

# YOUR PATRONS ARE NOW READY FOR A NEW THRILL-SENSATION

## IN 3-D

IT'S ALL NEW!
IT'S ALL EXCITEMENT!
IT'S from Universal!



UNIVERSAL-INTERNATIONAL Presents

# REVENGE OF THE CREATURE

STARRING

JOHN AGAR
LORI NELSON
JOHN BROMFIELD

with **NESTOR PAIVA** · Directed by JACK ARNOLD · Screenplay by MARTIN BERKELEY · Produced by WILLIAM ALLAND

Universal International

# RECOMMEND NO QUOTA CHANGE

## *British Council Keeps It at 30%; Study Matter of Studio Space Shortage*

by PETER BURNUP

*LONDON*: The Board of Trade's Films Council recommended at its last meeting that there be no change in Quota for the year commencing October 1 next. The Quota accordingly remains at 30 per cent for first features and 25 per cent for "supporting programme," subject to reliefs granted by the Board of Trade under the Act of Parliament.

The Producers' Association previously had informed the Council that its members anticipate delivering the same number of films as last year, namely 120, of which 75 are likely to be booked as first features.

### *Cite Studio Shortage*

The Council also discussed representations from the trade union members in regard to the alleged shortage of space arising out of the disposal of plants to organizations serving the new Independent Television Authority, but no statement was issued in this connection.

Two more of the industry's dwindling number of smaller studios went over to television in the course of last week. They are the old 20th Century-Fox plant, with its three small stages, at Wembley and the Shipman and King Studio at Southall, with two floors covering nearly 9,000 square feet.

### BRITISH LION NAMED

Apart from waspish references in popular sheets to contracted artists becoming civil servants, national newspapers had surprisingly little comment to make on the announced reorganization of British Lion.

Name of the new company, it is announced, will be British Lion Films, Ltd. It will have an authorized capital of one million shares of £1 each, of which 600,000 will be issued and held by the National Film Finance Corporation. The directors will be Sir John Keeling (chairman) who is also chairman of the Finance Corporation; Sir Arthur Jarratt (managing director); Mr. David Kingsley (secretary of NFFC) and Sir Arnold Overton, also an NFFC nominee.

Although Sir Arthur Jarratt is named managing director, Mr. Kingsley, it is announced, will be "in charge of finance and administration."

In addition to holding a £3 million debenture on the assets of the old company, NFFC has agreed to pay certain creditors and bank loans to the extent of £964,000 outstanding at the date of receivership. Against this the receiver has repaid to NFFC £555,000.

The NFFC will also subscribe in cash at par for £160,000 five per cent loan stock in the new company and will transfer this stock to British Lion Studio Company, Ltd., in satisfaction of a debt of a similar amount owing to the studio company by a subsidiary of the old company.

It is stated that the new British Lion is a private company and that there is no present intention of issuing the balance of shares to anyone. It is emphasised that "in the circumstances no provision can be made for payments to creditors not covered by undertakings given by NFFC or to the shareholders of the old company."

### CEA OFFICER PROBLEM

Swift back-stage moves were made to close the gap created by Mr. Wyndham Lewis' withdrawal from nomination to CEA's vice-presidency.

Following the concern among the association's leaders over the reluctance among its younger members to accept office, 37-year-old Julian Douglas Richards, chairman of CEA's Sussex Branch, was nominated to the national vice-presidency.

Immediately thereafter nominations were made of B. T. Davis of Birmingham, former CEA president, and of Robert C. Freeman of Hull. Saying that he had been dratted rather than nominated, Mr. Richards then withdrew his name.

At this reporting it seems probable that an electoral contest will now be necessary between Mr. Davis and Mr. Freeman. The latter is chairman of CEA's Hull Branch. His late father owned theatres in Hull and Grimsby. The vice-presidential candidate is now interested in theatres in Hull, York and Grimsby. He has been a delegate to CEA's General Council for six years.

### ABP DIVIDEND

Associated British Picture Corporation announces an interim dividend of 7½ per cent on its ordinary stock for the year ending March 31, 1955. ABPC paid a similar dividend last year. Significant rises have been registered in the last few weeks in all the leading motion picture stocks. The upward trend started on New Year's Day.

▽

MGM's Sam Eckman, Jr., has announced here a further step in his company's aggressive campaign for the selling of Perspecta sound.

He named six films included in what he called PEP—the Perspecta Exhibitor Plan—and said that if an exhibitor is agreeable to doubling his normal advertising and publicity allocation for any of the six, Metro will double that exhibitor's amplified publicity and advertising budget.

The Metro chief announced also the adoption of the name Metroscope as the standard description of all MGM panoramic screen pictures, including wide-screen versions of CinemaScope productions. Inaugurating the name will be "Seven Brides for Seven Brothers" which will be released in CinemaScope and Metroscope, February 21.

### BOOKING DECISION

An important barring decision affecting future CinemaScope screenings has been taken by the joint CEA-KRS committee.

The decision was made in regard to two Midland towns, Rugby (population: 45,490) and Leamington (population: 36,340). The towns are fifteen miles distant from each other and for many years the practice of concurrent runs between the two places has obtained.

Following a CinemaScope booking arrangement, 20th Century-Fox and Granada which owns an important theatre in Rugby announced that that town would "bar" Leamington, despite the fact that the Clifton theatre in the latter place had also contracted for CinemaScope product. The bar was rejected by the joint committee of the two Associations.

The booking situation here has become highly confused following the breakaway of 20th-Fox from the Rank Circuit and the creation of a so-called "independent CinemaScope circuit." The decision of the joint committee will obviously have considerable effect on future 20th-Fox bookings.

▽

RKO Radio announces that the Tushinsky Superscope anamorphic lens will be distributed to British exhibitors through regular equipment houses and not by RKO as previously arranged. The decision, it is stated, has been reached following consultation with the Tushinsky brothers who agree that equipment houses have the necessary organization and facilities to provide theatre men with after-sales service.

▽

Claimed as "the first really Irish feature film ever produced in the history of the international motion picture industry," "Three Leaves of a Shamrock" is planned for production by a newly-formed company, Four Provinces Films, Ltd., according to an announcement here. Directors of the company are producer-director John Ford, Brian Desmond-Hurst, who has directed several British films, Lord Killanin (chairman of the company) and Michael Scott, an Irish architect.

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## Sales Meetings Held For "20,000 Leagues"

A series of regional sales meetings have been and will be held throughout the country on Walt Disney's "20,000 Leagues Under the Sea," it is announced by Leo F. Samuels, president of Buena Vista Film Distribution Company. Irving H. Ludwig, sales manager, was present at the first of these meetings, held this week in Cleveland and Chicago. According to the company, the meetings will lay the groundwork for the release pattern of Disney productions.

# Uraguayan Festival Closes

by ROBIN JON JOACHIM

*PUNTA DEL ESTE, URUGUAY:* Final showing of the eighty full length and short films from the United States, Britain, France, Germany, Mexico, Italy, Sweden, Spain, Argentina and Brazil, competing for prizes in Uruguay's giant Film Festival here, were run off Saturday evening.

No grand prize was awarded but there were four honorable mentions including Disney's' "The Living Desert." Others were "Rouge et Noir" from France, the British "Lesson in Love" and Mexican "Robinson Crusoe."

All competing countries sent delegations, which included from four to 20 stars in each, to take part in festival activities. One of the most impressive of these was the giant celebration held in Montevideo's Centenario Stadium, where more than 60,000 crowded in last Thursday to see and hear the stars.

The festival was of especial importance this year since normal relations have been reestablished by Uruguay with its neighbor Argentina. The socialite center of Uruguay, the Cantegril Country Club with its theatre, offices and surrounding bungalows, owned by Mauricio Litman, was the site of the affair. Basic budget, not counting 35 per cent of entrance gross from the two 700 capacity-each festival theatres, was $100,000, one half that of last year's festival in Sao Paulo or twice that of Cannes and Venice fetes.

The American delegation of 25 was headed by Robert J. Corkery, vice-president of the Motion Picture Association of America and superviser for Latin America.

## Rosenfield Claims "Class, Mass Audience"

There is a "class, mass audience" of 5,000,000 in this country eager to support properly produced quality imports such as the S. Hurok "Aida," Jonas Rosenfield, Jr., vice-president in charge of advertising, publicity, and exploitation for IFE Releasing Corp., told Detroit newspaper film critics at a luncheon where he was guest of honor, in that city last week. Mr. Rosenfield said his estimate is based upon a survey by IFE of 250,000 customers seeing "Aida" during its first 12 weeks release. Fifty six per cent never had seen an opera; 27½ per cent hadn't been to a theatre in three years.

## Form Israel Film Company

A company to represent the film industry of Israel has been formed by Barry Hyams in New York. He will distribute the first wholly made Israel feature film, "Hill 24 Doesn't Answer," an English language story.

# Italian Film Grosses Big In Red China

by A. C. PINDER

*TOKYO:* Red China's film officials are somewhat displeased because a film from a capitalistic country — Italy's "Bicycle Thief"—outdrew all the home products last year. The Italian production and Japan's "But We Are Still Alive," a "leftist" production which also was big box office, both were shown in versions with Chinese dialogue.

Cinema attendance in Red China last year totaled 870,000,000, an increase of seven per cent over 1953, according to Wang Lan-hsi, director of the Cinema Bureau of the Ministry of Culture. Fourteen feature films were produced in China during the year, plus 15 educational films, 37 documentaries and four cartoons. Chinese films were exported to 30 countries, while 40 feature films and 25 educational films were imported, mostly from Russia.

Government plans call for increasing the number of pictures produced in 1955 and for the construction of new theatres. Also scheduled is the construction of a big, modern film laboratory in Peiping, the capital city of Red China.


COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

ALEC GUINNESS
THE DETECTIVE
Based on the FATHER BROWN Stories by G. K. CHESTERTON
Adapted by Thelma Schnee
co-starring
JOAN GREENWOOD · PETER FINCH
with CECIL PARKER as 'The Bishop'
and BERNARD LEE
Screen Play by THELMA SCHNEE and ROBERT HAMER
Produced by PAUL F. MOSS · Associate Producer VIVIAN A. COX
Directed by ROBERT HAMER · A FACET PRODUCTION

"NEW ORLEANS UNCENSORED"
starring
ARTHUR BEVERLY FRANZ · GARLAND
with HELENE STANTON
Screen Play by ORVILLE H. HAMPTON and LEWIS MELTZER
Produced by SAM KATZMAN · Directed by WILLIAM CASTLE

WYOMING RENEGADES
with
PHIL CAREY
GENE EVANS · MARTHA HYER · WILLIAM BISHOP
Story and Screen Play by DAVID LANG
Produced by WALLACE MacDONALD · Directed by FRED F. SEARS
COLOR BY Technicolor

# Bill Omits Changes in Trust Law

*WASHINGTON:* The Justice Department decided that proposals for a uniform Federal statute of limitations on private anti-trust suits and for judicial discretion in awarding less than treble damages in these suits were "too controversial" to include in an anti-trust law amendment bill sent to Capitol Hill last week.

Attorney General Brownell asked the lawmakers to enact legislation giving the Federal government the right to sue to recover damages whenever the U. S. is overcharged as a result of a price-fixing conspiracy. At present, private persons can sue for treble damages in such cases, but the government cannot. The Brownell bill would allow the government only actual damages, not treble.

Such a proposal has been kicking around Congress for several years now. Congressional bills to give the government power to sue have always also included a separate provision providing a uniform Federal statute of limitations. In the last Congress, this proposal also became entangled with a proposal to give Federal judges authority to award less than treble damages in private anti-trust suits. In fact, the struggle between film producers and fiilm exhibitors over the statute of limitations and the discretionary damages provision blocked action on the entire bill, including the portion giving the government power to sue for actual damages.

Asked why the Attorney General had not included in his proposed bill sections dealing with a uniform statute of limitations and with discretionary damages. Justice officials said it had been decided these were "too controversial" and that including them might defeat the main part of the bill.

Of course, the final decision is up to Congress, and bills are pending to provide a uniform statute of limitations.

The government's bill provides that any judgment won by the Justice Department in a suit for damages would be prima facie evidence in a case brought against the same firm by a private plaintiff. Such a provision is already in effect for judgments won by the government in civil or criminal anti-trust suits.

## Finds Legitimate Theatre Subject to Trust Laws

*WASHINGTON:* The Supreme Court here Monday held that the legitimate theatre business and professional boxing were both subject to the Federal anti-trust laws. The decision in the legitimate theatre case rested largely on the court's ruling that this industry was for legal purposes very similar to the motion picture industry, especially exhibition, and that the motion picture industry clearly is subject to the anti-trust laws. In both the legitimate theatre and boxing cases, the Supreme Court was reversing lower court decisions which exempted the two industries.

## PREPARE TO BACK BROTHERHOOD WEEK



The first of 19,000 theatres promotion kits for Botherhood Week is delivered to Spyros S. Skouras, Jr., right, New York area exhibition chairman, by Francis M. Winikus, advertising and publicity chairman. Brotherhood Week, February 20-28, sponsored by the National Conference of Christians and Jews, this year is using the slogan, "One nation under God."

# A.A. Realigns Exchanges

Allied Artists is reorganizing its exchange operations like the major companies. The man doing the job is Roy Brewer, manager of exchange operations, who transferred his base from Hollywood to the New York headquarters.

From there, he supervises 17 owned and 14 franchised branches in this country and Canada.

Company-owned exchanges, Mr. Brewer revealed, are located in Chicago, Cincinnati, Dallas, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Minneapolis, New York, Oklahoma City, Omaha, Philadelphia, St. Louis, Salt Lake City, Pittsburgh and Washington. Franchise operated exchanges are in Atlanta, Charlotte, Memphis, New Orleans, Albany, Buffalo, Boston, New Haven, Los Angeles, San Francisco, Portland, Seattle, Cleveland, and Milwaukee.

## Republic Dividend Set

A dividend of 25 cents per share on preferred stock, payable April 1, 1955, to stockholders of record March 10, has been declared by the board of Republic Pictures.

# LaunchMGM Campaign in New England

by ALLEN M. WIDEM

*NEW HAVEN:* Theatre and distribution executives joined civic and state officials here January 26 at the debut of MGM's "Many Rivers to Cross," launching the company's "1955 Motion Picture Theatre Celebration" in this area. The premiere, at Loew's Poli, introduced Governor Ribicoff's endorsemnet of February as "Go to the Movies Month" for Connecticut.

Mrs. Mildred P. Allen, Secretary of State, representing the Chief Executive, read the Governor's official statement to a standing-room-only audience after extending Connecticut greetings to Robert Taylor on the theatre stage.

"The motion picture theatres of the State of Connecticut," read the Governor's text, "represent an important and unique activity, not only as progressive business enterprises, but also as a community service."

Mrs. Allen, escorted by her husband, Lt. Gov. Edward N. Allen, were among state and city officials who attended an informal buffet dinner in the Taft Hotel Ballroom preceding the theatre ceremonies.

Harry F. Shaw, division manager of Loew's Poli-New England Theatres, was master of ceremonies.

Wearing colorful Indian costumes, delegations from the International Order of Red Men, and Daughters of Pocahontas added atmosphere to the lobby. Mr. Taylor was given a ceremonial Indian headdress by Edmond P. Taylor, Wallingford, Conn., past national chief of the Redmen. A battery of 10 giant searchlights, stationed on the street, gave the atmosphere of a Hollywood premiere. Local radio and TV microphones added to the activity.

The stage ceremonies climaxed a busy two-day schedule for Mr. Taylor. Arriving here January 25, he toured the Winchester plants and visited city offices and other points.

The Loew's-MGM delegation included Dan S. Terrell, publicity manager; Arthur Canton, eastern press representative; Ernest Emerling, national director of advertising and publicity, Loew's Theatres. Loew's Poli-New England cities were represented by both theatre managers and newspaper critics. Numerous independent and circuit interests were also in the audience.

## Columbia International Announces Promotions

Aaron Pines, Columbia Pictures International manager in the Philippines, has been promoted to assistant Far East supervisor, it is announced by Lacy W. Kastner, president. Succeeding Mr. Pines will be George W. Schweig, recently manager in Trinidad. Also promoted was Jack Jackter from the home office to an executive sales position in Panama City.

# The National Spotlight

## ALBANY

An increase from 60 to 65 cents in immediate Albany area drive-ins' admission rates has been informally discussed. Film Row heard a decision may be reached in March. Sentiment for a small hike—the charge, years ago, was 50 cents—has grown, to meet spiraling costs of operation. . . . The screen-extension job at Fabian's 1,000-car Mohawk is reported entailing an expenditure of more than $25,000. A screen widening and anamorphic lens installation at another local-zone outdoor theatre, of less capacity, might tap its checkbook for $15,000. An $8,000 figure is mentioned for a third automobiler. . . . The Variety Club search for new and better quarters bears promise of success, ending perhaps in a hotel. Former chief barker Jules Perlmutter has charge. . . . Harry Lamont, another exchief barker, and, like Perlmutter, a theatre owner, originated the current "King and Queen For a Day" dinner series, in which branch managers and their chief female aides are honored. Ray Smith and Mrs. Carrie Rodgers, of Warner, will be so honored February 6. . . . George Thornton closed the Windham, in Windham, for the winter.

## ATLANTA

The Joy theatre, Fyffe, Ala., was destroyed by fire along with two stores in the theatre building. The loss was estimated at $50,000. Manager J. C. Hipp said he would rebuild at once. . . . Mrs. C. W. Murrell and manager J. E. Hendrix have rebuilt their Lakeland drive-in, Lakeland, Fla. . . . The Roxy theatre, Orlando, Fla., has been closed due to the shortage of films. . . . The Dixie Skydrome, Lakeworth, Fla., has installed CinemaScope. . . . George Roscoe, branch manager of Columbia Pictures, checked in at his office after a business trip to Tennessee. . . . In for a visit were: E. P. Clay, McDonough, Ga.; Hoke Shipp, Warm Springs, Ga.; Mack Nation, South Port drive-in, Bridgeport, Ala.; Ellison Dunn, Dunn circuit of South Georgia, and John Peck, Pex, Eatonton, Ga. . . . Mrs. Margaret Hames, formerly with Warners and United Artists, has been appointed secretary to Gov. Marvin Griffin of Georgia. She's the wife of Bill Hames, former branch manager of UA in Dallas. . . . A deluxe drive-in with twin-screens is planned by S. E. Britton, Tampa. . . . Floyd Theatres of Florida has appointed Larry B. Price to replace Stephen Barber as manager of the Florida theatre, Haines City.

## BALTIMORE

C. Elmer Nolte, Jr., Durkee circuit executive, has returned to his desk from a Florida vacation. . . . Dom DeLauney and Bob Gruver in town to attend an Allied meeting. . . . Henry Miller has resigned his post as assistant manager of the Mayfair. . . . Mrs. Bill Brizendine has been installed as president of the Variety Guild. . . . Lou Seiber has been elected president of IATSE Local 181 Operator's Union. Charles Grauling, Charles Dodson and Bill MacKenzie were named vice-presidents; Tom Finn, Sr., secretary-treasurer, and Maurice Rushworth business agent. . . . Herb Pickman, Warner publicity man, was in town assisting Rodney Collier, Stanley manager, with his world premiere of "Battle Cry." . . . Sam Temple, Durkee circuit, vacationing in Florida. . . . The Boulevard and Senator theatres of the Durkee circuit have installed new seating. . . . Mrs. Evelyn Dobbs, cashier at the New theatre for the past eight years, has resigned. . . . Johnny Manuel, operator of the Belair drive-in, Churchill, Md., was in town visiting friends.

## BOSTON

Two of the four guards held as hostages for 85 hours in the revolt at Charlestown State Prison, made personal appearances on the stages of the Paramount and Fenway theatres during the second week of "Gangbusters" under arrangements worked out by George Kraska, Embassy Pictures publicist, and Terry Turner, associate producer of the film. At each performance the two men were interviewed by an m.c. . . . Outstanding screening of the week was Walt Disney's "20,000 Leagues Under the Sea." The trade and press audience at the 10 a.m. showing in the Fenway theatre arranged by Herbert Schaefer, New England area manager for Buena Vista, was notably enthusiastic. . . . A striking new marquee adorns the Coolidge at Watertown. Designed by the University Sign Company of Cambridge, it replaces one knocked to pieces by Hurricane Edna. . . . Walter Young, veteran New Hampshire exhibitor, operating the Strand at Farmington, has joined many of his summer patrons in going south, and is vacationing in Cuba.

## BUFFALO

Edward K. (Ted) O'Shea, vice-president of Paramount Pictures Distributing Corp., was in town the other night to be honored with 14 former Buffalonians who have achieved distinction in their respective fields at the Buffalo Philharmonic Orchestral Society's first Homecoming Night Dinner in Hotel Statler. . . . Herb Gaines, a member of the local WB sales staff is passing around the stogies—for two reasons. His wife has given birth in the Children's Hospital to a six-pound baby boy named David Gregory, and Herb has just been promoted to the assistant managership of the Boston WB exchange, effective Feb. 14. . . . Permit fees ranging from $50 to $450 a year for drive-in theatres have been set by the Rochester City Council in an amendment to ordinances covering public amusements. The amendment to the section of the code covering theatres was made to include drive-ins within the city limits in the law. The city's only drive-in is the $375,000 North Park which opened last July and which has just been acquired by a new company headed by Charlie Martina of Albion. . . . Elmer F. Lux, head of Elmart Theatres and president of the Buffalo Common Council, has been elected a director of the Greater Buffalo Advertising Club.

## CHICAGO

Burial services were held January 29 for James J. Masterton, a member of Chicago Moving Picture Machine Operators' Union Local 110. . . . The Cinema Annex is presenting a 10-hour film program, including seven operas. . . . Chicago will have its first world premiere of the year when "Captain Lightfoot" arrives at McVickers theatre February 18. . . . The Roseland theatre, Skokie theatre and the Armitage have enrolled as members of both the Allied organization and the Allied Buying and Booking Department. . . . Jack Rose has gone to New York to visit his first grandchild. The baby's father is Murray Rose. . . . Stanford Kohlberg says he has arranged for free parking facilities on a large lot adjoining his newly renovated Park Avenue Cinema. . . . Abe Platt, B & K district manager, is on a three-week cruise in the West Indies. . . . Charles Lindau, of Capitol Films in Chicago, and his wife left for a vacation in Acapulco, Mexico.

## CLEVELAND

The welfare committee of the City Council last week unanimously passed a resolution calling upon the State Legislature to enact a motion picture censorship law that could be upheld by the United States Supreme Court. The resolution now goes to the Council. . . . A new drive-in, to be called the Skyway drive-in, is being built by Joseph Binder just west of Fremount, O. . . . Selected Theatres Co. headed by Nate and Sam Schultz, took over the Park theatre, Mansfield from George Delis and the Lorain drive-in, Lorain, from A. E. Ptak. This brings their circuit to a total of 11 indoor and four outdoor theatres in this area. . . . Card Mondor is handling the sale in this territory of "Karamoja," said to picture the lost tribe of Israel. . . . Bookers, salesmen and branch managers hosted Howard Spiess at a farewell dinner on Jan. 31 prior to his leaving Cleveland to take over the buying-booking of a midwest chain of theatres owned by Phil Smith of Boston, with headquarters in St. Louis.

## COLUMBUS

Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced that Maurice Bergman, eastern studio representative of Universal-International, will be guest speaker and banquet toastmaster at the annual ITOO convention at the Deshler-Hilton hotel here Feb. 28-March 1. Bergman's speech at the Feb. 28 afternoon session will be "How Universal-International Is Developing New Talent and What Exhibitors Can Do About It." This marks Bergman's third appearance at ITOO conventions. . . . Screen comedian Joe E. Brown, born in Holgate, Ohio, was the only show business representative honored among seven distinguished Buckeye State native sons at the annual "Governor's Awards"

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presented at the Ohio Newspaper Association convention. . . . Ohio pastors and juvenile court judges in convention here called for enactment of a stronger state censorship law. . . . George Bricker, 56, former Columbus newspaperman and recently film script writer, died Jan. 23 at his home in Sherman Oaks, Calif.

## DENVER

Mickey Gross, formerly Orpheum manager, now in Hollywood, quits publicity firm to head several phases of studio operation for Gross-Krasne, Inc. . . . Tommy McMahon, formerly RKO salesman here, now salesman for Buena Vista in Salt Lake City. . . . R. E. Wise, director, and Howard Horton, location manager, Metro-Goldwyn-Mayer, were in Canon City, Colo., locating various appropriate backgrounds for forthcoming films. . . . 20th-Fox is putting CinemaScope into their screening room. . . . CinemaScope goes in apace into theatres in the region—23 or more having installed it in the past two weeks. . . . Dorrance Schmidt, owner of the Trail, Bridgeport, Neb., is building a 250-car drive-in, and is opening it in early spring. . . . C. C. Creamer, of the Minneapolis Theatre Supply, is head of a company that is building a 600-car drive-in between Deadwood and Lead, S. D.

## DES MOINES

Bill Curry has returned to his desk at Iowa-United following a lengthy illness. . . . Art Anderson, Warner district manager, was a vistor last week. J. W. Levine, travelling auditor, has been working at the Warner branch. . . . Lou Levy was host at a luncheon for Mara Corday at Hotel Savery. Miss Corday also was a guest on several radio programs during her visit here. . . . Don Hicks, Paramount branch manager, was home in bed for several days with a virus infection. . . . Frank Rubel held a crew meeting of Variety club chairmen at the Universal exchange to make plans for the coming year. . . . Carl Olson, United Artists manager, reports "Vera Cruz" the biggest grossing picture he's ever had. The film opened in this territory Jan. 27 at the Des Moines. . . . Sol Francis, Allied Artists district manager, was a guest here. . . . The Hiland and Uptown theatres in Des Moines, both Tri-States houses, have begun to show first run pictures. . . . The Watson theatre at Graettinger, owned and operated by Sam Watson, has been closed for an indefinite period while a modernization program is completed and new equipment installed. Watson and his staff are taking a vacation during the time—a vacation Watson described as "long-needed."

## DETROIT

Only two new pictures showed up on the first run horizon this week: "Six Bridges to Cross" and "Young at Heart." . . . The *Times*, Hearst paper in Detroit, has set up a promotion for "Six Bridges to Cross." Ordinarily the *Times* offers a weekly prize of $25 for the best news tip. This week, with the cooperation of United Detroit Theatres the ante is $100 higher. . . . Western Michigan College has been authorized by the Federal Communications Commission to change its educational FM station to a commercial outlet. . . . The FCC also allowed Charles R. Palmquist, Jr., an FM license in Battle Creek. . . . Two deaths marred the recent picture. Wayne Parsons, Saul Korman manager, died of a heart attack, leaving a wife to whom he had been married only slightly over a year. Parsons, who came here from Texas, was buried in California. . . . LeRoy Brownlee, owner of the Lee in Carson City, died at 56. He is survived by his wife.

# *WALTER HICKEY, PIONEER WITH FILM MEMORIES OF 50 YEARS*

**ATLANTA:** Walter T. Hickey, who retired recently as sales manager here for Screen Guild-Film Classics, because of ill health, is a motion picture pioneer with a memory. It is a memory which goes 'way back 50 years, to his first screen exhibition in Hartford, Conn., January 15, 1905, when he showed illustrated slide songs and about 3,000 feet of film, including several 50 to 100-foot subjects and a "feature" upward of 500 feet long.

The subjects in those days were untitled, Mr. Hickey recalls today, and a home-made title slide was flashed on the screen. There were no regular release schedules and the few exhibitors then extant bought film outright at 10 cents per foot. During those early years, Mr. Hickey gave traveling exhibitions in "opera houses," as side shows, with carnivals and with circuses. Edison's "Great Train Robbery" and "The Train Wrecker" were the popular sensations of the day. The projector was an Edison.

Mr. Hickey likewise was one of the first of the silent film narrators, was a charter member of the Chicago branch of the projectionists' union and was the holder of the first operator license in Chicago. He opened the first film houses in a number of Wisconsin towns, and entered distribution in 1908 as a salesman for the Independent Film Company, distributor for Biograph.

He recalls "Birth of a Nation" as one of the greatest, and he also handled "Mickey,"



*WALTER T. HICKEY*

with Mabel Normand and Lew Cody. He considers "Mickey" one of the industry's greatest "sleepers." Admissions in those days were 15 cents for adults and 10 cents for children, and only the deluxe house could charge 25 cents.

Mr. Hickey remained in distribution pretty much all down through the years, mostly active in the midwest and south. He is a charter member of the Colosseum of Motion Picture Salesmen.

## HARTFORD

George H. Wilkinson, Jr., president, MPTO of Connecticut, and operator of the Wilkinson theatre, Wallingford, Conn., has been re-elected a director of the First National Bank of that town. . . . The Glastonbury (Conn.) Zoning Board of Appeals has approved a drive-in theatre site application filed by Jack Leitao, East Hartford, Conn., businessman. The latter plans immediate construction of the suburban community's initial outdoor theatre venture. . . . Albert Coury, assistant manager of Loew's Poli, Springfield, Mass., has been shifted to a similar post at Loew's Poli, Hartford. . . . William Murphy, assistant manager of the Allyn theatre, Hartford, has been promoted to manager of New England Theatres' Paramount theatre, Barre, Vt. . . . Joe Dolgin of the Pine drive-in, Waterbury, Conn., and Mrs. Dolgin are in Miami. . . . Morris Keppner and Lou Lipman of General Theatres, Inc., Hartford, and their wives have returned there from Miami Beach.

## INDIANAPOLIS

Business is holding up surprisingly well in the coldest week in four years here. "The Bridges at Toko Ri" is setting a sturdy pace. . . . Roy Kalver, Trueman Rembusch and Wm. A. Carroll will lead a Hoosier delegation to the National Allied board meeting and drive-in convention at St. Louis. . . . The next ATOI board meeting has been set for the new Variety Club Tuesday, Feb. 15. . . . Dale McFarland, general manager of Greater Indianapolis, gave a dinner party at the Lincoln Hotel Friday night for Richard Egan, visiting star from the cast of "Underwater". . . . Al Hendricks, manager of the Indiana, has returned from his vacation at Fort Lauderdale, Fla. . . . Tony Wiley has been named steward at the Variety Club. . . . Rex Carr is showing "High and Dry" first run this week at the Ritz, his north side neighborhood theatre. . . . "Green Fire" and "20,000 Leagues Under the Sea" doing good business.

## JACKSONVILLE

Ollie Williamson, Warner district manager, returned to Atlanta, after visits to Miami and Key West with Carroll Ogburn, Florida branch manager. . . . Five visiting members of WOMPI were here from At-

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lanta to assist in the organization of a chapter of WOMPI here. A large group of women workers along Film Row attended the initial meeting at the Roosevelt Hotel. . . . Manager Col. John Crovo of the Arcade theatre announced that this former vaudeville house would soon become the first second-run CinemaScope theatre in the downtown area. . . . Sheldon Mandell, manager of the St. Johns theatre, returned from a visit to Hollywood, Calif., after stopping enroute at Atlanta. . . . L. D. Netter, Jr., general sales manager of the Altec Service Corp., New York City, was here with Mark DuPree, maintenance and purchasing director, Florida State Theatres.

## KANSAS CITY

A convention of the Allied Independent Theatre Owners of Kansas and Missouri will be held March 1. The place and program are not yet announced. The date adjusts to the meeting of the board of National Allied in St. Louis, and with a presentation in Kansas City of the M-G-M Workshop. The annual convention of the Kansas-Missouri Theatre Association will also be held that week. . . . Severe winter weather hampered theatre attendance in the last week of January, though there were few obstructive traffic tieups. Subsequent runs suffered most. Their low attendance also was attributed to the heavy patronage of first runs that had outstanding attractions. . . . Three drive-ins at Kansas City continue week-end operation, each with three features.

## LOS ANGELES

Frank Reimer, sales manager of Warner Bros. here, has been promoted to branch manager of the Milwaukee exchange. . . . Dave Ross, former Fox West Coast district manager, and Henry Pines, have assumed the operation of the Uptown, Pasadena from FWC. . . . Conferring with Charles Kranz of Realart was Jack Harris, who heads the Exploitation Productions in Philadelphia. . . . Visiting here from San Francisco was Arthur Unger, the pop-corn man, and Sherry Sarber of Triple S Supply. . . . At their first meeting for the year 1955, the Film Row Club stewards and board members elected the following officers: president, Bill Watmough, Warner Bros.; vice-president of social activities, Milton L. Frankel, Warner Bros.; vice-president of membership, Jack Sherriff, Realart; vice-president of publicity, Mae Friedman, Fox West Coast; Jules Gerlich, treasurer, Universal-International; secretary, Alice Adams, Paramount; and Sergeant-at-arms, Morris Kleinman. . . . Harry Zuma is the new manager of the Garfield theatre in Alhambra, which is one of the houses under the Vinnicof banner.

## MEMPHIS

Memphis Censors have banned the second film from Memphis screens since Jan. 1. It is "Bamboo Prison," a Columbia picture. . . . More than 250 exhibitors from Memphis and the trade territory attended the M-G-M's one-day ticket selling workshop at Hotel Peabody in Memphis. Mayor Tobey of Memphis and Edward J. Meeman, editor of *The Press-Scimitar,* spoke in addition to the technical speakers. . . . Neighborhood Theatre Owners Association of Memphis, headed by president Jim West, decided to discontinue double features. The shortage of films and rising film rental rates were main reasons for the change. . . . Jay Mann, Cleveland, Miss., won the 42-day South American cruise for two in the essay contest conducted by the Strand theatre and *The Press-Scimitar* in connection with the opening of RKO film, "The Americano" at Strand, which is now in a second week.

## MIAMI

Co-chairmen Sonny Shepherd and Al Weiss are lining up talent for the annual benefit for Variety Hospital, "Show of Shows" to be held February 12, with Arthur Godfrey as MC. . . . Oran Cohen, manager of the Cameo on Miami Beach, has started the seasonal offering of Yiddish-American vaudeville coupled with a film feature. . . . Florida State Theatre executives Louis Finske, LaMar Sarra, Mark DuPree and Harry Levine were in town briefly from Jacksonville on business. . . . Bob Williamson is managing the Paramount in Palm Beach which opened with "Romeo and Juliet". . . . Allan Armstrong holds the reins at the Palms, West Palm Beach.

## MILWAUKEE

The Warner theatre here will carry the ANTA Album March 28 on a closed theatre television circuit. The show will begin at 9:30 p.m. Milwaukee time, and run for two hours. . . . Irving Werthamer, Paramount manager, is due to return to the local exchange February 7 following a vacation of two weeks in Hollywood and Palm Springs with Mrs. Werthamer. . . . A day light savings bill has been proposed in the state legislature at Madison. Exhibitors are opposed to this bill and they have been urged to express their opposition to their assemblymen. . . . Fred Lienhardt, New Glarus; Floyd Albert, Mt. Horeb, and Tony Lees, Lake Mills, were in town this week to do their booking.

## MINNEAPOLIS

Sub-zero temperatures were blamed by loop theatre operators for a drop in revenue this past week. . . . J. Arthur Rank's "High and Dry" has been set for a first run at the neighborhood arter Westgate theatre opening Feb. 16. . . . Irving Marks, Allied Artists branch manager, was in southern Minnesota calling on accounts. . . . Don Swartz, operator of Independent Film Distributors, vacationed in Miami Beach. . . . Universal-International expects to be in its new building on film row by March 7. . . . Al Fritz, operator of the Lyric at Watertown, S. D., was named the "outstanding boss" in the town by the local Junior Chamber of Commerce. . . . Ivan Fuldauer, M-G-M midwest press representative, was in showing the ropes to Norman Levinson, new regional press representative.

## NEW ORLEANS

J. L. Louis Boyer, manager of NSS and the Variety Club of New Orleans chairman of the reservation committee for the gala Charter Banquet February 7 reported that plans are progressing very rapidly and very satisfactorily. Among the many distinguished state, city and Variety leaders planning to attend will be the governors or their representatives from the states of Louisiana, Mississippi and Alabama. . . . Sam Katzman will hold the world premiere of Columbia's "New Orleans Uncensored" at the Orpheum here on the eve of Mardi Gras February 21. with the stars, Arthur Franz and Beverly Garland, making personal appearances. . . . Ed Jenner and Preacher Crossley sold the Midway drive-in, Lake Charles, La. to M. G. White, who has managed it for them for several years. . . . Among Joy's theatre managers stopping at headquarters here enroute to and from M-G-M's Workshop which was held in Jackson, Miss., were Jack Pope, Rayville, La.; Buck Hardy, Acadia, Rayne, La.; Harold Resweber, Teche, St. Martinsville La.; Ben Baker, Joy & Twin drive-in, Alexandria, La.; Clifton Elmore, Joy, Kinder, La., and D. K. Stevens, Joy, Rolling Fork, Miss.

## OKLAHOMA CITY

"This Is Your Army" is being shown this week in Oklahoma City for the first time at the Harber theatre. At the same time, another showing was scheduled in Muskogee, Okla. The picture wound up a run in seven theatres at Lawton, Okla., last week. . . . The Oklahoma Tax Commission report for theatres for November, shows 307 returns and $32,192.19 in tax, compared with 284 returns and $30,508.30 in tax for November, 1953. This indicates an increase of 5.52 per cent. . . . "There's No Business Like Show Business" is now in its fifth week in Oklahoma City. First shown at the Criterion theatre, it then moved to the Tower where it is still drawing large crowds. . . . "One Summer of Happiness" started at the State theatre last week. . . . Al Powell, Guthrie exhibitor, will be guest speaker at the Fairview Consistory Club February 10. The meeting is scheduled at Cleo Springs.

## PHILADELPHIA

Morris Wolf, well known industry attorney, was elected president of the Lawyers Club of Philadelphia. . . . Bill Israel, formerly managing the Savar, Camden, N. J., enters the distribution field as booker for Allied Artists here, succeeding Florence Weiner, who moves to Buena Vista as booker. . . . Sheldon Tromberg is the new student salesman at Republic. . . . Mayor August F. Walz signed the ordinance in Wilmington, Del., establishing the drop from a $600 to a $300 yearly license fee for theatres in that city up to 750 seats, with 10 cents for each additional chair per year. . . . The Crest, Woodcrest, Del., added CinemaScope. . . . Bob Hanover is still operating the Byrd, local neighborhood house. . . . John Daly, Warners booker, is still in Germantown Hospital recuperating from recent surgery. . . . Borough Council in Marietta, Pa., is considering the elimination of the two-cent amusement tax upon protest of Armand Acri, manager of the Marietta, who stated that the levy gave non-taxed theatres in the county an unfair advantage over him. . . . Lewis G. Yost, official of the Motion Picture Projectionists Union in Reading, Pa., for many years, has been re-elected for his second one-year term as president of the Central Labor Union of Reading and Berks County, AFL. . . . E. G. Wollaston, manager of the State, Harrisburg, Pa., reports lease of the house during morning sessions for closed circuit business television meetings on the part of insurance companies.

## PITTSBURGH

Leon Uris, author of "Battle Cry," due March 2 in the Stanley, due here Feb. 7 to plug the film. . . . Bill Tuttle of M-G-M's

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make-up department, also due here Feb. 17 in behalf of "Jupiter's Darling." . . . The Stanley will be the only local house to televise the AXTA album from New York on March 28. . . . The Variety Club testimonial dinner to *Post-Gazette* critic Harold Cohen in Hotel William Penn a huge success before Cohen took off for Hollywood to receive a citation from the Screen Directors Guild as the nation's top film critic. . . . "Cinerama Holiday," due Feb. 16 in the Warner, already has five performances in its first two weeks completely sold out. . . . Florence Sando, top TV commentator, and Art Manson, Cinerama publicist, celebrated their second wedding anniversary. . . . Jack Kalmenson coming back home here from Milwaukee to head Warner exchange, with Bill Twig transferring to Cleveland. . . . Bernie Elinoff, Stanley Warner shorts booker, vacationing in New York.

## PORTLAND

*Journal* drama editor Arnold Marks donned a skin divers outfit, took special watch, pen, and paper to the bottom of a swimming pool to write his review of "Underwater." . . . Phil Gersdorf, RKO press-book editor, sent Broadway manager Herb Royster a ten dollar bill for his ideas on the "Do It Yourself" campaign for "The Americano." . . . Mrs. J. J. Parker has returned from a business-pleasure trip to Los Angeles. . . . RKO general sales manager Herb Greenblatt was in from New York. Herb McIntyre, western divisional sales manager for RKO, was up fom the Bay Area. . . . Harmon Matin, Royal Metals official, was here from Seattle to contact theatre supply houses. . . . Henry Lockhart, western amusement booker, was up from Los Angeles to do some booking for his northwest houses.

## PROVIDENCE

Albert J. Siner, Strand manager, was recently congratulated on the occasion of a "double anniversary." He simultaneously celebrated his 25th wedding anniversary, and his 25th year in show business, all on the same day. . . . Characterizing local theatermen as "men of true charity," Governor Dennis J. Roberts of Rhode Island, praised them for the wonderful work they were doing for worthwhile causes; while Louis A. R. Pieri, state chairman of the Infantile Paralysis Foundation said: "R. I. theatermen are the backbone of every campaign." . . . Albert Cipriano, manager of the Uptown, recently had police chiefs from every R. I. city and town as his guests at a private showing of "Gangbusters." The Uptown was one of 18 theatres that premiered this picture in the state. . . . Edward M. Fay, dean of R. I. showmen, is recovering after an operation performed in a local hospital. . . . The Avon Cinema held Gina Lollobrigida in "Bread, Love and Dreams" for another week. . . . E. M. Loew's Olympia, in the Olneyville section, recently re-opened, after being redecorated and refurbished. Initial offering was "Gangbusters."

## ST. LOUIS

Work has been started on the installation of a wide screen at the Belasco theatre in Quincy, Ill. . . . Mr. and Mrs. R. D. Fisher of Houston, Mo., have announced that John E. Huston has joined their organization as resident manager of the Melba theatre and the Sunset drive-in theatre. . . . The Walt theatre at New Haven, Mo., owned by Walter Buchholtz, which has undergone an extensive remodeling process, has reopened and is showing CinemaScope pictures. . . . The City theatre at Granite City, Ill., just a short distance outside St. Louis, which had been closed for two years, reopened recently. Formerly a first run theatre, it now will be operated under a new policy of selected top features of recent seasons at new low bargain prices. Christ Pashoff, who has been assistant manager at the Washington theatre, will be manager at the City. . . . The Hoo-Hoo theatre at Gurdon, Ark., has installed CinemaScope equipment, Hugh Johnson, manager, has announced. The first pictures of that type were shown January 23 and 24. . . . The Alamo theatre at Pine Bluff, Ark., was destroyed by fire recently and an adjoining restaurant damaged. Euell Woodfield, son of the owner, placed the loss at the theatre at $75,000.

## TORONTO

Sharing married bliss are Herb Black of Famous Players head office booking staff and Betty Ann Maidenberg, of the local IFD staff. . . . Two theatres in Hamilton, the Downtown and Tivoli, were required to hold the hundreds of Spectator newsboys who turned out to the free show arranged by managers Paul Turnbull and Don Edwards. . . . The Royal George is now being operated as the Continental by Bob Lester who also heads the operation of the studio. . . . Molly Foreman, Alliance Films' Montreal manager, has resigned to work in New York City. . . . Manager Sam Berman of the Norgan, Palmerston, Ont., presented a cheque from the theatre for $250 to the winner of the high school scholarship given by the theatre. . . . A pension scheme has been set up by George Altman of Mavety Film Delivery Service for six of his lads. It is the only one of its kind in the industry here.

## VANCOUVER

Heavy fogs and stiff competition from a visiting ice show which played to SRO for eight performances at Exhibition Gardens kept theatres grosses on the light side. Best was "The Vanishing Prairie" at Strand and "The Human Jungle" at the International-Cinema. . . . Myron McLeod, operator of the Patricia, Powell River, was on Film Row. . . . FPCC and local union 882 have concluded an agreement covering engineers employed in the D-T theatres. The two-year pact gives the workers a three per cent increase the first year and an additional two per cent in the second. Other amusement unions are working on new contracts with the two circuits. . . . Ivan Ackery, Orpheum, and Dick Letts, Strand manager, made some excellent tie-ins with plenty of store windows and radio station for their showing of Young at Heart" and "Vanishing Prairie." . . . Drayton Valley, Alberta, businessmen are planning a 500-seat, $70,000 theatre in the farming community. It will be the town's first 35 mm. house. . . . British Columbia theatres led Canada's per capita spending at the movies in 1954.

## WASHINGTON

Frank J. Shorty, 58, president of Midcity Theatre Corp., a motion picture theatre owner for the past 26 years, died January 24 at his home, after a long illness. He started his theatre career 30 years ago as a manager and projectionist. In 1943 he built the Jewel theatre, and recently acquired an interest in Best Theatres. . . . The Art International Cinema has now taken over the spot at 13th and H St. N. W. formerly occupied by the Pix theatre. . . . Morton Gerber, president of District Theatres, and Mrs. Gerber spent 10 days in Florida. . . . Alexander Forman, Variety Club member, died January 27 after a prolonged illness. . . . Jake Flax, Republic Pictures, is back at work and feeling fine after his recent illness. . . . The Variety Club Board of Governors will meet on February 7. . . . Charles Redden, assistant manager of Loew's Columbia theatre, will be married on February 5.


**Memo to Motion Picture Producers**

*From:*

**NIGARISTAN PICTURES**
**1st Floor, Noor Chambers,**
**Bunder Road,**
**Karachi, Pakistan**

**We are interested in establishing a most up-to-date studio in partnership with an American firm. Interested parties should contact us at the address given above. We also wish to represent Motion Picture Producers for the distribution of their films in Pakistan on agency basis.**

# Germany Seeking 'Protection'

*BONN, GERMANY:* West Germany, one of the more "open" markets for Hollywood films in Europe, currently is hearing a lot of talk demanding protection for local product from foreign competition, particularly American.

Germany this year is spending for the import of foreign films $8,000,000, compared with about $5,700,000 last year. Exports of German films will bring in $2,600,000. The 103 films which were produced here last year were generally low in quality, story-wise and production-wise, so that foreign product was in great demand by the exhibitors.

Last year 211 American films came into West Germany and 237 are to arrive this year. Of the 452 films shown last year, 349 were foreign, including many of the chief money-makers. So far, exhibitors have successfully fought the incessant efforts of various producers to have quotas enacted on foreign product imports. But, since the Government itself is rather deeply involved in the film industry, through large subsidies and its ownership of U.F.A., the quota agitators have great faith in eventually securing some kind of restrictions.

## Goldman Takes Over Philadelphia Erlanger

*PHILADELPHIA:* William Goldman, circuit operator here, and Lawrence Schubert Lawrence, head of Schubert theatres under the direction of J. J. Schubert, announced a long term lease on the Erlanger theatre here. The theatre has been spasmodically presenting legitimate shows over the past several years and under the management of Goldlawr, Inc., will undertake a policy of long run pictures as well as the occasional road show stage attraction. Mr. Goldman is on the coast for conferences with his associate in production, Paul Gregory of Gregory-Goldman Enterprises, Inc. While in Hollywood, Mr. Goldman plans to discuss production details on the filming of Norman Mailer's "The Naked and the Dead," which is to go before the cameras this summer.

## COMPO Ad Urges More Space for Film News

Under the headline, "Bigger Audiences Mean More Readers," the 36th COMPO advertisement published in last week's issue of *Editor and Publisher* urges newspapers to give more space to news about motion picture activities. The ad says, "The more people go to the movies the more they will be interested in reading about pictures and picture people." It adds that with attendance greatly increased, "the movie page is one of the most popular in the paper," and that editors should not underrate their film editor.

## United Artists Theatres Stock Offered For Sale

A syndicate, headed by Allen & Company, Wall Street brokers, have offered 400,121 shares of United Artists Theatre Circuit, Inc., common stock at a price of $17 per share. Of the total net proceeds from the sale of the shares, approximately $5,200,000 will be used to retire outstanding bank indebtedness under two collateral bank loans. The balance will be added to the company's working capital. Associated with Allen & Company in the offering are Salomon Bros. & Hutzler; Carl M. Loeb, Rhoades & Co.; E. F. Hutton & Company, and Sutro Bros. & Co.

# Cites Need of Supervision

*HOLLYWOOD:* Television comedian Pinky Lee said here last week he has learned, from his daily kiddie show, why parents do not encourage their children to go more often to pictures. The comedian explained that the parents have told him they expect and want their children to have adult supervision when away from home, even if it is only at a Saturday matinee.

He said he knows no easy answer, although there is one group of mothers in Beverly Hills who have formed a club and take turns in "chaperoning" at the matinees. "These children are not the juvenile vandal type," he said, but the mother in charge exercises absolute discipline if they should become too wild.

He believes that a showman who helped organize such groups would be repaid in additional attendance and in addition, would have quieter and better behaved audiences.

## Nominate German to Head New York Variety Club

William J. German, president of W. J. German, Inc., has been nominated for the post of chief barker of the New York Variety Club. He would succeed Edward L. Fabian, who has been nominated for first assistant chief barker. The election will be held at Toots Shor's, New York, February 15. In announcing the club's 1955 program, Mr. Fabian said it will again present a Heart Award Dinner, honoring an industry member who has been outstanding in public service. Other officers on the slate are Larry Morris, second assistant chief barker; Martin Levine, property master, and Jack Hoffberg, dough guy.

## MPAA Distributing New Production Code Edition

Public information sources, schools, libraries and the like are receiving from the Motion Picture Association of America a new edition of the motion picture industry's Production Code. This replaces the old edition and contains changes made in 1952 and additional changes in September, last year.

# Production Abroad is Challenge

*HOLLYWOOD:* Richard Thorpe, veteran director for MGM, last week expressed some positive and forthright opinions on Hollywood making more and more of its films abroad. Having directed two such ventures himself in recent years, "Ivanhoe" and "Knights of the Round Table," he has some definite ideas on such projects.

He discussed the use of old English castles and countryside and went on to say, "That 'Ivanhoe' expedition proved conclusively to me that if you are going to shoot a film about the Kentucky Derby, go to Churchill Downs, not Dade Park. I think we in the film industry occasionally overlook the fact that around 8,000,000 American men served abroad in World War II, and that since 1945 millions and millions more; that U. S. tourists annually have set new records for foreign travel each year since 1946."

Mr. Thorpe pointed out that by filming pictures in their actual locale, they get a production value that "gives them a clear leg-up on television. All the tons of stock footage that once served Hollywood so well can now be, and should be, bequeathed to television." He also feels that the authenticity of locales can be just as important as the new widescreen techniques have proven to be.

Mr. Thorpe, who has been directing since 1933, said that making a picture abroad is like a challenge and "like all challenges is stimulating. You find you need to call more on your imagination, on improvisation. You work harder than back in Hollywood, perhaps, but every result is that much more gratifying."

He concluded by saying there's no locale on earth which would not like to be glorified in a film.

## Danny Kaye Featurette To Be Shown at UN

Leaders of the United Nations and of the motion picture industry will gather at UN headquarters in New York February 9 for the world premiere showing of "Assignment Children," 20-minute Technicolor short highlighting Danny Kaye's recent overseas trip on behalf of the United Nation Children's Fund. Photographed by Paramount cameramen, it will be released on a non-profit basis throughout the world by Paramount. The first prints will be released in the United States and Canada in March. Other nations will see it soon after.

## Don Mack to Filmack New York

Don Mack, Filmack Studios vice-president and for eight years its Chicago television sales director, has been appointed to head the expanding New York City television sales department.

# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

### NEW EQUIPMENT

MASONITE MARQUEE LETTERS FITS WAGner, Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; 17"—$1.75; 24"—$2.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

"HIGHLY RECOMMEND CINEMAT. IV TO FELlow exhibitors for performance, versatility, savings and prompt delivery," says Nyer Theatre Circuit, Bangor, Maine. Only $200 down brings you CinemaScope and VistaVision. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SPECIAL PURCHASE! HOLMES BRAND NEW 35mm portable projectors, in original factory cases, magazines, lenses, amplifier, speaker, etc., complete, $850 pair! Limited supply! STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

### HELP WANTED AGENCY

THEATRE MANAGERS (5) OPPORTUNITY small town operations, experienced . . . circuit—independent. Starting salary $100 plus. Replies held . . . strict confidence. MORGAN AGENCY, 130 W. 42nd St., N.Y.C.

### HELP WANTED

WANTED: MANAGER FOR DRIVE-IN THEatre located Connecticut. State age, full qualifications, salary expected. Reply PERAKOS THEATRES, 468 Main St., New Britain, Conn.

WANTED, TWO MANAGERS, EXPERIENCE preferred. Will consider student managers with sufficient experience. Employment in Ohio and Michigan. Give experience and photo in first letter. Apply Box 2830, MOTION PICTURE HERALD.

MANAGER: EXPERIENCED IN ALL PHASES OF drive-in theatre operation. We have an excellent opening for good showmen in new 1,000 car drive-in located near Philadelphia. Year around position. State qualifications in letter which will be held confidential. E. L. Trenchard, WILLIAM GOLDMAN THEATRES, 15th & Chestnut Sts., Philadelphia, Pa.

### BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

### THEATRES

FOR SALE, DUE TO OTHER INTEREST, OUTstanding successful drive-in. Seaway area, northern New York. 400 plus car capacity. Established seven years, air-conditioned, owner operated concession. Reasonable price. Box 2840 MOTION PICTURE HERALD.

FOR SALE: NEW, MODERN 600 SEAT THEATRE. Only theatre in small Michigan city. Building and equipment three years old. CinemaScope and stereophonic sound. No reasonable proposition refused. Box 2839, MOTION PICTURE HERALD.

DUE TO ILLNESS MUST SELL OR RENT Brooklyn theatre. Colored patronage. 600 seats. Box 2835, MOTION PICTURE HERALD.

THEATRE FOR SALE: ONE OF ONLY THREE sub-run theatres in St. Petersburg, Florida. Projectionist and wife can clear $10,000 per year operating this theatre. Box 2828, MOTION PICTURE HERALD.

WANTED: THEATRE IN EASTERN PENNSYLvania. Write, giving details, to Box 2831, MOTION PICTURE HERALD.

### SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

### USED EQUIPMENT

FOR SALE: TWO MANUAL SPACARB FOUNtainettes, three drink machines. Best offer takes. RITZ THEATRE, 4509 Eighth Ave., Brooklyn, N. Y.

IMPROVE YOUR LIGHT FOR CINEMASCOPE. Lowest prices Strong, Simplex, Brenkert, Morelite 1 KW. and H.I. arc lamps, rectifiers, generators. Time deals available. Write for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

### SEATING EQUIPMENT

SENSATIONAL SEAT SAVINGS! AMERICAN, Heywood, Ideal chairs from $3.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

### DRIVE-IN EQUIPMENT

ONLY $200 DOWN BRINGS CINEMASCOPE TO your drive-in. Exhibitors throughout U.S.A. acclaim Cinematic IV adjustable prismatic anamorphic lenses the finest! Send for information today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

### BUSINESS BOOSTERS

PHOTO BLOWUPS. 40x60, $7.50; 30x40, $5, unmounted. PHOTO BLOWUPS. P. O. Box 124, Scranton, Penna.

### STUDIO EQUIPMENT

EASTMAN AIRGRAPH 16/35MM. DEVELOPING machines, used, $225; motorized dolly with two seats, takes heaviest cameras, $195; escalator tripod for heaviest TV or movie cameras on three wheel dolly, $295; rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Cineflex 35mm. reflex camera, magazines, lenses, motor, $695; Moviola 35mm. composite sound/picture, $495. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

### POSITIONS WANTED

YOUNG, ENERGETIC, EXPERIENCED, MARried man desires manager's position. Prefer New England states. Box 2829, MOTION PICTURE HERALD.

## 18-in. Mirror In New Lamp

*TOLEDO, OHIO:* The Strong Electric Corporation has announced its Super-135 projection arc lamp has been made available with an 18-inch diameter *f*/1.7 reflector for projection, it is stated, with *f*/1.8, *f*/1.7 or *f*/1.5 objective lenses. The Super-135 lamps will continue to be offered, the announcement adds, with a 16½-inch diameter *f*/1.9 reflector.

With this 18-inch diameter reflector and matching high-speed objective lens system, it is said a total of 31,000 lumens can be projected through a standard .825 x .600 aperture, or 38,000 lumens through a CinemaScope magnetic print aperture, using 10mm "Hitex" carbons at 135 amperes.

All Super-135 lamps, with either size reflector, will be available for 9, 10 or 11mm regular trim, as well as 10mm "Hitex" operation and will have an improved positive carbon contact that has proved outstanding in tests in several "grind" schedule theatres. Also, it is added, they will be equipped with a new ventilated reflector frame to cool the reflector and rear section of the lamp even at extreme angles of projection.

Additionally, Super-135 lamps are being provided with a special blower fan for keeping the light filtering device at a lower operating temperature.

The new model will be exhibited in booths 29 and 30 at the National Allied Drive-In Association Convention in St. Louis, February 8-10.

## Walter Clarence Clark Of Toronto Dies at 67

*TORONTO:* Walter Clarence Clark, 67, long a Toronto exhibitor, died there January 30. Mr. Clark opened the Idle Hour theatre on Queen Street East, known as the city's second neighborhood house. He also had gained attention by building electrical trick gadgets for the routines of legerdermain and juggling.

## Frank Jerry Storty

Frank Jerry Storty, for 26 years a theatre owner in Washington, D. C., died January 24, after a long illness, aged 58. He entered the industry 30 years ago as a projectionist. He jointly owned the Alamo, owned the Jewel, and had an interest in Best Theatres.

## Joseph Roy Ellison

Joseph Roy Ellison, veteran man and a civic leader in Portland, Ore., died last week at his home there, after long illness. He was 79.

## A. Jim Burrus

A. Jim Burrus, Crete, Nebraska theatre owner, died at the age of 79 January 28. He leaves a widow and three children.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

# Propositions To Improve Industry Public Relations

LETTERS to the Editor of THE HERALD, in a recent issue, contain the good suggestion that groups on either side of the fence, in distribution or exhibition, acquire some small theatres to be used for research purposes. Not that we don't have such theatres today, but they are not so identified, nor do they report their findings to the trade. The British, who do so many things first, and often better than we do, have such a test-tube theatre in the Gaumont, Finchley. It is not only a test-run, but also a training school for employees of the Circuits Management Association, Ltd. (CMA) who operate the Gaumont-British and Odeon circuits in England.

We can't deny that circuit managements in this country watch most carefully the trial runs and experimental campaigns, conducted by themselves in their own houses. That is their privilege, and the results obtained are their private business. Also, the national exhibitor associations, Allied and TOA, have ample opportunity to demonstrate in many types of theatres, and have done so, over the years, in such closed meetings as the Allied Caravan, and other forms of reporting. But, we believe there has been one ingredient missing in some of these instances—and that is showmanship.

The contributing factor of showmanship is more vital than any other problem of the industry today. We have heard several voices raised in behalf of "The New Look" which is necessary if outmoded theatres are to stay in business; and we've been told that the "sub-sub-runs" will disappear, for lack of sufficient revenue to support them in this market. And nothing could be closer to the truth, for this is a New Film Industry, 1955, with 32,000,000 television sets in use.

We quite agree with D. G. Rauenhorst, of the Murray theatre and Duffy's Drive-In, Slayton, Minnesota, whose "Letter to the Editor" has inspired this discussion—that "a research project of this kind could be the seed to start a little harmony between exhibition and distribution in this industry."

But many of the basic facts of life are well known to both sides. There is too much management, and too many theatres, that have worn-out all original policies. Film industry, with its new dimensions has shown more aggressive, progressive, forward-looking development, than any other major industry, and non-conformists will be the first to be counted out.

## HOLLYWOOD STARS

**The top-bracket stars in Hollywood are famous for the fact that they usually are in several other kinds of business in addition to their contract jobs with the studios. When your income runs into six figures, per picture or per year, you have a surplus to spend, and an opportunity for investment that will either prolong your benefits into retirement or, at least, give you a tax loss, which counts for cash.**

**We have often said from this corner that we wish more stars would acquire small theatres, preferably in small towns, where they would establish a business and become part of the community. It would give them a stake, financially, but, better than that, it would create sustaining and comforting confidence in the industry.**

**Walter Brennan is one who comes to mind, for he owns a nice little theatre in Susanville, California. While we haven't heard any reports on it recently, we think he must derive satisfaction from mixing with his fellow townsmen, knowing that he is part of community life, in fact, as well as theory. He has three "Oscars"—enough to make 1½ sets of book-ends—and he is currently co-starring in "Bad Day At Black Rock"—and "The Far Country"—both coming up in the first-runs. He has accomplished much, and he enjoys all that Hollywood offers for success attained.**

¶ WE'LL TAKE A CHANCE and answer the questions which D. J. Rauenhorst proposes in his "Letter to the Editor" in the issue of Jan. 15th. And we'll say, further, that the nearly 7,000 members of the Round Table find the answers in these showmanship pages, the year around.

1. What admission scale will give the highest income throughout the entire year? The scale that enables the family to come to the movies, whether there are three, or five, or seven of them, Dad can afford to buy tickets and be willing to go to the movies again—soon.

2. What effect do advanced admissions have on future business? You can't expect the raise without taking the dip that follows. When the average patron spends much more than the regular scale, he may stay away for a while, to recoup. Peaks always make valleys between high points.

3. What day of the week should big pictures be opened? Preferably, Sunday, Monday and Tuesday, for average theatres. Followed by Wednesday and Thursday, for adult entertainment, and Friday and Saturday, for more juvenile trade.

4. How many changes a week should be used? Fewer and better than in previous years. Fewer changes will increase your potential audience factor. Too many changes reduce the potential audience numerically.

5. What effect does closing the theatre for one or more nights a week have on overall business? Sometimes, a good effect, for the theatre is missed on this one dark day, by merchants as well as movie-goers. But a regular day for a bargain price is even better practice, and builds new business.

¶ AMERICAN LEGION magazine, for February, contains a by-line article by this writer, on the subject of drive-in theatres. It is entitled "The Movies Move Out" and is written in non-technical language to appeal to 2,900,000 subscribers to the Legion magazine, many of whom are in small towns. It is intended to be constructive and valuable in industry and public relations—and we think it will be read by many people who have wondered about some of the news stories that have been circulated concerning "your best entertainment."—*Walter Brooks*







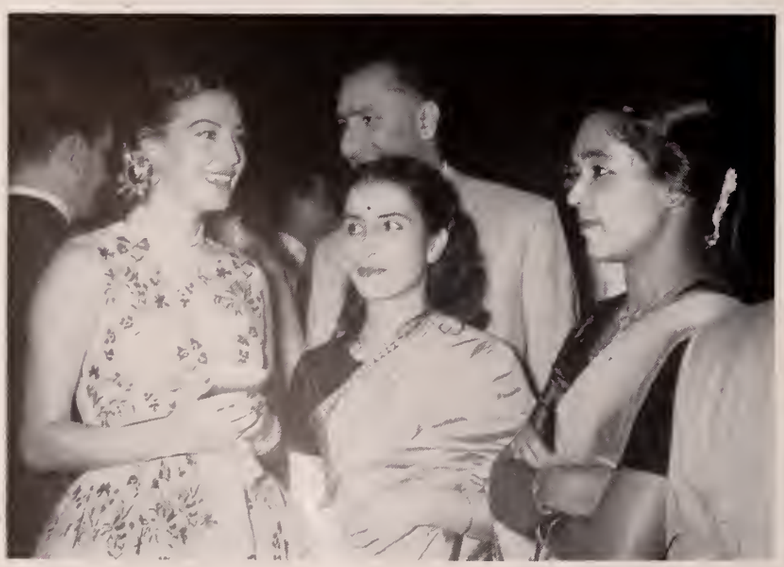

*"The Barefoot Contessa" completes an around-the-world personal appearance tour. At left, the exciting front display at the Capitol theatre, Singapore; above, a young Japanese fan presents flowers, at the Piccadilly theatre, Tokyo, and at right, a very young admirer, on stage with Ava, at the Broadway theatre, Hong Kong.*

# Ava Around The World






*At the Park theatre in Stockholm, Ava acknowledged the audience ovation, with smiling theatre manager Thorbjorn Riese and press photographers; and at left, the reception for Ava in Berlin, which was typical, with this set-piece to celebrate United Artists' 35th anniversary.*





*Back in Rome, where the picture was originally made, Ava has covered the globe, and is greeted by publicity man David Hanna and co-producer Robert Haggiag; at left, a chat with Singapore beauties, at the local premiere at the Capitol theatre. Thousands of new friends for American films in this super-junket.*

# Slogan of a Showman 'In Beloit, We Exploit'

John S. Falco, city manager for Standard Theatres in Beloit, Wisconsin, with headquarters at the Majestic theatre, is one of our most active members in public relations, and in the promotion of his attractions without cost to the theatre. The slogan above is his own, and he uses it on his letterhead, so we wanted particularly to introduce him personally in this meeting of the Round Table. The three theatres under his jurisdiction in Beloit have a continuous program of civic activity and community cooperation.

And, he says, "It profits us well, for these associations have given us contacts that would otherwise be difficult to obtain. We have made tremendous strides in factory shows, PTA shows, college and high school tieups"—and, he believes, being a community leader lends dignity and honesty to showmanship efforts. He hopes that his example may benefit others, so that every town in the U. S. A. would have the inspiration of good community relations.

One other thing we'll quote from his letter, which he may not have meant for a quote, but here goes: "I am well paid, my company is good to me, therefore in these trying days of new competition, the better we have the world see us, the better public support we'll have for nation-wide problems, such as Toll-TV."

John Falco is also responsible for one of the most unusual public relations stunts ever reported in the Round Table. Several years ago, he wired for thirty copies of *The Herald* and used them in a meeting held with local opinion-makers, to show the use and purpose of the oldest and best-known



motion picture trade journal, in the business of operating a theatre. He explained the trade reviews, the policies and practices of the trade papers in preparing the exhibitor for coming attractions, and the manner in which this information is brought down to the local level. People are generally interested in motion pictures, and more interested than you may realize, in the operation of local theatres.

## Theatre Ad in Color For "Green Fire'

Bob Skaggs, manager, Florida Theatre, Jacksonville, used a large green newspaper ad on his opening day of the first-run of "Green Fire" and had a trailer belt with "Green Fire" ad copy projected onto a screen placed about a street window of the town's leading jewelry store. His cashiers, ushers and candy girls wore silk banners advertising the picture a week in advance.

## Borrows Electric Chair From The State for Exploitation

George Krevo, manager of Jacksonville's Palace Theatre, asked officials of the Florida State Prison at Raiford to loan him an electric chair for use in exploiting "Black Tuesday." Much to his surprise, they loaned him the historic "hot seat" in which Guiseppe Zangara sat on March 20, 1933, when he was executed for the murder of Mayor Anton J. Cermak of Chicago while attempting to assassinate President Franklin D. Roosevelt in Bayfront Park at Miami. Krevo placed the grim exhibit in a replica of a cell from Raiford's death house and exhibited both on the sidewalk in front of the theatre, with appropriate signs to describe the display.

## Another of Those U-I Beauty Films for U. S.

"A World of Beauty," Universal-International's ne wcolor featurette built around the presentation of the Miss Universe Beauty Contest and Pageant Winners of 1955, has been set for special release in March, it was announced yesterday by Irving Sochin, short subjects sales manager. "A World of Beauty" will receive an all-out promotional campaign including a special press book, advertising accessories, color stills, and heralds.

Mike Adorno, assistant general manager of the M & D Theatres, Middletown, Conn., stresses hometown entertainment appeal in his consistent promotion.

# Portland's Trade-Mark Promotion

Marvin Fox, manager of the Liberty theatre, Portland, Oregon, is one who believes that "motion is two-thirds of promotion" and he set out to prove it, for the premiere of Universal's "Sign of the Pagan"—with what he calls a "glittering never-before-so-brilliantly" publicity and promotion bandwagon, moving in high gear. He had some high-powered jet propulsion, in the persons of Jack Matlack and Herman Kass, both aiding and abetting.

He sent copies of the book to all opinion-makers in advance, and used the strong pictorial art on Jack Palance, in the role of Atilla the Hun, as display material in book stores. But the prize stunt was a trade-mark puzzle page, which appeared with the cooperation of the *Portland Oregonian*. This consisted of 23 boxes, each carrying the clue to an advertised trade-mark, with an invitation to northwest readers to identify them and win prizes. Top winners had six days and nights in fabulous Las Vegas.

Portland's outstanding TV personality plugged for the "Pagan" building up the historical value for an audience of 500 kids at station KPTV's "Bar Corral." The junior department of the *Oregonian* participated in this lively promotion, also.

The lobby of the Liberty was decorated with life-size cut-outs, and the picture was cross-plugged by the Roxy theatre, operated by the same management, nearby.

## Most Efficient Theatre Lost & Found Dept.

Hall Houpe, manager of the Rogers theatre, Shelby, N. C., returns a tear-sheet to show what is probably the most efficient "lost and found" department in theatre history, and which not only made a three-column story with news pictures in the *Shelby Daily Star* but also landed on the AP wire service, for its virtue. It seems that manager Houpe found a pocketbook that had been lost for sixteen years, returned it to its rightful owner. Theatre managers boast (we quote the newspaper story) that 95% of the lost articles are returned to original owners, but this takes the long distance record, for all time. No money involved, but important personal papers and three uncashed checks, helped to find the proper person. They were installing a new wide-screen in the theatre and found some old papers behind something, but maybe we better not publicize this benefit from our new dimensions in film industry.

Ed Scully, manager of the State theatre, Pittsfield, Mass., offered free tickets for "This Is Your Army" to enlistees at the local U. S. Army recruiting office.

# New Book for Showmen By Associated British Cinemas

Some of you may recall the excellent book, "You and Public Relations" which we received from Mr. D. J. Goodlatte, managing director of Associated British Cinemas, Ltd., —a circuit where we have 390 members of Round Table—and which was reviewed on a page like this, in our issue of August 11th, 1951. At that time, we attempted to describe and use enough of the clever illustration to show you the quality of this informative book, in our limited space. We hope you may turn back to it in your file.

### *Another Good Mark for British Showmanship*

Now, we have a companion-piece, "The ABC of Advertising" from ABC in England, and it is as comprehensive and complete as a guide for working managers as the original issue. This time, they set forth basic facts about the utensils of advertising as well as the method, but we will have to forego the cartoons, for typographical and mechanical reasons. Nor do we want to tear apart our file copy and cut it up into bits and pieces for the engraver. You will have to bear with our telling the story.

The foreword is written by Mr. William Cartlidge, general manager, who signs with a large flowing hand his belief that by careful perusal of the contents, ABC managers will be better qualified to carry out the particular facets of their jobs, in a more efficient and economic manner, thereby obtaining better results from the printed word. The book is highly technical, of printing processes, and there are essential differences in terms as compared with our American methods. They use other words to fit the same problems, and solve them efficiently. "Position" is described on a newspaper page as "Solus," "Semi-Solus" and "Ear Space" —which means the only ad on the page, one of two ads on a page, and the use of a corner of the masthead of the newspaper, on page one—which is not usual in this country. But the benefits of position are made clear enough, and in much the same way we heard this same thing described at the MGM Ticket Selling Workshop, a few weeks ago, give or take a few differences.

### *The Same Basic Rules In Different Terms*

They tell you about layout—and say that newspaper space costs money, but it is "white space" that sells. An overcrowded ad, on an overcrowded page, is a waste of money, both here and abroad. Illustrations should "look in"—so as not to detract the eye away from you message, and take the reader off over there in the opposite direction. Some notes on "balance" show you how to walk a tight-rope down the center of interest. "See" advertising is recommended, because everyone obeys that impulse to "see" —especially when you tell them to do it. ABC theatres are strong in their use of house blocks, i.e., the trademark name of the theatre which becomes well known through use, and is a stock design. And they repeat the slogan, "Give 'Em Air"—meaning white-space.

Outdoor publicity and especially the use of posters in England, differs widely from our standard style. They have "Quads" and "Crowns"—with a "Quad Crown" measuring 30 x 40 inches, which is close to our one-sheet size. They also have "hoardings" —billboard postings, to you—for six sheets, 12-sheets, 16-sheets, 32-sheets and 48-sheets. For "point of sale" value, they urge poster advertising, and local companies solicit and handle it, on a contract basis. There is a right and a wrong way to hang a banner, and the wrong way droops and drags.

### *Showmen Obtain Results With Similar Skills*

Slides and trailers also differ in practice, but the result of screen advertising is the same, on either side of the water. Basic arrangements have usually been handled by "your head office" for maximum effect on a national basis. Printing processes are described in detail, with letterpress, photogravure, lithography and "offset" explained so the manager knows how each is produced. Type faces are unlike our type-book, but comparable, with new names and somewhat less variety than available to this desk from the O'Brien Press, who have printed THE HERALD for more than three decades. "Blocks" are cuts, halftones, electros, whatever need requires, and marking a layout for the printer is described for the manager, both before and after proofs have been submitted. Silk-screen printing has a separate chapter—and we have noticed that British managers use plenty of this vivid color, at low cost. It goes by the same name, over here. The complete book was prepared by a publicity service for the publishers.

### *The British Always Have A Good Sense of Humor*

Those little cartoons intrigue us, however, and we liked the idea of submitting material to an editor, who is not on your payroll—and you are asking for free space! Bring flowers, at least in theory, and your best manners. And there is a little drawing to show the difference between something "desired"—a bag containing 75,000 pounds sterling, and something "essential"—a pot of tea. We have our "coffee breaks"—and there is more tea consumed around this neighborhood than formerly. Maybe that's what keeps good British showmen so sane, sensible, and sure of success.

Our mail from England often contains the phrase, "How are you keeping?" We believe that British showmen keep everlastingly at the business of selling tickets.—*W.B.*

# *Phil Katz Tells "True Fish Story"*

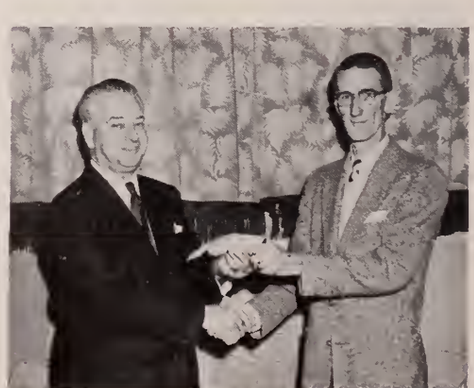
Exploitation stories, like fish stories, come large (and long) many times. Phil Katz, of Stanley Warner's Pittsburgh zone, sends us a blow-by-blow description of what happened when he promoted a "live" window display for "20,000 Leagues Under the Sea." It takes four pages to tell the story, so we'll compromise by giving you Charley Danver's version in his column in the *Post Gazette* of what happens when you promise turtles and can't deliver them.

It seems Phil thought it would be cute to have little turtles swimming around to spell out title words in a book store window. No turtles. So, he agreed to take live lobsters, but all they did was to sit around on their tails. Then, he wired for baby alligators, hoping that would get him off the hook. Some turtles arrived, but they were frozen. Further word, it's illegal to ship alligators. By this time, Phil's turtles were a running gag in Pittsburgh, all of which added up to good publicity, no matter how you get it. The final news picture was a brood of baby lobsters, no tails, but with strong support in the press and from radio news commentators.

Complete campaign included many angles for the benefit of the Disney feature, with an art contest, school tieups, coloring contest, radio contest, library tieups, and special screenings for parochial and public school authorities in advance. Buhl Planetarium provided special underwater displays in keeping.

## Oscar Takes a Bow

Oscar Morgan, general manager of short subject sales for Paramount, had a very fine break in the "Hollywood Letter" as printed in the *Christian Science Monitor*, a national newspaper. The story credits him with the "New Look in Short Subjects" on his 40th Anniversary in this field.



***MGM sales representative, B. J. Ross, of the Charlotte office, presents a $100 savings bond to Frank Irvin, manager of the Richmond theatre, Rockingham, N. C., as the winner of the Wilby-Kincey manager's contest for the best MGM promotion on "Julius Caesar."***

# C. Jones Has J. Caesar On His Payroll

When Charlie Jones was in New York last year, on his way to an Allied convention in Boston, he almost got in to see MGM's "Julius Caesar" at the Booth theatre. Anyway, Si Seadler provided guest tickets for a visitor, and it's not his fault we got lost at a cocktail party. But, now we have a letter from Charlie and he says he has not only seen "Julius Caesar" but has him gainfully employed at the Northwood theatre, Northwood, Iowa. As Charlie puts it, "I used the full Metro prescribed campaign on the picture, and made Julius work for me. The MGM salesman and I visited five surrounding towns and set up school matinees at reduced prices. The schools really put the show over, for two big matinees and two evening performances."

Charlie says further, that he used this as a springboard to tighten up public relations with the school authorities—putting out season tickets to superintendents and teachers, and telling them how much he appreciated the conduct and decorum of pupils attending his theatre. Which, of course, puts the shoe on the other foot. From now on, the school authorities will urge their pupils to go to the Northwood theatre and behave themselves, thus accomplishing increased attendance and less juvenile delinquency. It gave him a proper opportunity to point with pride to a fine school film, and to praise the school sources for their cooperation. As they say, gratitude is the lively anticipation of favors yet to come! At the turn of the year, Charlie sent out annual passes to all clergy, legislators, civic officials, newspaper people, and other opinion makers in his corner of Iowa, following a good practice made popular—and profitable—by various Allied State organizations throughout the country. It's all a matter of diplomacy on the side of good business.

## New Children's Shows

Louis Lutz, manager of the 6-Mile Uptown theatre, Highland Park, Detroit, Michigan, was encouraged to run another series of Children's Movie Programs with the cooperation of the P.T.A. and both public and parochial schools. Series tickets, good for nine shows starting January 15th, sold for one dollar.






# Selling Approach

**PRINCE OF PLAYERS—20th Century Fox.** CinemaScope, in color by DeLuxe, and the wonder of high fidelity Stereophonic Sound. Richard Burton in his first role since "The Robe"—Maggie McNamara in her first since "Three Coins In The Fountain"—plus an all-star supporting cast. The wonderfully tragic story of Edwin Booth, greatest actor of his times, the son of a great actor, and the brother of John Wilkes Booth, who assassinated the President of the United States! Wonderful drama, a great human story, a historical period in our history told in the lives of a famous theatrical family. 24-sheet and other posters planned for art materials in lobby or marquee display. Herald keys the campaign with the right sales approach. Newspaper ad mats are very good, and in all sizes and shapes, for your selection. You can find something unusual in your style. The complete campaign mat, which costs only 35c at National Screen Service, provides six 1- and 2-column ad mats, and two publicity mats, a good choice, if you take the whole mat to your newspaper composing room, and try for new arrangements. Special mat No. 1 will encourage both manager and newspaper man. The original "Book of the Month" is now available in a low-priced edition for special movie tieups. Alert your book dealers and cash in on this promotion. Alert your schools, for this is of educational importance in American history. Endorsement by opinion-makers at a special screening will verify your guarantee of superior screen fare. Free television trailers and a radio spot transcription available from the Pressbook Editor. Also available in Canada from 20th Century-Fox, 110 Bond Street, Toronto. Some difficult roles in this fine picture, some splendid acting, some great scenes. Make it known in your town that you have an exceptional CinemaScope film.

•

**WEST OF ZANZIBAR—Universal-International.** In color by Technicolor. One of the biggest African Adventures of all time. Actually filmed where it all happened, in darkest Africa. Elephant stampede, Zanzibar swamps, Jungles that teem with danger! 24-sheet has all the art materials to make your own lobby or marquee displays. Smaller posters and all newspaper ad mats follow the same advertising theme. The herald keys the campaign in a majority of cities and towns. A set of color-gloss stills will sell color with color in a special lobby frame. Sell color while it is exclusively on your screen. The bargain composite mat is well selected and carries six ad mats and two publicity mats, sufficient for small situations, and all for 35c, at National Screen. This looks like a "sleeper" for those who like African thrillers.

**AIDA—I.F.E. Releasing Corp.** For the first time, S. Hurok presents the grandest of all grand operas, filmed in Italy, in wonderful color. "The picture is a major achievement—history making, breath taking, beautiful." A wonderful cast, thrilling action, pomp and spectacle. Voluptuous beauty, great voices, magnificent settings. No posters larger than a one-sheet, but two kinds, both pictorial. Color lobby display inserts, and a set of color stills. No herald, but you can print your own using Mat No. 212, which sells grand opera circus-style. Newspaper ad mats generally good, and in generous assortment for size and shape, but no composite mat. Italian cast are very attractive as you will see in ad mat No. 208, one of the best of the 2-column mats. Publicity mats are also good, and especially No. 3-A, which has appeal to music lovers. Pressbook offers a special publicity kit in the Italian language for places where this can be used to reach another audience. But, make no mistake, this is good entertainment in any language, and easy to look at. Try for both mass and class audiences, and they'll be pleased with your efforts. Pressbook also suggests a whole-page layout of publicity mats and stories, which you may be surprised to find easy to place with newspapers as a magazine feature, without cost to the theatre. Remember that you are dealing with known entertainment values, magnificently handled in authentic settings, by a master showman. Sol Hurok is the Adolf Zukor of the opera. There are commercial tieups, too, which show the movie slants that come to opera, overnight. Fabrics, sportswear, and hair-do's, plus a dancing doll. If you really study the selling approach on "Aida"—you'll find an attraction.

•

**GREEN FIRE — MGM.** CinemaScope, filmed in South America in Eastman color. Stewart Granger, Grace Kelly, Paul Douglas in a brilliant, action picture. The most talked-about star, the beautiful actress of many hits, in their most exciting performance, a new romantic adventure. 24-sheet and posters generally create art materials for your lobby and marquee display, as cut-out designs built into your special space. Jumbo herald from Cato Show Print. Newspaper ad mats feature the star cast in South American emerald search. They sell action and excitement. The special campaign mat, which costs 35c includes ten assorted ad mats and slugs, plus two publicity mats, plus half-a-yard of linotype border—the biggest bargain along Film Row. There are also two special mats, one with thirty-eight slugs for many purposes, the other with forty-five slugs for giant screen, stereophonic sound, etc. to use anytime.

*50,000,000 times a day . . .*
IT'S A MATTER OF **PREFERENCE**—

# 9607 THEATRES*

# now feature Coke!

***That's 78% of All Theatres Selling Beverages!**

. . . And no wonder. Coca-Cola is the most asked-for soft drink in the world. If Coca-Cola is not part of *your* profit picture, you're missing a bet . . . the best bet in the refreshment business.




SELL Coca-Cola
REG U.S. PAT. OFF.
for extra profit

**. . . 9,607 theatres do!**

"COKE" IS A REGISTERED TRADE-MARK

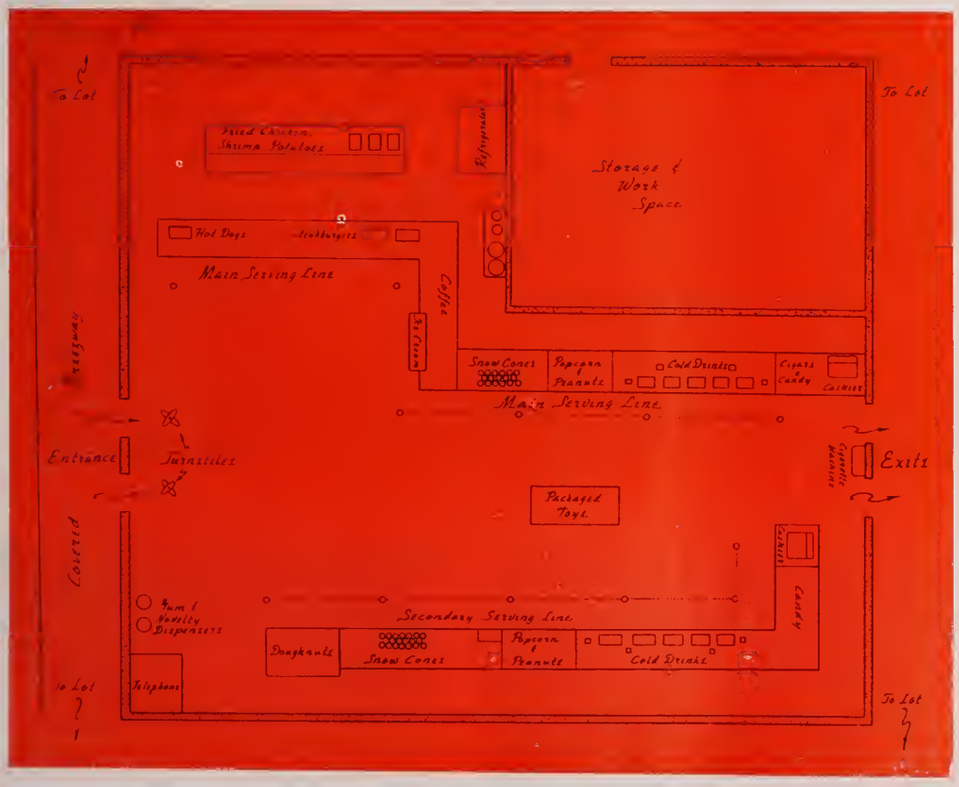
THEATRE SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, Associate Editor

# Placing the Emphasis on Foods in Drive-in Snack Sales




**At the Trail drive-in in Houston, Tex., refreshment sales now total 75% of the box-office gross! Owner Jack Farr has achieved this by increasing the average patron's check through the introduction of higher-priced food items and developing a cafeteria layout which permits maximum speed (see plan at left).**



Jack Farr, the owner of the Trail drive-in, is also president of the Texas Drive-in Theatre Owners Association.

AT JACK FARR'S Trail drive-in theatre in Houston, Tex., the refreshment operation has been built over the years into an extraordinarily thriving business on its own with snack sales now equalling 75% of the box-office net!

That enviable figure has been achieved by Mr. Farr primarily through two ways: experimenting with stand layout and equipment until he discovered a system which produces the maximum speed in serving and devising schemes to increase the amount of the average customer's snack check — particularly through introducing higher-priced food items.

Located at the busy intersection of Holcombe Boulevard and the Old Spanish Trail in the suburbs of Texas' largest city, the Trail has a capacity of 900 cars. The refreshment building is placed in the center of the grounds.

Refreshment sales each evening are about equally divided between the three major periods: before the performance begins









Food service at the Trail is speeded up at intermission time through the use of two lines (above). With the exception of fried chicken, french fries and shrimp, which are sold from an offsetting counter, all items are arranged so patrons can help themselves, including popcorn (above, right) and sno cones (right) in four flavors.

(35%), during the 10-minute intermission between film features (30%) and following the last show (30%). Sales during the performance account for the remaining 5%.

In discussing the means he used to reach that refreshment figure of 75%, Mr. Farr points out that "since the potential number of customers is obviously limited to the number of patrons sitting in their cars watching the show, about the only way to increase profits past a certain point is to increase the size of the average check total." To accomplish that he began to offer larger check items such as fried chicken and shrimp, which sell for 75c and $1 respectively. In addition he has arranged the various items to encourage "impulse" buying, thereby increasing the *number* of items on each check. Both methods here working out well.

Service at the Trail is in cafeteria style, the present setup having been arrived at only after several years of experimentation and many revisions. Now that Mr. Farr has found what he believes to be the most efficient system, he plans to replace the present counters with permanent stainless steel fixtures.

At the cafeteria entrance (see drawing) there are two one-way turnstiles serving to regulate the flow of traffic and prevent crowding and pushing. There are two separate serving lines, the secondary one being used only when the size of the crowd warrants—usually at the feature intermission period. Fried foods which cannot be cooked in advance (including chicken, shrimp and potatoes) are served at an offsetting counter so that patrons waiting for them can be bypassed by those moving in line for the prepared items.

Foods available at the main line include frankfurters, sold at 20c; steakburgers, 30c; coffee, 10c; ice cream, 10c; four flavors of snow cones, 10c; popcorn, 10c and 25c; peanuts, 10c; five varieties of cold

*[All illustrations and data for this article are by courtesy of the publication "Fountain and Fast Foods," New York]*





View of the Trail refreshment building (above) shows also the adjoining patio where patrons may enjoy their food snacks in the open while watching the screen performance. The fenced-in patio is equipped with 500 chairs, and customers are provided with special trays which can be slipped over the arms of the chairs (right) for convenience in eating. Film sound is supplied from speakers in the area.




Doughnuts made on the premises have proved to be extremely popular with patrons of the Trail drive-in, and an excellent business is done in sales by the dozen to take home (see below). Three varieties of doughnuts are sold, plain, glazed and chocolate. They are sold at the secondary counter only, but this section of that counter is kept open even when the rest is closed. Another very popular item is frankfurters which are cooked before the show break (left) and kept in warmers.




drinks in 9- and 18-ounce sizes, 10c and 20c; and cigars and candy.

An especially popular item with Trail patrons is doughnuts, which are sold in three varieties—plain, glazed and chocolate—for 5c and 7c. They are served at the secondary counter only, but this section of that counter is kept open even when the rest is closed. An excellent business has also been developed in sales of doughnuts by the dozen to take home for 50c and 60c.

In preparing food in advance an estimate of the amount to be made is arrived at by refreshment manager J. L. Cheney. By calling the box-office shortly before the intermission between pictures he learns the attendance for the evening and experience has taught him how many orders for each item he may expect. This procedure serves to accelerate service considerably.

Frankfurters and meat for the steakburgers are cooked just before the intermissions start and kept hot until ordered. The former are prepared in warmers, and the latter grilled. Chicken and shrimp are prepared at the special counter in three deep fat fryers to order. It normally takes just four or five minutes to prepare these orders, but a large number may be prepared at once.

Other facilities along the serving lines are also designed to speed traffic. Soft drinks, for example, are the carbonated variety but dispensed in ready-mixed form. Hot popcorn is boxed shortly before the in-

*(Continued on page 58)*


# NEW, EXCLUSIVE!

## Manley Merchandising Service

for Users of Manley Machines, Merchandise and Methods

## Will Build Sales and Profits




Now's the time for indoor and drive-in theater operotors to give serious consideration to promotion and merchandising in their concessions. Experience hos proved that the way to greater profits is through timely promotions.

Here's good news for Monley Supply customers. Forget obout trying to dream up ideas . . . having your material produced. Manley has the answer to your merchandising problems. The new, exclusive Monley Merchandising Service is our way of helping you increase your concession soles. Here is hord-selling point-of-sale material that is designed to fit your needs . . . to increase sales ond profits . . . and at no cost to you! Act now, start being o Monley Supply customer todoy.

With your Easter promotion materiol in use, you'll want to be sure that you ore reody to hondle big crowds in o hurry. Thot's why it will pay drive-in operators to investigate the Manley Super Stodium popcorn mochine. Here's a machine designed and built for your operation. Low lines make it fit right into your present counter arrangement for speedy over-the-counter service. Be ready for those hungry break crowds with a Manley Super Stadium . . . and watch your profits grow.

Get the full story, today, on Manley machines, methods and merchandising service. Write direct or contact your representative. Monley, Inc., 1920 Wyandotte Street, Kansas City 8, Missouri. Address Dept. MPH-255.

# NEW! AND WONDERFUL!

## CHIK-STIK and CHIK-N-BASKET

Two chicken items that will add profits to your Refreshment stands

Write to the address below or see us at

**BOOTH #33**

at the **DRIVE-IN CONVENTION**

**FROZEN FARM PRODUCTS, Inc.**

**1735 MARGARET AVENUE**

**ALTOONA, PA. • PHONE 9491**

# Best way to catch your public's eye

In the *public eye* for more than 30 years!

Constant national advertising of constant

quality makes CANADA DRY Beverages

the choice of millions at home

—and away from home.

## Give them the flavor they like -




# The name they know

QUICKER TO SERVE AND ENJOY
FLAVOS
SHRIMP ROLLS
Shrimply Wonderful
TURKEY STEAMROLLERS
Barbecued Turkey Baked In-A-Bun
#1 in papularity, sales and profits wherever offered. Individual serving bags. Trailers and signs available.
For details write
FLAVO-RITE FOODS, INC.
643 BROOK AVENUE
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FLAVOS

Extra Profits!
GIANT-SIZE MARKUP!
1955's Hottest Item
TEMPLE'S
QUICK-FROZEN
CHINESE SHRIMP ROLLS
PRE-COOKED
Acclaimed by Drive-In's all over the East—the fastest selling new item in years.
Easy to serve. There's no fuss—no bother—no waste! Simply heat in your fryer or on your grill and serve in a napkin. It's as simple as that!
See for yourself! On display at
BOOTH #20
In attendance: Mr. Sidney Schwartz
Mr. Thomas Ascher
For further information, write or wire:
TEMPLE'S
FROSTED FOODS, INC.
454 Berry Street • Brooklyn 11, N. Y.

# Snack Bar Circus...

## A Feature Tie-Up that Paid Out in Souvenir Sales

¶ How "Greatest Show on Earth" and Refreshment Stand were double-featured at Victory in Evansville, Ind.

THE ability of a feature attraction to carry its effect on the box-office to the cash drawer of the refreshment stand has become a fundamental fact of theatre operation, but circumstances do not always suggest, or at any rate permit, the extent and detail of effort which Mrs. Rosella Newman, manager of the snack service at Loew's Victory theatre in Evansville, Ind., put into a campaign utilizing the theme of "The Greatest Show on Earth" when it was booked into the Victory. Mrs. Newman represents the Confection Cabinet Corporation of Newark, N. J., in this operation, and her employers have thought so well of the results that they have urged her to tell the readers of THE HERALD about it.

When Mrs. Newman learned that "The Greatest Show on Earth" was dated into her theatre, she cleared through her district manager, Lester Grand, and was given the green light to go ahead full steam. Accordingly, she planned to promote the stand in its entirety, rather than to concentrate on one particular item, and explained her ideas to the theatre manager. To quote Mrs. Newman:

"The stand was transformed into a virtual circus booth. The background was in lattice work with balloons, toy monkeys and feathered dolls on sticks stuck into the lattice work. Between the areas of lattice work we set a big red-and-gold sign, which simulated a circus wagon.

"The clown between the two little boys (see photo) was in an ad for cigarettes, so I cut off the rest of the ad and used the clown as the central candy counter display. A red flasher bulb was inserted for the clown's nose, and the package of cigarettes in the clown's hand was replaced with a candy bar."

### HOME MADE CLOWN SUITS

The "two little boys" referred to by Mrs. Newman are *her* children, and *she* made their clown suits and hats. On one of the latter was inscribed, "The Greatest Show on Earth," and on the other, "See It at Loew's." The youngsters stood in the lobby on the opening day and later were "mascots" at the refreshment stand.




Refreshment stand at Loew's Victory theatre, Evansville, Ind., showing Stanley and Barry Newman, sons of Mrs. Rosella Newman, manager of the snack service, in clown costumes as "mascots." The central figure is a cutout from an advertisement with a red flasher-bulb nose inserted for animation.

Mrs. Newman also made the clown suits for the girl refreshment stand attendants, which so impressed the theatre manager that he had her make clown costumes for the *ushers* as well!

Since Mrs. Newman felt that no circus is complete without barkers, she persuaded her son and two of his friends, all high school students, to dress up in clown suits —also homemade—and work at the theatre after school. She made special aprons for the boys out of white canvas, locally purchased at an awning manufacturer.

Each apron was equipped with three deep pockets for on-the-spot change-making. With clown make-up on their faces, the boys were "loaded up" with balloons on sticks, dolls with gay feathers, and monkeys on sticks. During the showings of the picture, the barkers walked around the lobby and the snack stand for atmosphere; but during the "breaks" they were posted

**In Drive-In Theatres All Over The Country, Pepsi Means**

# MORE DRINKS PER GALLON
# MORE PROFIT PER DRINK



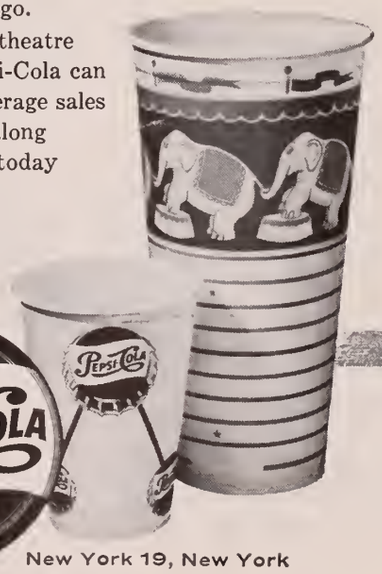
All over America, drive-in theatre operators
are switching to Pepsi-Cola
as their exclusive cola drink.
Look at the facts
and you'll see why:



Pepsi's syrup price is the *lowest* of any nationally advertised cola—far lower than the nearest comparable cola. *Pepsi profit tops all nationally advertised and nationally available cola syrup lines.*

Pepsi's heavier baume gives 128 drinks per gallon, compared with 115 for the nearest comparable cola. Pepsi is by far America's fastest growing cola drink. 63% more theatre operators are now vending Pepsi than one year ago.

In your own theatre operation, Pepsi-Cola can boost your beverage sales and profits all along the line. Write today for full details.




**In whatever size you serve it,**
**Pepsi gives you biggest soft drink profits.**

PEPSI-COLA

PEPSI-COLA COMPANY, 3 West 57th Street, New York 19, New York

at the exits, where they "barked" their wares. Comments Mrs. Newman:

"Our balloon business was so terrific, that I had to borrow the bellows from the wholesale house to keep blowing them up. We sold the balloons for 25c each and couldn't blow them up fast enough."

### PINK LEMONADE, OF COURSE!

Feeling that pink lemonade is a "must" for a circus, Mrs. Newman attacked the problem with characteristic energy, as follows:

"I contacted the Snow Crop people, who handle frozen juices, and they let me use one of their portable electric juice machines which keeps the juice cold. I put the frozen juice in the freezer, but kept out enough so that it would thaw and I could use it when our counter supply ran low.

"I borrowed six one-gallon syrup jugs from the theatre manager and mixed my lemonade in them. I added pink vegetable dye, which I bought in the drug store in a 4-ounce bottle. I always kept a 6-gallon supply of lemonade on hand, besides that in the refrigerated container in the candy counter.

"The lemonade was made in the janitor's supply room where there is running water. The reserve supply of lemonade was kept in there, too. We charged 15c per paper cup for the lemonade and it really went over with a bang."

To insure a maximum of income, the stand was kept open every night until the last show was over, *resulting in a substantial sale of circus souvenirs to the outgoing patrons.*



Candy girls, ushers and "mascots" dressed in clown costumes made by Mrs. Rosella Newman.

As a past president of the National Association of Circus Fans in America, Karl K. Knecht, for fifty years feature cartoonist of the *Evansville Courier,* was invited to the theatre as a guest of the management. Mr. Knecht was also induced by Mrs. Newman to pose for pictures with three of her "barkers," and he was so impressed with the promotion that the *Courier* gave the refreshment stand a sizeable publicity break.

In conclusion, Mrs. Newman states, "A separate inventory was kept on each item sold, and I took this inventory every night. The actual investment was quite small, but the profits were big. Our candy stand in general showed a large increase, with the pink lemonade and the balloons making us the most profit."

**To Theatre and Concession Managers—**

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

***Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.***


BEST PERFORMANCE OF THE YEAR!




**NESTLÉ'S®**
bars acclaimed by best critics— your customers!

**COCONUT—new star!** Rich milk chocolate packed with crisp toasted coconut.

**CRUNCH—all-time favorite!** The fans really go for this crunchy milk chocolate bar.

**ALMOND—sure winner!** Nestlé's rich milk chocolate with fresh roasted almonds.




Packed 100 bars to the case




**MILK—big hit!** Nestlé's exclusive flavor, the standard of quality for all milk chocolate.

**Milk, Almond and Crunch available in 5¢, 10¢ and larger sizes. Coconut 10¢ size only.**

THE NESTLÉ COMPANY, INC., 2 WILLIAM ST., WHITE PLAINS, N. Y.

# "Armour FREE intermission shorts increased my frank business 25% the first night!"

*says Drive-In Manager, C. E. Cook,*
*Dude Ranch Drive-In, Maryville, Mo.*




## "Business has kept on increasing, too! It's now 33⅓% over last year! I give full credit to Armour's free one-minute color food films."

There's a real recommendation to any Drive-In manager! And you can cash in the same way—FREE of any rental charge! All you pay is return postage. Armour and Company will send you complete information on these 11 different color films—all with backgrounds by Bing Crosby's Starlighters—along with an illustrated folder. Just mail the coupon below today!

Armour and Company

Fresh and Smoked Sausage Dept., Union Stock Yards,
Chicago 9, Illinois. Box A

Please send me your folder with complete information on Armour and Company's intermission shorts.

Name_____

Theater Address_____

City_____ State_____




# Works Without Wages!

**. . . INDOORS OR OUTDOORS**

FHC

Use FHC Venders to sell ice cream, and let paid help concentrate on higher priced items! Handle more customers more rapidly! FHC Venders combine ice cream's universal appeal with a selection of three flavors. Sturdy, fool-proof units in Iceland Blue can be used indoors or outdoors.

**FRED HEBEL CORPORATION**

*Addison, Ill. (suburb of Chicago)*

"THE QUALITY NAME IN VENDING!"

Model 3100 holds 105 bars in vending position, 48 in storage. $498.00 F.O.B. Addison, Ill.

5 selection model also available

**MAIL THE COUPON FOR COMPLETE INFORMATION!**

FRED HEBEL CORPORATION MPH2
Addison, Illinois

Gentlemen: Please send me complete information about the FHC Madel 3100 Ice Cream Vender for Theatres.

Name _____

Theatre _____

Address _____

City _____ Zone _____ State _____



**BIG PROFITS**

EVERYTHING *FOR THE* CONCESSIONAIRE

POPCORN MACHINES
FLOSS MACHINES
WAFFLE MOLDS
POPCORN; BOXES; BAGS; OILS; COLORING; SUPPLIES

**WRITE FOR THE NEW CATALOG.**

*50 YEARS OF SERVICE*

**CONCESSION SUPPLY CO.**

3916 SECOR ROAD TOLEDO 13, OHIO

**Added Profits! Small Investment!**

Add a Dari-Delite soft ice cream store to your drive-in. National group advertising and co-operative purchasing power mean greater sales, lower operating expense, larger profits. Dari-Delite's superior formula means customer satisfaction and steady growth. No specialized experience needed. We set you up and offer continuing help. Minimum investment, terms.

*Write today for "Profit Prospectus."*

**Dari-Delite**

Dept. M, 1524 4th Avenue, Rock Island, Ill.

# People & products

**by Carl R. Mos**

• • •



EASTERN seaboard drive-in and indoor theatre refreshment execs should pencil in March 8th as a "must," from what RKO Theatres' Lee Koken tells us. Lee is general chairman of the one-day IPA regional convention at the Park-Sheraton, New York City, which will draw reps from the Canadian border to Virginia. Since one session will discuss drive-in refreshment merchandising, while the other analyzes the indoor slant, delegates can swap problems and solutions.

There'll be fun, too, with Stanley-Warner's Carl Siegel, special co-chairman, lining up a fine program of entertainment, meals and prizes. At press time, Coca-Cola was to host the luncheon, while Pepsi-Cola was to take the tab for the cocktail party. And there will be door prizes for a.m. attendants, p.m. attendants, and a sweepstake RCA color TV prize supplied by Apco.

•

ENTRIES FOR SPECIAL MERIT AWARDS in *Better Refreshment Merchandising* keep rolling in. Don't stop now, men (*and ladies*)! Material received through Feb. 25th is eligible for Awards. Stand decorations, promotion stunts, merchandising methods, anything that makes for bigger sales or better profits is acceptable. Include photos and details, where possible.

Theatre Confections' prexy, J. J. Fitzgibbons, Jr., has sent in some fine entries from his circuit, as has Odeon's Jim Hardiman.

Incidentally, noting a piece we did in the January 8th issue on his operation, Mr. Hardiman insisted on sharing credit with T. Moran, director of candy sales for Canada, and Victor Nowe, who manages the luxurious Odeon-Toronto.

•

## A STICKY STORY

How captive is a "captive audience"? Since some refreshment operators work on the theory that once you get 'em in, you've got 'em trapped, the following true story may be enlightening.

Seems a certain manufacturer was trying to sell a certain theatre a candy product, which we'll call "El Sticko." But the manager objected, because the product would mess up his carpets, etc.

Some shrewd detective work by Mr. Mfr. revealed that a nearby candy store was doing a landoffice business in "El Sticko" to kids en route to the theatre. So

Mr. Mfr. suggested to the mgr. that they both be present at theatre clean-up time.

When Mr. Mfr. pointed out the scores of "El Sticko" wrappers on the floor, the mgr. was convinced and signed up for a nice order of that brand, rather than lose the profit thereon. Maybe the "wrapper test" might be worthwhile in *your* theatre.

•

**Automatic Canteen Company has boosted sales of their 10c candies 46% in '53, so that 50% of their operation was in 10c bars, *Candy Industry* has reported. CI's formula for success in the 10c line is: making a *quality* dime bar; making it *big* enough; wrapping it *right;* arranging for effective *placement;* and *advertising* it.**

•

*Pizza promotions can be big stuff!* If you doubt it, you should be looking (as we are) at a six-column photo on the *Washington Post and Time Herald's* women's page. It shows a happy family in their car, munching pizzas at the K-B Circuit's Rockville (Md.) drive-in. The caption says, *"moviegoers eat pizzas before—after—or during the show, in the patio or in their car."* Manager Charles Emma, also supervisor of K-B Theatres, certainly has introduced his new menu item with a resounding bang.

•

## AND VARIOUSLY . . .

Pepsi-Cola presented more than 1500 specially designed coins at the celebration commemorating the "Nickelodeon" as a permanent exhibit at the Franklin Institute, Philadelphia, reports Al Finley. . . . Mel Rapp, Apco's v.p., premiered his line of SodaShoppes, CoffeeShoppes and Combination Coffee-SodaShoppes to more than 1000 theatre refreshmentaires, operators and bottlers in Los Angeles. Idea, according to Mel, was to give a peek to the Westerners who might have missed NAMA's Washington, D. C., show.

•

"Decorator colors" for vend machines are a growing trend. At least one manufacturer offers a to-order range of colors at an extra charge. And RKO Theatres' Lee Koken tells us his circuit has their machines specially painted, favoring chartreuse, because of its cool, clean appearance and its ability to blend with the usual rust, red or tan decor of theatres. Makes sense, too, with color such a sales factor.

•

*The candy business may spend a record* $50 *million for advertising in* '55, Candy Industry *predicted in a recent survey. Seven companies planning* $1 *million or more in ad pushes are, in dollar order*:

William Wrigley, Jr., Company, Mars, Inc., Peter Paul, Inc., Planters Nut & Chocolate Company, E. J. Brach & Sons, Curtis Candy Company, and the American Chicle Company.


*Brightest idea yet in popcorn seasoning!*

**TASTEE-POP**

**THE COCONUT OIL BAR**

*the seasoning that comes in Bars...*

**WRAPPED, PRE-MEASURED, READY-TO-USE!**

*easier!*

Just put in Tastee-pop, and throw the wrapper away! Bars come in 32-lb. cartons that are *pounds lighter* than ordinary containers — easy to handle, stack and store.

Each bar (128 to a carton) accurately seasons 12-16 oz. of popcorn! It's quick, neat, sanitary — no waste, no drippings, no pre-melting, no messy equipment.

*more economical!*

*higher quality!*

Makes golden, buttery-tasting popcorn — appetizing in flavor and aroma! Always uniform, too — each batch the same as the last, winter and summer.

**Your local distributor has a supply of FREE Tastee-pop samples— to be sure you get yours, contact him *today!***

*Made by the country's largest refiner of edible coconut oil:*

**E. F. DREW & CO., INC.** *New York 10, N. Y.*

# Canadian Stands in a Holiday Mood

**A festive Christmas spirit abounded during the recent holiday period at refreshment stands in theatres of the Famous Players Canadian Corporation, Ltd., circuit. Pictured here are several outstanding examples with credit given to the managers responsible.**




Credit for this display at the Metropolitan theatre in Winnipeg, Manitoba, goes to E. E. Newman, manager, and N. J. Elson, assistant manager.



To manager Ed Lamoureux of the Palace theatre, Windsor, Ontario, goes credit for the display above while the one below was devised for the Orpheum theatre in Sault Ste. Marie, Ontario, by Miss O. Sharabura.







The display above was devised for the snack stand at the Regent theatre in Oshawa by manager Al Hartshorn.




At the Nortown theatre in Toronto, Manager Michael King worked out this scheme, highlighted by the window display in front.




Season's greetings were extended to patrons of the Capitol theatre in London, Ontario, with this display by manager Murray Summerville.

# MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

## Hires Company Elects New Directors' Board

CHARLES E. HIRES, JR. was elected chairman of the board and Peter W. Hires named president of the Charles E. Hires Company, Philadelphia, at the annual meeting of the Board of Directors last month.



Peter W. Hires

Other officers elected include John R. Spingler, executive vice-president; John G. Magee, vice-president; C. Edgar Hires, vice-president; Harold G. Scheehle, treasurer; and George N. Dewees, secretary.

The new president, Peter Hires, who is the grandson of the company's founder and the son of Charles E. Hires, Jr., chairman of the board, has been active for the past several years in a wide merchandising program. He succeeds Edward W. David, who has reached retirement age but will continue as a director.

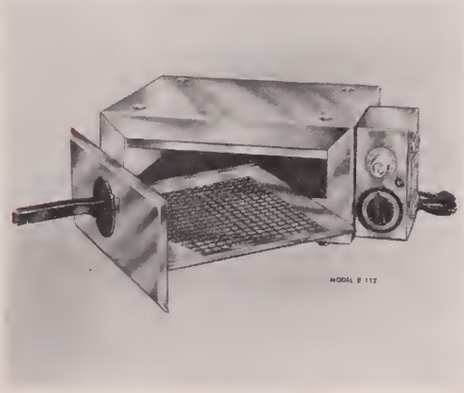
C. Edgar Hires, who was named a vice-president and is a cousin of the new president, has worked for the company as a production engineer. He was formerly secretary of the company, having been succeeded in that post by Mr. Dewees, who was formerly comptroller.

## New Pizza Ovens for 12- or 16-inch Pies

New pizza pie ovens, designed for installation on top of the counter and available in models for either 12-inch or 16-inch pies, have been placed on the market by the Harvic Supply Corporation, New York City. The company also has floor stands for the ovens available, if desired.

The unit for 12-inch pies, designated Model "E112," is designed to bake 20 pies per hour; the 16-inch unit is Model "E116." The ovens have an exterior of stainless steel and are available for either 110 or 220 volts a.c. at no extra cost.

Other features include a thermostat control to 550° Farenheit; "Thermo-Flow" circulating heat; a mechanical timer; and



a "peel-door" with a safety handguard. A catalogue giving complete information about the units may be obtained by writing the company (154 Nassau Street, New York 7, N. Y.).

## Candy Sales Outlook Seen Good for 1955

A prediction that volume sales of candy will be good for 1955 is contained in a report on the industry's outlook for the new year recently issued by Philip P. Gott, president of the National Confectioners' Association, Chicago.

The factors affecting the volume of candy sales include the gross national product index and the amount of money available for consumer expendables, Mr. Gott pointed out. If these continue high in 1955 as expected, he said, candy sales will be good and might exceed the former peak reached in 1948 of one billion, one million dollars.

While sales may be relatively high, it is not certain that profits will be better, according to Mr. Gott. "The death toll among candy companies has been large during the past few years, and increased competition may force others out," he said.

With respect to the problem facing the industry of decreased production of cocoa


YOU MAKE MORE WITH DAD'S ...THE WINNER!

1954 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

DAD'S Awarded a coveted Best Seller "Theatre Sales Championship" by *Better Theatres* in 1954, 1953, 1952

DAD'S

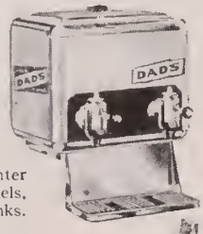
OFFERS YOU THESE PLUS PROFIT FEATURES:

1. **Make More Drinks** to the gallon. One gallon of DAD'S ready-to-use Fountain Syrup yields 146 7-oz. drinks.
2. **Make More Plus Profits.** Additional drinks from DAD'S, the Leader, mean plus profits for you. Regardless of what you're presently paying for syrup—DAD'S "extra yield" per gallon gives you higher gross profit than does any other nationally advertised brand.
3. **Make More On Cups.** Extraordinary low, low price to DAD'S users on cups. Ask us about it!



*Dad's Automatic Dispensers Do a Better Job*

**Dad's Barrels** draw the crowds! Barrels—8, 17, and 45 gal. sizes.



**Dispensers**—counter and rail-type models, serve 1, 2 or 3 drinks.

**Dad's Perlick Units**—dispenses Dad's and up to 2 other flavors . . . carbonated or non-carbonated.



*Write Us For Information Today*

DAD'S ROOT BEER COMPANY

2800 N. Talman Ave. • Chicago 18, Ill.

beans. Mr. Gott said that authorities feel the quantity of cocoa available for consumption in 1955 will be much the same as in the previous year. In addition an equilibrium of supply and demand has been reached, it is believed, because of a lessened demand for chocolate products in countries that are major users. This can only be unbalanced by crops being lower or better than forecasted or by a continuing decline in consumption, the authorities state.

### PRICE PROBLEMS CITED

Other problems of the industry stem from the domestic price support program for agricultural products, Mr. Gott declared. It has resulted in the limitation of ingredients formerly secured from foreign countries, and has also increased prices of ingredient materials, making it difficult for the American manufacturer to compete with the confectioners in foreign countries who can purchase raw materials at lower prices, he pointed out.

In summary Mr. Gott declared that "the candy industry, in spite of its myriad problems, can look hopefully to a fairly stable production in 1955 in line with the other food industries, if equitable adjustments can be made which will permit the confectionery industry to compete on a fair basis, and if the industry shows the aggressiveness in adopting efficient methods of production and distribution—a characteristic which is symbolic of the industry in the past."

•

### NESTLE SALESMEN TRANSFERRED

A number of territorial changes for salesmen in the Bulk Sales Division of the Nestle Company, Inc., White Plains, N. Y., has been announced by Thomas F. Corrigan, manager of the firm's Chocolate Coating and Cocoa Division. They include the transfer of John F. Conley to Los Angeles as an associate of Frank S. Barbaro. Mr. Conley was previously responsible for the Ohio, western Pennsylvania and western New York, northern Kentucky and West Virginia territories. James J. Flynn, who has covered New Jersey and up-state New York, will succeed Mr. Conley and have his offices in Cleveland. James J. McGrath, who has been associated with Nestle's General Lines Sales Division for several years, has been appointed to the Bulk Sales Division to succeed Mr. Flynn.

## Popcorn Seasoning In Solid Bar Form

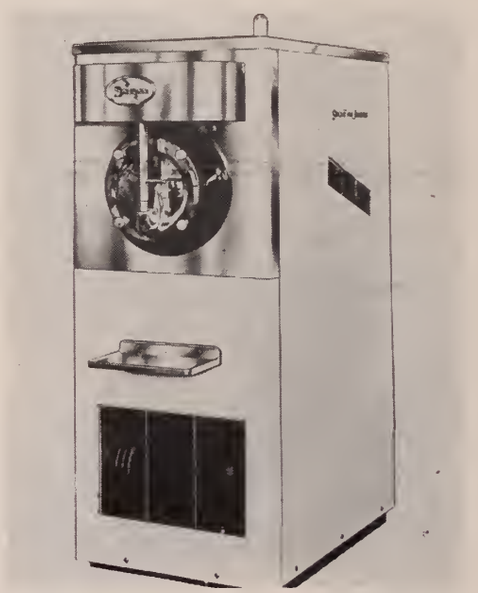
COCONUT OIL for popcorn seasoning is now available in the form of a solid bar known as "Tastee-Pop" and made by E. F. Drew and Company, Inc., New York City, refiners of edible coconut oil. Each bar is designed to season 12 to 16 ounces of popcorn, the manufacturer states.

The bar is packed in a wrapper and all the operator need do is remove this and place the bar in the machine. The bars are packaged 128 to the carton.

## New Features Added to Large Sweden Freezer

IMPROVEMENTS in its large capacity soft ice cream freezer (Model 1-200) have been announced by the Sweden Freezer Manufacturing Company, Seattle, makers of soft-serve freezers and milk shake machines. The major changes include the removal of all switches on the front panel and the development of a new control system.

The elimination of all switches on the front has given the freezer a more attractive and streamlined appearance, the manufacturer points out, and also made the cleaning operation easier. The controls are now housed in a small, removable box which plugs in like a radio tube and is



located under an easily removed cover. The controls are thus out of the way of the operator who does not need to touch them during the day, with actual operation of the freezer accomplished by an electrically-


*Push-Button Automatic*

**E-Z WAY COFFEEMAKER**

*Lets You Serve Coffee Profitably*

- There's no Wasted or Stale Coffee
- Requires Less Labor and Time
- Adjustable Coffee Strength Control
- Automatic Temperature Control
- Automatic Water Level Control

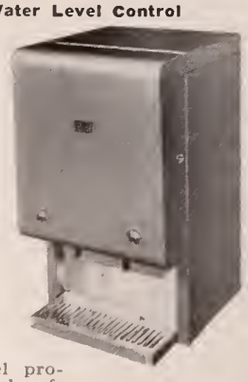
Uses Instant Coffee

The ideal unit for Drive-Ins, Theatres and Concession Operators.

Lets you make money on coffee by using Concentrates.

Fresh Coffee always ready.

No shortage during rush periods.



•

Push-Button Model provides either hot fresh coffee, or hot water for soup, tea, hot chocolate, etc.

Write for Literature and Prices

**STEEL PRODUCTS CO.**

CEDAR RAPIDS, IOWA


## COCA-COLA PLAYS HOST AT MGM "WORKSHOPS"




Increased attendance at theatres means bigger soft drinks sales there, too. So the Coca-Cola Company, impressed with the success of MGM's "Ticket Selling Workshops" for managers, has joined in by playing host at the luncheons held in connection with the panels. Arrangements for the tie-in were made by Charles A. Bourdelais, Coca-Cola's special sales representative for national concessions and theatres (second from left), at the workshop in Denver. Enjoying a "coke" with him are (left to right) Al Reynolds, general manager for Claude Ezell Associates; William Crowe, also of Coca-Cola, representing the Denver area; L. J. "Bill" Williams of Union, Mo., representing small town exhibitors; George Murphy, MGM studio public relations head; Ray Smith, vice-president of the Jamestown Amusement Company, New York City, also a member of the panel; and Mike Simons, MGM customer relations director.

operated foot switch which opens the serving gate and also controls the feeding of fresh mix into the cylinder to replace the product drawn. This system of control leaves the operator's hands free to make up to four servings at a time.

The electronic portion control unit developed by the company is available as an accessory on all automatic continuous Sweden freezers. Controlled through a foot switch, this unit permits the operator to dispense two different-sized servings by merely stepping on different ends of the foot switch. The size portions desired are pre-set by the owner or his manager and are not under the control of the operator himself.

## Barbecue Chicken Packaged in Cans

SHREDDED CHICKEN with barbecue sauce, packed in tin containers and requiring only heating to serve in sandwiches, has been added to its line of products for the commercial kitchen by L. L. Antle & Company, Atlanta, Ga.




The "Anco Shredded Chicken" is prepared from broiler neck meat, stripped from the bone and shredded. The barbecue is made from an old Southern recipe which contains spices, lemon juice, butter and other ingredients and is thoroughly blended with the chicken. The product is packed in 10 and 20 ounce tins.

Other "Anco" products available include "Whitato," "Anco-X," "Anco-10," quality soup bases, and others.

•

### REFRESHMENTS FOR BABY




Parents can now warm baby's bottle themselves at the drive-in snack bar through the use of this new self-service unit developed by Jobil Products Company, Detroit, thereby relieving drive-in personnel of the task. The new warmer, shown above as installed on a side counter at the Miracle Mile Drive-in in Toledo, is completely automatic in operation. Patrons simply insert the bottle in the warmer and take it out, warmed at the correct temperature, within a minute's time. With a capacity of four large bottles and two small, the warmer is cast in aluminum and has a Calrod heating element.

## TRANSFORMING A SNACK BAR FOR CHRISTMAS




By using a few pieces of tinsel, a couple of candy canes and some inexpensive decorations, Jack Pardes, manager of Walter Reade's Park theatre, Morristown, N. J., created a gay holiday setting for his refreshment stand. The Park is a 1,100-seat house in the suburban New Jersey community.




## BOARD FOR CANDY MEETING

Charles F. Scully, president of the Williamson Candy Company, Chicago, has been named general convention chairman of the National Confectioners' Association 72nd Annual Convention and 29th Confectionery Industries Exposition, to be held June 5th through 9th, at the Conrad Hilton Hotel, Chicago, according to Philip P. Gott, president.

Other key committee chairmen who are planning the annual meeting which draws candy manufacturers, retailers and suppliers from all over the world are: Robert B. Schnering, president, Curtiss Candy Company, Chicago,—Program; Max L. Gartner, president, Fascination Candy Company, Chicago, — Sunday Get-Together; Henry Blommer, president, Blommer Chocolate Company, Chicago, — Dinner Dance; N. J. Lavezzorio, vice-president, Peanut Specialty Company, Chicago,—Ladies Entertainment; O. W. Johnson, vice-president, Callerman Company, Chicago,—Golf Tournament; David P. O'Connor, vice-president, Penick & & Ford, Ltd., Inc., New York—29th Confectionery Industries Exposition.

## *Better Refreshment Merchandising* Advertiser's Index and Inquiry Coupon

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### INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

*I am interested in products as indicated by the reference numbers written below, and would like to receive literature concernin gthem.*

Name ..... Theatre .....

Address .....

# Emphasizing Foods At Drive-In Stands

(*Continued from page* 45)

termission periods and the boxes stacked in a self-service dispenser.

Two types of cardboard serving trays are used, one with circular holes to contain up to six soft drink cups and large ones to hold both food and drinks. Fried chicken and shrimp are served in paper boxes. For those persons desiring to eat on the concrete patio adjoining the cafeteria, food is served on a tray which slips firmly oved the arms of the chairs.

## PICNIC AREA PROVIDED

The fenced-in patio occupies an area of 71 by 31 feet and will accommodate 500 patrons. A full view of the screen is provided from the patio and sound is supplied from speakers in the area. There is also a picnic area complete with tables and benches next to the children's playground.

To lure patrons from their cars into the cafeteria, Mr. Farr has developed a highly organized system of promotion. For one thing, the moment the first picture ends, either he or Mr. Cheney is on the public address system with an advertising message. This is backed up by tantalizing odors of cooking food which are wafted across the lot by exhaust fans—all intentionally, of course.

"It takes a lot of will power to withstand that combination," says Mr. Farr. Another plan which promotes sales is the use of a blackboard at the stand on which is posted a license number selected from some car. The owner of that car receives two passes to a future performance. Five such postings are made during the course of an evening.

## LONGER SHOW SEASONS

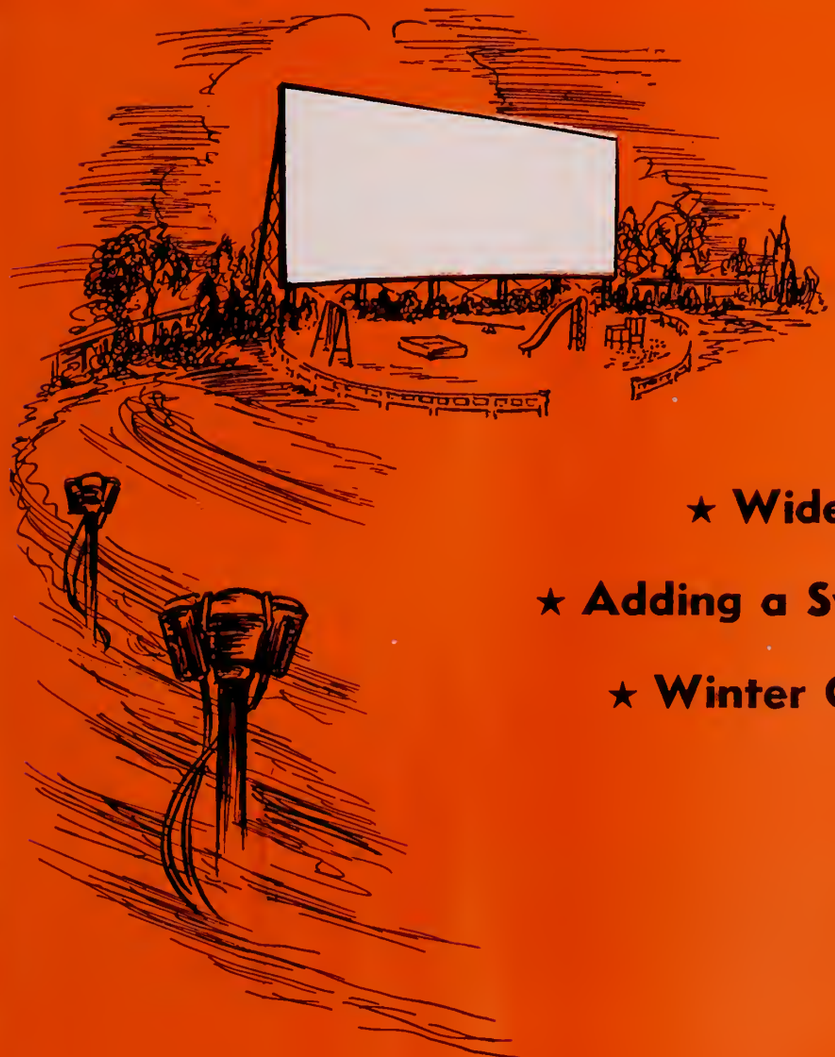
Mr. Farr, who is president of the Texas Drive-In Theatre Owners Association, has acquired quite a reputation for his innovations in the drive-in business. He is now working on and planning soon to manufacture and market a combination air conditioner and heater for drive-ins. The unit can be attached to the speaker posts by each car and will be coin-operated, with patrons receiving two hours of cooling or heating for a quarter.

Mr. Farr believes that the unit will help all drive-in operators increase the length of their show seasons. As he points out: "The more moviegoers, the more customers for theatre refreshments. And that means more profit."

EQUIPMENT · ARCHITECTURE · MAINTENANCE

# MOTION PICTURE HERALD

# Better Theatres



## Drive-In number

★ Wide-Screen Installation

★ Adding a Swimming Pool

★ Winter Operation Up North

FEBRUARY 1955

finest lens ever designed

for the drive-in . . . the incomparable

# VIDOSCOPE

# f/1.5

## SUPER - KIPTAR - S

Here is edge-to-edge brilliance never equalled on a Drive-In screen! The clarity, the brilliance, the pinpoint sharpness formerly found only in short "throw" theatres is now possible in Drive-Ins of any size!

**SEE**... the f/1.5 SUPER-KIPTAR-S . . . it's *years* ahead!

**GET**... the f/1.5 SUPER-KIPTAR-S . . . it'll put *you* ahead!

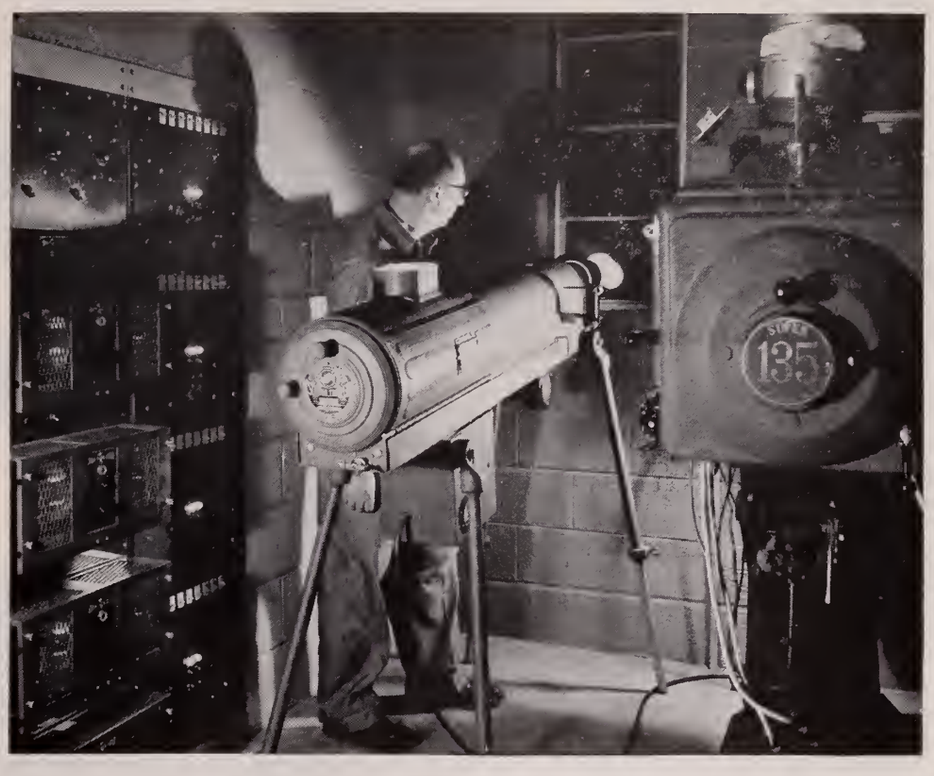
VIDOSCOPE PROJECTION LENSES... for every projection need!

WALTER FUTTER, 625 MADISON AVE., NEW YORK 22, NEW YORK

# A SOURCE OF BIG EXTRA INCOME FOR DRIVE-IN THEATRES!

## The Projection of Advertising Slides with a Strong ARC SLIDE PROJECTOR

*Hundreds of dollars of additional revenue are yours at practically no cost and very little effort!*



▶ Projection Booth of New 1600-Car Miracle Mile Drive-In, Toledo, Showing Installation of Strong Arc Slide Projector used for Projecting Advertising Slides. Product and service advertising of merchants and manufacturers is shown once a night for a charge of $25.00 a week.




◀ One of the 3″ x 4″ slides brilliantly projected with a Cinemascope variable anamorphic attachment to the 126′ x 52′ screen with a throw 425 feet. The slide projector is also used to make special announcements, call doctors, advertise the theatre's coming attractions and promote concession sales. Motorized color wheel is also employed.

*Use coupon now to obtain free literature and prices.*

**THE STRONG ELECTRIC CORPORATION**

1 CITY PARK AVENUE TOLEDO 2, OHIO

Please send brochure and prices on Strong Arc Slide Projector.

NAME_____

THEATRE_____

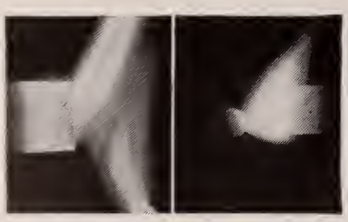
CITY & STATE_____




**THE NEED FOR MORE** and better projection light began with the first "flicker" and grew as the industry grew. From the very beginning, "National" carbons have satisfied projectionists' demands for brighter, whiter light and slower, steadier burning.

**SINCE "NICKELODEON" DAYS,** the brightness of "National" projector carbons has been increased more than 1000 per cent! And, today, with giant screens becoming almost universal, arc-carbon progress continues to meet the challenge.

**FOR EXAMPLE,** the new "Suprex" 8mm carbon, latest in a long series of recently improved "National" carbons, provides *15% more light* and a higher color temperature than its predecessor — at *no increase in cost!* Yes, the picture *is* light...and with "National" carbons you are sure of getting it in fullest measure.



*THE PICTURE IS LIGHT...*
*GIVE IT ALL YOU CAN*
*with "NATIONAL" CARBONS*

*The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation*

**NATIONAL CARBON COMPANY**

**A Division of Union Carbide and Carbon Corporation • 30 East 42nd Street, New York 17, N. Y.**

*Sales Offices:* Atlanta, Chicago, Dallas, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco
IN CANADA: Union Carbide Canada Limited, Toronto




EXPORT DIVISION
(Except Canada)
Frazar & Hansen, Ltd.
301 CLAY STREET
SAN FRANCISCO 11, CALIF.

*Write Today for Free Literature*

**MOTIOGRAPH, *Incorporated***

*"Since 1896"*

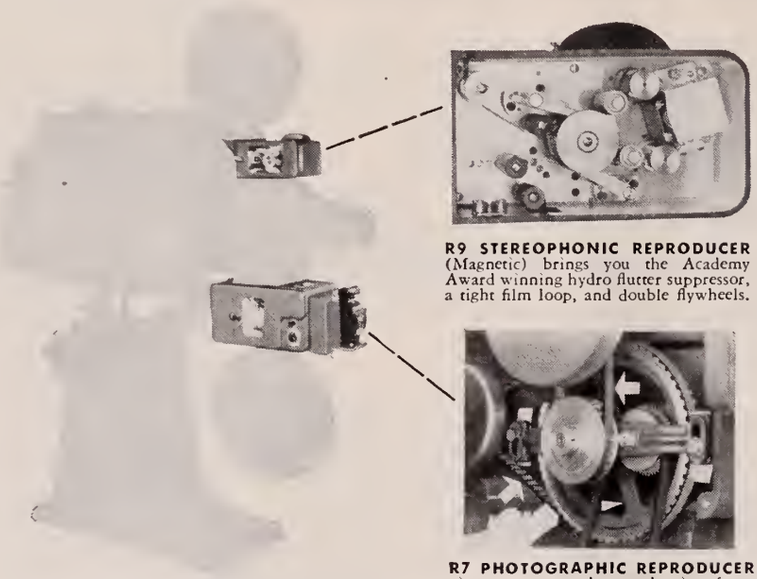
4431 WEST LAKE STREET • CHICAGO 24, ILLINOIS

# TOP CHOICE—EVERYWHERE!

## THE WESTREX Multi-Channel and Single Channel Sound Systems

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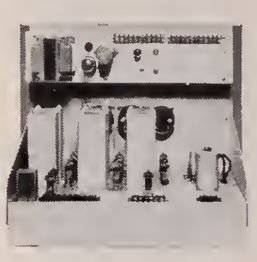
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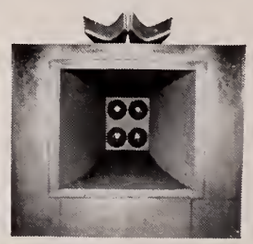
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# Better Theatres

for FEBRUARY 1955

GEORGE SCHUTZ, Editor


## The Drive-In's New Financial Situation

While wide-screen did not begin the process. it certainly has accelerated the removal of the drive-in from the area of a new popular interest which looks capable of producing a bundle on a fairly modest investment. Not so many years ago, even during the post-war boom in drive-in construction, some projects were set up to cost in the neighborhood of 40 or 50 thousand dollars. Now a projection-sound installation, including a screen tower, can cost that much, whether the car capacity is large or fairly small.

This change in the financial classification of an outdoor theatre makes anything but high standards of operation all down the line unthinkable. It also may very well advise investigation of directions in which the property can be given more income-producing time and services.

Last July Wilfred P. Smith did some thinking about this in these pages. He suggested the possibility of various supplementary indoor and outdoor recreations that could be operated in the daytime. A shopping center was also cited as another installation on the property, perhaps a relatively small one with structures also housing a recreation like bowling. How practical such expansion would be is anyone's guess. But who in 1933 thought the drive-in theatre would become what it is?

One of the recreational facilities suggested was a swimming pool. In some localities a pool would get sizable patronage. Swimming pools suitable for public use cost a lot of money, however. How much, and why, is told in an article in this issue. Unless there are prohibitive financial restrictions, a swimming pool is one of the more logical additions to a drive-in recreational layout. There doubtless are communities where it would pay out in its own take plus a favorable influence on the box-office and refreshment stand.

•

All-year operation is a more immediate development offering an increase of income to offset new and larger investments. Winters have been getting milder in recent years, and in-car heaters have been found quite adequate to comfort most evenings of the winter months in many northern areas. It may be but a matter of educating people to the idea of putting on their overcoats to go to a drive-in.

Recent years have proved also that the refreshment stand can be a greater source of income. There is many an outdoor theatre with a refreshment service installation inadequate to the new possibilities.

Cafeteria service appears to be winning its contest with the multiple-station type of service. Except for the smallest operations, counter service is on the way out. The cafeteria method requires more floor space than the other two. but in the long run, many operators believe, it would pay for the necessary new construction to install it. —G. S.

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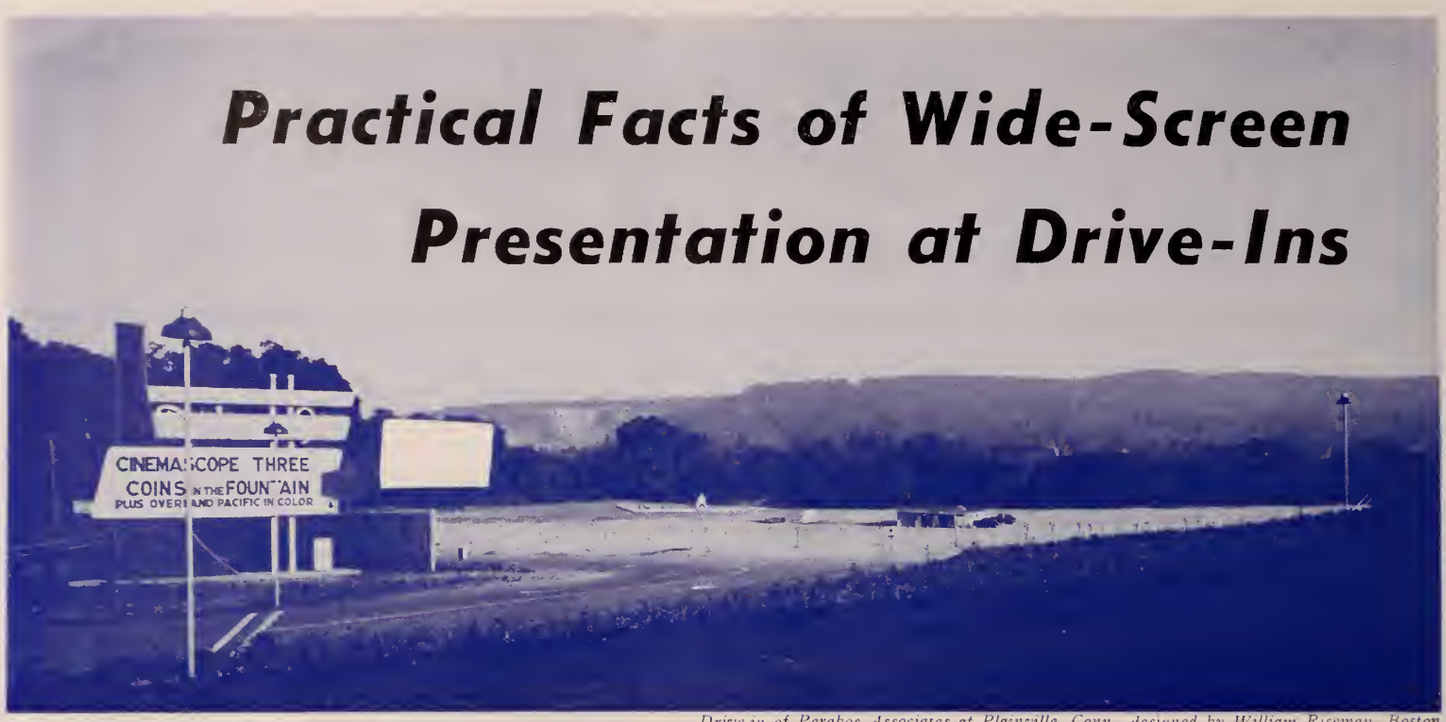


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# Practical Facts of Wide-Screen Presentation at Drive-Ins




*Drive-in of Perakos Associates at Plainville, Conn., designed by William Riseman, Boston.*

**Outdoor projection has tolerances and restrictions that give it special leeway and definite limitations. This article submits procedure which considers both.**

With the question of stereophonic sound out of the way, the drive-in field in general is faced with no greater problems than those presented to indoor operation by the industry's adoption of wide-screen technique. The factors for the most part are merely different.

Development of carbons and lamps of greater output, and screens of increased reflectance, has reduced to just about the vanishing point for the indoor theatre the problem of light. That cannot be said of the drive-in as yet. The deficiency in light production, however, is offset to a practical degree by established toleration of lower levels of screen brightness than those regarded as acceptable for indoor projection.

Wide-screen installations already made at drive-ins have indicated that reflector lamps operating at from 123 to 135 amperes can perform well within the limits of this toleration. CinemaScope pictures are being acceptably projected in widths as high as 130 feet with such lamp equipment.

That being the case, light is not a practical problem of wide-screen technique at the drive-in. This is especially true if the outdoor field thinks in terms of 100-foot widths, or thereabouts, for CinemaScope and comparable anamorphic prints (with optical sound). At throws allowing the most efficient optical conditions it is possible to get a screen brightness reading of about 4 foot-candles, which is appreciably more light than some drive-ins have ever had on their screens.

Similar lamp output and optical efficiency will attain comparable screen brightness with non-anamorphic projection if the picture width is not above 80 feet.

These considerations thus provide a practically safe *norm,* or basic limit of wide-screen picture size, from which to launch the planning of a wide-screen installation. Previous articles in Better Theatres (*for February, July, December* 1954) gave data on various aspects of wide-screen projection at drive-ins. Their examination of rated light output of carbon trims allow a standard of about 3½ to 4 foot-candles, average across the screen, under the following conditions:

*Picture sizes:* For CinemaScope or comparable anamorphic prints, with single optical track—width approximately 100 feet (magnetic track prints would permit slightly greater width for same brightness, or slightly higher foot-candle reading for the 100-foot width). For non-anamorphic prints (standard aperture width) — picture width of approximately 75 feet, up to 80 feet maximum.

*Light sources:* Reflector lamps with 16-inch mirrors, 11mm positive ("H. I." or equivalent) carbon, operating at 123 amperes; or 10mm positive ("Hitex" or equivalent) carbon, operating at 135 amperes. If condenser lamps are installed, using 13.6mm positive ("Hitex" or its equivalent),

LENS FOCAL LENGTHS based on picture widths of about 100 feet for CinemaScope, and about 75 feet for non-anamorphic projection, at typical drive-in throws. Figures in parentheses are actual picture widths in feet. Lens speeds are F/2.0 or faster.

| PROJ. THROW IN FT. | LENS F. C. STANDARD (AP. 0.625") | LENS F. C. C'SCOPE (OPTICAL) |
|---|---|---|
| 200 | 2.25 (74) | 3.25 (103) |
| 240 | 2.75 (72) | 4.00 (101) |
| 280 | 3.00 (77) | 4.75b ( 99) |
| 320 | 3.50 (76) | 5.25b (102) |
| 360 | 4.00 (74) | 6.00b (101) |
| 400 | 4.50 (73) | 6.75b ( 99) |
| 440 | 4.75b (76) | 7.50* ( 98) |
| 480 | 5.25b (75) | 8.00* (101) |
| 520 | 5.75b (75) | 8.75* ( 99) |
| 560 | 6.25b (74) | 9.50* ( 99) |
| 600 | 6.50b (76) | 10.00* (101) |

The letter "b" following lens focal lengths in above table indicates 4-inch barrel. Focal lengths marked with an asterisk are longer than those at which lenses of F/2.0 or faster can be usually obtained except on special order (at relatively high cost). It is possible to obtain, however, anamorphic lenses specially adapted to the use of backing lenses of half the focal length otherwise required—3.75 instead of 7.50 inches, 4 instead of 8, etc.

**operation is at 180 amperes. Reflector lamps with 18-inch mirrors are also applicable to throws for which objective lenses in a speed of f/1.7 can be obtained; these are presently available in focal lengths from 2½ through 4 inches, in the standard barrel (diameter 2 25/32 inches). Lamps with 18-inch mirrors can be trimmed with the 10mm and 11mm positive as cited above, or 13.6mm positive ("Hitex" or equivalent), operated at from 160 to 165 amperes.**

***Objective lenses:* Speed of f/2.0, or faster. These are available in the standard or 4-inch barrel for the picture sizes indicated above (and, of course, others) in focal lengths adapted to all throws of drive-in projection from approximately 200 feet.**

***An accompanying table gives lens specifications for standard aperture width, and for CinemaScope (and SuperScope) optical track prints, applying to the picture sizes used as a norm in this discussion, for projection throws typical of drive-in projection.***

•

Throws of less than 200 feet require lenses for standard projection in focal lengths shorter than any commercially available; however, there are few, if any, drive-ins left with the projection booth substantially less than 200 feet. The first drive-in had its booth below ground level at the first ramp, only about 100 feet from the screen, but this disposition of the projection installation was soon abandoned, and screen-booth distances of 225 to 250 feet became characteristic of the earliest ventures in this type of outdoor exhibition.

There has been some discussion as to whether even those distances are well adapted to wide-screen presentation. There does not seem to be any reason of projection optics to believe they are too short. If available commercial lenses are less efficient in the extremely short focal lengths, the difference is not thought to be appreciable. Speeds of *f*/2.0 and *f*/1.9 are available in stock lenses of focal lengths down to 2 inches.

## SCREEN CONSIDERATIONS

With picture sizes ranging, in installations already made for wide-screen presentation at drive-ins, from about 90 feet to as high as 130 feet in width for CinemaScope, and from 65 or so into the eighties for standard prints, the majority of screens are of the same material as those long used for outdoor exhibition—largely Transite, outside plywood and steel plates, given two or three coats of paint suited to the purpose, in recent years being especially prepared.

Wide-screen technique naturally inspired efforts to develop an outdoor screen with a significant gain in reflectance over surfaces obtainable by conventional practice. One material is actually a fabric, consisting in woven glass filament which is coated with a compound of suitable pigmentation.



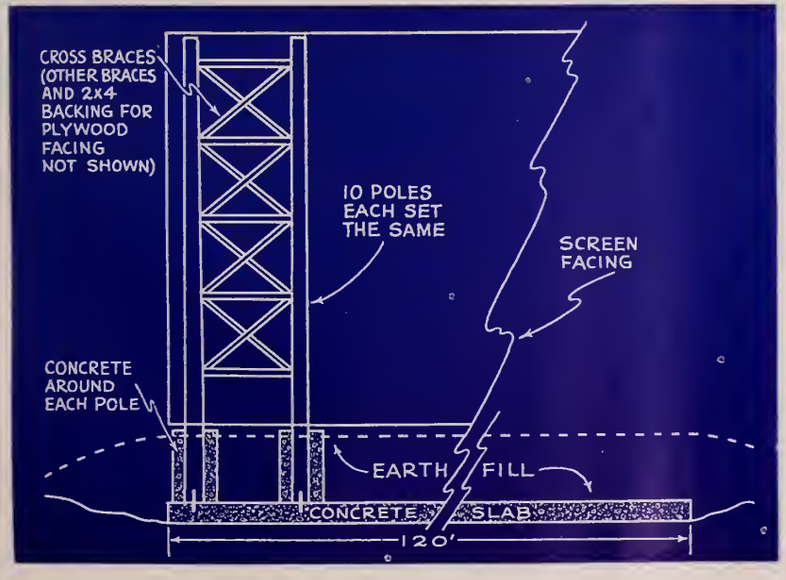
A Manco-Vision plate (see text). Fluting runs vertically in installation.

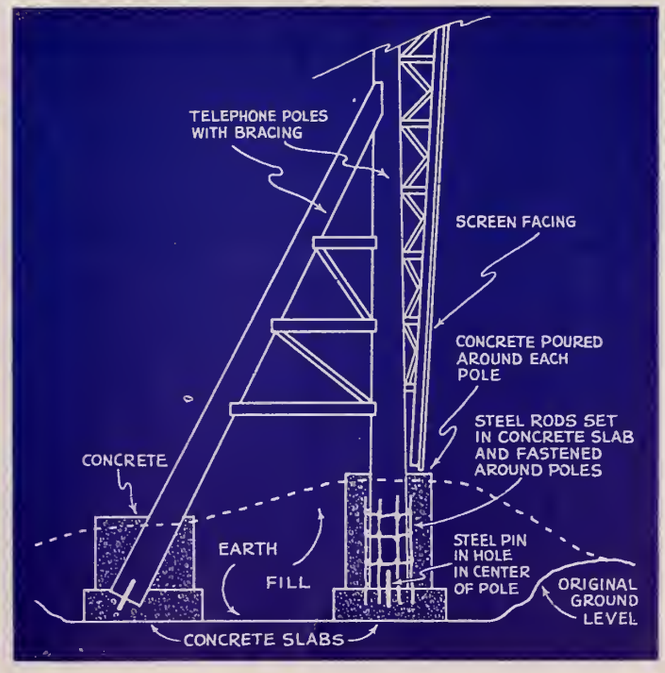
Research also has sought a surface comparable in function to the "lenticulation" which has been applied to indoor screens — that is, to break up the surface into such shapes as may reduce the angle at which the light hits and leaves the screen as it spreads from the middle, thus to increase reflectance into the audience area. Of several efforts to develop a system of vertical angles or curves for this purpose, one is now on the market.

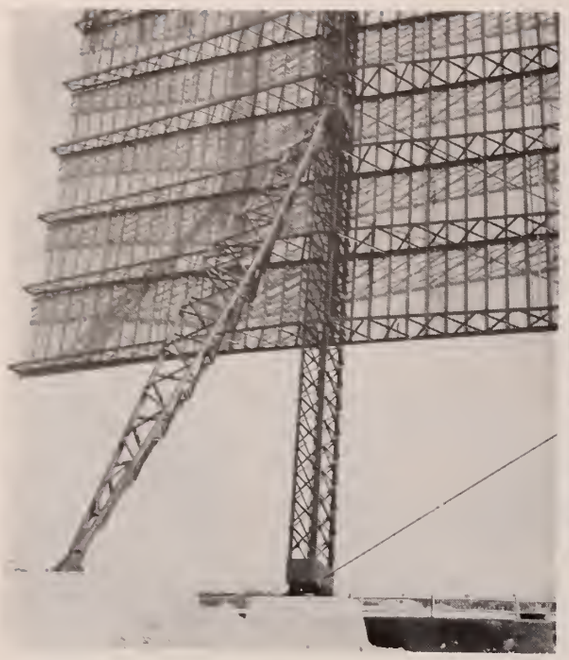
This material, developed by the Motion

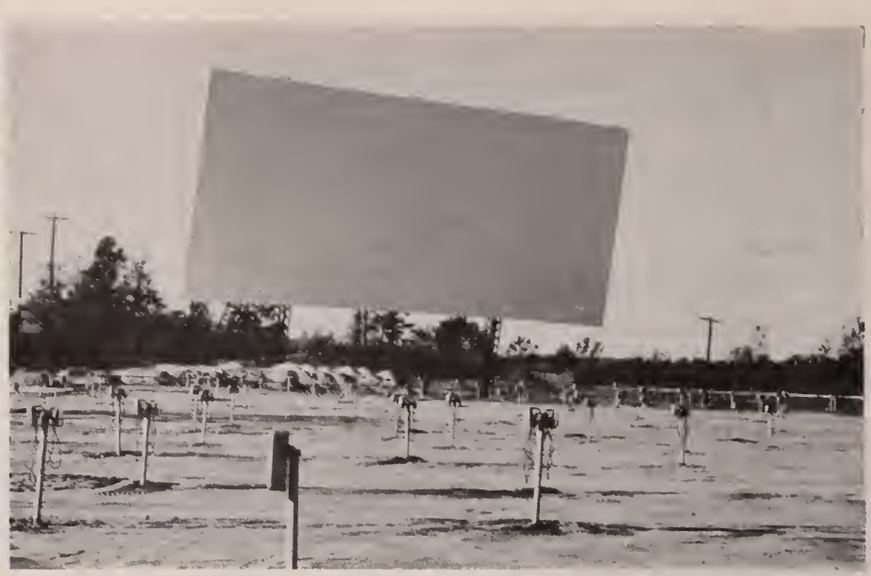
Many drive-in screens of conventional size have been constructed entirely of wood, some with telephone pole uprights. Illustrated is an installation of such construction for wide-screen presentation. Erected at the New Albany, Ind., drive-in, it provides for a maximum picture width of 116 feet (CinemaScope is projected to 115 feet, with a 6-inch border). Height of the screen is 68 feet. Uprights are telephone poles 80 feet high set in a concrete base and dirt above the base, as shown in the diagrams. The uprights are braced with smaller poles, and cross-bracing consists in 2x4's, 2x6's and 2x8's. The screen is constructed of marine plywood in 4x8-foot sections and three-quarters of an inch thick. Each section was given one coat of paint on the ground, and two more coats after erection. Cracks between sections were filled with non-cracking caulking compound. To raise the screen to desired height, extensions were built on top of the uprights. The screen tilts forward 3 feet from perpendicular at the top. Wind resistance is rated 130 miles per hour.









An all-steel screen structure, representing design available for lightweight construction with prefabricated members. This structure, by Signs, Inc., of Boston, uses individual concrete footings for the uprights and ties, instead of continuous base (left) and has only four footings.

Picture Research Council consists in fluted aluminum plates, the surface of which is treated for suitable reflectance characteristics and anodized to repel corrosion. This development (BETTER THEATRES for February and September, 1954) was recently cited by the Research Council as one of its major technical achievements of last year. J. B. Schuyler, head of Delft Theatres, Butler, Wis., and of Manco-Vision, Inc., distributors of the material, advises that data for most effective installation of this screen system are available from the Research Council.

Although adapted to a flat screen in most cases, this material might call for curvature under some conditions. Light readings, according to Mr. Schuyler, have shown a gain as high as 3-to-1 over a conventional coated drive-in screen. The plates are 6 inches wide and 6 feet long and are priced, Mr. Schuyler advises, at $2 per square foot.

While projection throws of a drive-in are seldom such as to call for curving the screen for *optical* reasons, some drive-in operators prefer a slight curvature for "effect," apparently referring to some psychological advantage (our old friend "third dimension" has been cited here.)

## CURVING AND TILTING

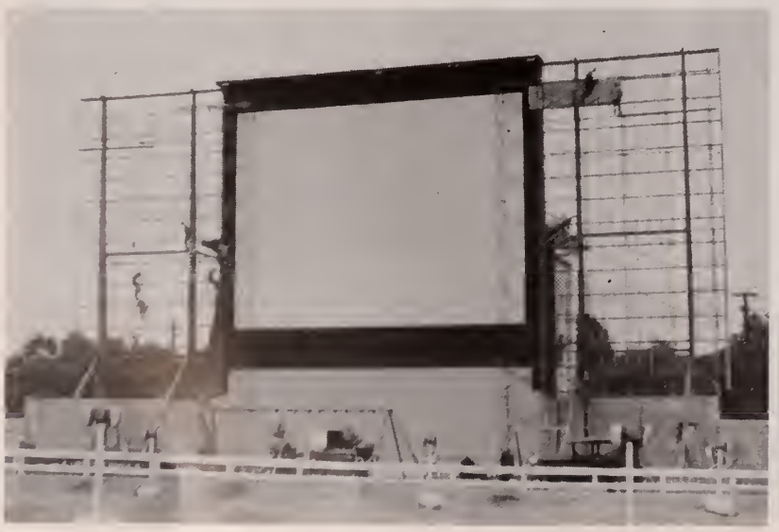
Probably a more practical reason for curving a drive-in screen under the usual conditions is to have tower construction adapted to the replacement of a conventional screen with a material far less diffusive—that is, with greater reflectance that might tend toward specularity. A slight curvature would not interfere with the normal functioning of a conventional "white" surface.

Tilt is a matter of more immediate concern. Whether a drive-in screen should be tilted has been argued for years. Light is not a new problem of drive-in projection; it is, however, a greater one now despite more powerful light sources and faster optics, and tilting the top of even a diffusive screen possibly does return more of the projected light toward the forward ramps (regardless of the fact that drive-ins, as a rule, have a very small, often a negligible, projection angle). It is thought that a proper tilt is one which places the center of the screen perpendicular to a point about two-thirds back in the ramp area.

Enlargement of the screen to something like twice its previous size is, of course, a

(*Continued on page* 20)

Extension of a screen supported by a frame structure is pictured below in the erection of a steel structure beyond and across the face of the original tower of the Colonial drive-in at Madison, Tenn., operated by J. H. Hart, Jr. At right is the completed screen.







# Swimming at Drive-In Theatres

**In some locations a pool can put an outdoor theatre property to work during the day—and give evening operation the benefit of a recreation center attraction. Here are facts to be considered.**

IN EXPLORING directions of development for the drive-in theatre, in the June 1954 issue of BETTER THEATRES, Wilfred P. Smith suggested a number of possibilities that operators might consider to expand their service as an outdoor recreational center. The need for such further development of the drive-in is prompted by a number of factors, as Mr. Smith explained, including the competition from other forms of outdoor amusement, as well as from other drive-ins; and the general increase in costs with wide-screen and as standards of service and operation have become higher.

Such things add up, it was pointed out, "to a growing need of ways to increase volume of patronage, to get more money spent on the grounds, and to expand as much as possible the months and the hours in which the drive-in can produce income."

One of the possibilities of expansion raised by Mr. Smith was the installation of a swimming pool on the drive-in grounds. Such a step is suggested by the tremendous popularity of children's playgrounds which are now so common at drive-ins, many of them having equipment comparable to that found in city parks. A swimming pool, in addition to appealing to children, reaches out to attract adults as well.

A major advantage of a pool is that it can be operated during daylight hours, thus permitting the drive-in property to earn income when it is otherwise idle. And patronage drawn to the pool in the afternoon could be encouraged to stay for a screen performance that evening by such a device as making the pool admission stub good for a reduction in the price of the theatre ticket. In this way the two attractions can be made to complement each other.

While the initial cost of the swimming pool itself might seem prohibitive at first glance, the pool should be thought of as an additional property investment which will in time pay for itself. The cost will naturally depend on how elaborate a project is contemplated—the size of the pool, the extent of the bathhouse facilities, etc. Though the latter are almost indispensable, their construction could be postponed if available funds did not permit it at once.

Latest estimates of the cost of the pool, including all fittings, accessories, and mechanical equipment—*but not the bathhouse*—are as follows:

*Small pools* (less than 4,000 square feet), $15.30 per square foot of water surface; *medium-sized pools* (4,000 to 6,000 square feet), $11.46; *large pools,* $10.90.

Thus a typical small pool, measuring 30

(*Continued on page* 18)

# The Drive-in . .





★ A Department Conducted by **WILFRED P. SMITH**

. . . for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.

## The Prospect of Profitable All-Year Operation for Northern Drive-Ins

AS THIS IS being written, on a sunny afternoon in January, the Garden Auto-Torium at Ledgewood, N. J., is finishing its 46th week of continuous operation. It was reopened on February 19, 1954, following a heavy snowfall, after which came extremely cold weather. That period of severely wintry weather accounted for the five weeks in which my drive-in has been closed in the last two years.

Some of my fellow drive-in operators may exclaim, "Is the guy nuts or something? So he kept open! But did he make any profit?" Well, the boys in white jackets haven't claimed me yet. However, my winter operation hasn't turned in a profit—in dollars—yet.

For a drive-in operator in the North to stay open the year-round, is no small task. It requires more selling than during the period from March to November. Of course, I am speaking of the areas in the United States where you have a fifty-fifty chance of breaking even, not those upper northern regions where it would be impossible to combat the elements.

The first requisite of winter operation in a climate like that of New Jersey is the firm conviction in your own mind that it is possible to sell a person the idea of attending a drive-in theatre during 20° weather. I asked myself, "If thousands of people will sit in an open stadium, often in a raging storm, as they did to see the Cleveland-Detroit professional football game last December 19th; and if they will attire themselves in comfortable clothing to go ice skating in freezing weather, is it not reasonable to believe that people can be educated to see a movie under similar circumstances?" People in the North do not put away their automobiles just because it is winter.

### "EDUCATING" THE PUBLIC

The effort to sell winter drive-in attendance the past two years has brought encouraging results. This winter's attendance is 50% better than last winter's, and this winter is colder, though with less snow. Here is our procedure:

In October we began to screen a special trailer saying, *This Theatre Will Remain Open All Year! . . . In the Event We Will Be Unable to Operate for a Day or So Because of Really Bad Weather, Our Telephone Will Be Answered Every Evening Between* 6:30 *p.m. and* 9:30 *p.m. for All Inquiries If You Are In Doubt, No Matter What The Weather May Be.*

This trailer educated our patrons to understand that this service was available to avoid their driving to the theatre only to find we were not in operation and not feeling very kindly toward us as a result. This winter we have not had to close down even for one night because of snow, but did close on two nights because of rain and sleet that made the highways dangerous.

The most effective educational medium to develop what we hope will be a large winter patronage is our drive-in microphone. Every evening following the first break, when peak business is in for the night, we address our patrons along these lines, varying our remarks according to conditions:

"Good evening, friends, a warm welcome to all of you. It certainly is nice to know we have so many winter-time drive-in fans with us this evening. You hearty folks may be interested to know that the temperature is now 25 degrees (whatever the thermometer reads). We have always been of the opinion that real drive-in patrons would attend during the winter just as they bundle up warm to go to a football game or go ice skating. Here you have the added advantage of the warm shelter of your own car. And aren't you comfortable?

"Friends, why not tell your neighbor about our winter policy? They may think a drive-in theatre is available to them only during warm weather. The fact you are here this evening proves there are thousands of movie-goers who would attend, but think drive-ins operate only from spring to fall. We would appreciate your passing the good news along that we will be here all winter, bringing you top entertainment."

This manner of telling them about the winter policy, using the power of suggestion and complimentary remarks in a






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Quality ★ plus ★ Economy




**$5.60 each**

For drive-in operators who want *economy* and *quality* in a low cost speaker, the new Ballantyne "H" Series single cone is your answer. Speaker is housed in a tough sand cast aluminum case finished in handsome two-tone gray enamel. Single cone speaker is of excellent quality. The entire unit is weather-treated to give long service and performance. Available with straight cord or koiled cord at a slightly higher price.

*Manufactured by the company that introduced thrift into the drive-in.*

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**"E" SERIES Single-Cone**

Another high quality single-cone, weather-treated speaker unit. Mounted in the same case as "A" and "Q" series. Finished in tough hammerloid gray enamel.



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Patented Ballantyne double-cones speakers are unique in the drive-in field. Two cones, one superimposed over the other, offers you the most faithful, undistorted sound anywhere. Finish is an appealing blue and white two-tone effect. Both undercoat and finish coat are baked enamel.

The Ballantyne Company

**1712 Jackson St.** **Omaha, Nebraska**


hearty vein, is routine, because each night different people come in to challenge the weather. To repeat, it is no small task to cultivate winter patronage. One must have patience, plus a cash reserve to pay off the basic costs of operation—payroll, film rental, power and light, and advertising. If you survive the first two winters, you are likely to be well on the road to a successful all-year policy.

We have noticed that patrons actually will dress for the occasion, just as they would for a winter sport. And they love to "brag" to their friends that they attended a drive-in theatre when it was 25 or 20 degrees!

We installed in-car heaters five years ago. At the outset, this installation was not intended for operating the year-round, but rather to provide added comfort during March, April, September, October and November. It was not until the fall of 1953 that we decided to go all the way, using the original heaters.

This winter we have been experimenting with newer models. There has been great improvement of in-car heaters during the past two years. Apparently the manufacturers are going all out to make it feasible for northern drive-ins to operate all year. On the basis of our experience thus far, the day is not far off when it will be common policy for drive-ins in most of the United States to operate 52 weeks a year.



One of the late type in-car heaters is pictured above in one of the ways it may be placed in a car. This heater, manufactured by Arvin Industries of Columbus, Ind., has a capacity of 500 watts. About 7 inches square, it weighs only around 5 pounds. The heater is case-grounded to a neutral line for safety and each heater is individually fused.

**PENNY PROMOTION . . .**

I have decided to follow the Rexall drug store one-cent sale campaign the week of April 17th, with a similar "sale" in my area (one admission at full price, an accompanying one at one cent), as I suggested in these columns last month for a national Go-to-the-Theatre Week. I think it could double the regular national weekly attendance figures and bring in many people who are not now theatre-goers.—W.P.S.

# Streamlining the Drive-In Program

MANY OF US drive-in operators are really conservative types of individuals. Generally, we hit upon a policy and stay with it, year in and year out. At a great majority of drive-ins throughout the country double features are the rule rather than the exception. That has been the case in my operation. However, I have been experimenting with what you might call a *flexible* policy of programming.

Prior to a few months ago, we had presented only two pictures in five years as single features. They were "Greatest Show On Earth" and "Gone With The Wind." The reason was their extremely long running time.

Since October, however, we have presented the majority of our CinemaScope pictures as a single feature, with a well balanced program of short subjects. Among these features were "Three Coins in a Fountain," "Seven Brides for Seven Brothers," "The High and the Mighty," "Demetrius and the Gladiators," "The Egyptian," "Broken Lance," "Desiree," and "The Adventures of Hajji Baba."

You will notice that all are in the 100-minute category. By programming with them a cartoon, a sports reel, and a two-reel subject of interest to the type of audience the feature picture will attract, we have won many complimentary remarks from our patrons.

We still use double features when we are of the opinion that the main feature is not of broad enough appeal to attract full attendance, but we have stopped thinking of the double feature as a routine requirement of drive-in programming.

## SELECTING SHORTS

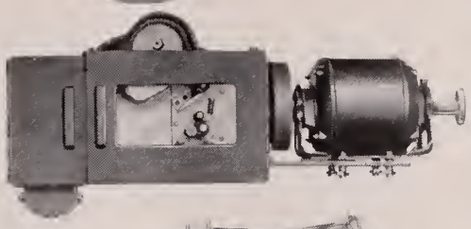
The booking of short subjects is of major importance. They should be read up on just as one reads the reviews of feature pictures. They should be intelligently dated and balanced to the type of audience which the single feature will bring into your theatre. As an illustration, with "Three Coins in the Fountain" we had Tom & Jerry in "Neapolitan Mouse," from Metro; "Skiing in the Andes," from Columbia; and "Gay Parisian" from Warners. Upon checking the trade paper reviews of these subjects, we were convinced that here was a well balanced program that would send our patrons away happy, satisfied that they had received their money's worth. And that was the effect the program had.

A prime reason for objecting to single

(*Continued on page* 21)

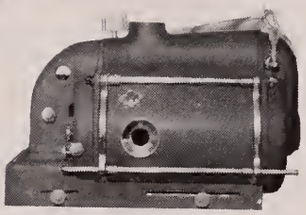
...Ballantyne has the

COMPLETE PACKAGE



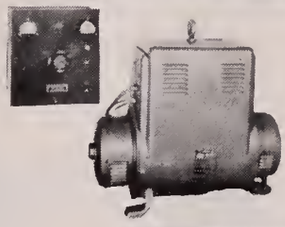
**Model 9 Soundhead**

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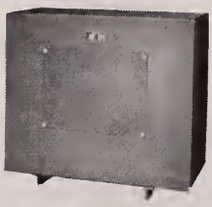
**Lightmaster Arc Lamp**

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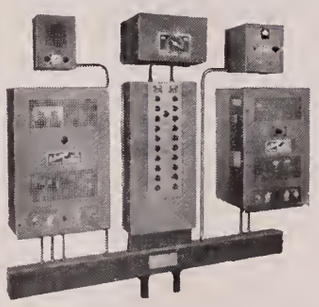
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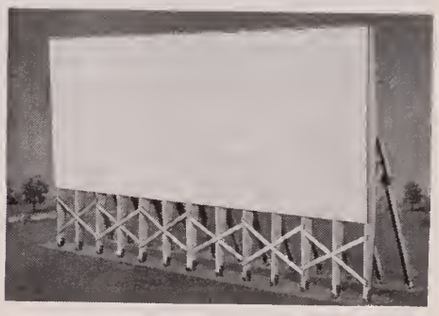
**Lightmaster Rectifiers**

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BRANCH PLANT AT NAHMA, MICHIGAN

# Swimming at Drive-In Theatres

(*Continued from page* 13)

by 75 feet, would cost around $34,425; a medium-sized pool, around 50 by 100 feet, about $57,300; and a large pool, 200 by 75 feet, about $163,500. These figures, it should be emphasized, are for *estimation* purposes only. Actual construction costs will vary widely across the country according to local codes, soil conditions, etc.

In determining whether a swimming pool would be a wise investment for his operation, a drive-in owner must consider at the outset other important factors, including the adequacy of the available water supply. As the outdoor pool is usually built in an excavation, the character of the sub-surface soil must be examined with particular reference to any existing fill, or to hard rock requiring blasting. There are also the problems of sewerage capacity, which must be sufficient to empty the pool in a reasonable length of time (usually four hours) and other utility connections.

These are matters which should be discussed with an architect or engineer who specializes in swimming pool construction. It is firmly recommended by members of the pool industry that such an expert be consulted from the very beginning in order that costly mistakes in construction may be avoided.

In addition, all public pools must be operated under the supervision of the State Department of Health in compliance with the sanitary code. Plans of a new pool must be submitted for approval to the State Commissioner of Health to insure that they comply with construction requirements as to inlets, drains, filters, interconnections, sewers, toilets, showers, etc.

## CHOOSING A LOCATION

Once it has been determined that the drive-in property is such that a pool is feasible, the exact location of the latter must be decided in relation to the layout of the drive-in plot. A small pool might be placed near the children's playground; another potential location is between the ramp area and the highway. If near an area where eating is done, there should be a definite division between the eating area and the swimming pool in order to avoid food and papers being carried back to pollute the water.

It is also important that the pool be protected from prevailing winds by the bathhouse, a wall, a hedge or some other windbreak. In some cases it is advisable to locate the pool so as to provide some shade, although in general sunshine is highly desirable.

Following selection of the site, the operator considers the size of the pool he is to build. This will depend primarily on an estimate of the patronage that the pool should be able to draw. There are no fixed rules for doing this, but some of the points to be considered are climatic conditions, local habits and customs (the popularity of swimming), competition from other pools, and admission fees to be charged. A qualified pool engineer will also be of much help to the operator in deciding on the proper size.

Generally speaking, engineers recommend that the pool not be designed to accommodate the maximum number of people who may be expected only a few times each season, but for the largest number of people who may be expected *frequently* during the season. In this way the pool will not be so large as to be wasteful of water, yet large enough to provide space on *most* days. It is better to have the pool slightly crowded, they say, two or three times each season than to have it so large that operation costs are excessive and it appears poorly patronized.

## MATERIALS AND SHAPES

Ordinarily an outdoor pool is constructed of reinforced concrete; however, the desire for more economical construction has produced the use of gunite and steel and even concrete blocks. As to the shape of the pool, a rectangular type is generally advised for outdoor projects as it is the simplest to design and construct. There are some advantages in circular, oval and irregularly-shaped pools, however, which types might be dictated by the contour of the drive-in grounds.

Though the size and the shape of swimming pools may vary, there are certain other fundamentals in construction which must be observed for all projects. In the first place the pool must *always* be equipped with proper recirculation, filtration and chlorination equipment. The filtration system is of utmost importance as no pool can be maintained in a proper sanitary condition without these facilities. There are two types of filters, the *sand pressure* and the *diatomite,* each of which has advantages that should be investigated before a choice is made. The most desirable kind of chlorinator is a gaseous vacuum type similar to that used in most municipal water systems.

## SAFETY CONSIDERATIONS

In the interests of safety there are a number of factors which must be considered in designing the pool. For one thing, it is recommended that facilities for small children be completely separate from those for older children and adults by constructing

a wading pool as a separate unit from the main pool.

Secondly, the general swimming area should be separate from the diving area, either by having separate swimming and diving pools, as in a large installation; or by a floating line where the two areas are in the same pool. Depth markers should be plainly visible all around the pool, and there should be no sudden drop-offs or ledges under the water.

In addition, a lifeguard tower might well be placed for efficient observation, while underwater lights will help to show up any swimmer in danger under the water at night. Proper floodlighting of the whole pool area is of course very important.

## SPORTS EQUIPMENT

To increase the popular appeal of the pool provisions should be made for installing diving boards and perhaps other types of recreational equipment, including water slides (as illustrated in the photograph on page 13, showing equipment installed by the American Playground Device Company of Anderson, Ind.). In buying swimming pool equipment care should be taken to select it for both durability and safety.

Conventional equipment at pools is the *one-meter diving unit*. It should be constructed of steel pipe, with the frame locked together by certified malleable fittings. All metal should be hot-dipped and galvanized for protection from rust. A streamlined *three-meter diving unit* is also often desirable. It should consist of a frame, main braces, and stairway risers of hot-dipped, galvanized steel pipe, preferably 1⅞ inches in diameter. All stairways should be slanting and equipped with non-slip treads and handrails.

For larger pools triple diving units will provide greater participation and enjoyment. This equipment should include one official three-meter, and two one-meter units, fan-shaped to assure absolute safety for the divers.

As for the diving boards themselves, they should be of solid laminated construction. Where official regulation diving units are not required, *springboard units* can be installed. They are made in 12-foot lengths with 15-, 18- and 20-inch widths. Complete units are equipped with strapped-down fulcrums and all necessary fittings and anchors. Increased safety is assured for all types of diving boards by covering them with heavy-duty cocoa mattings.

Either a standard bar-type, or rocker-type, fulcrum will assure good diving board performance, though the latter is preferred because it is curved to follow the action of the board, thereby distributing the weight and strain over a larger bearing surface.

*Ladders* in the diving area should be placed to provide easy exit and minimum interference between a person in the act of diving and one swimming to the side after a dive. The ladders should be roomy and equipped with non-slip treads for additional safety.

## BATH-HOUSE FACILITIES

In considering the bathhouse, the main requirements are to make certain that ample accommodations are provided, including adequate shower baths and lavatories with hot and cold water. A minimum of one shower for each 40 bathers, plus one toilet for every 40 women, and one toilet and one urinal for every 60 men, is regarded as obligatory, but more are desirable if it is possible.

Bathhouses can be either completely enclosed or open-court structures, the latter being less expensive and having the added advantage of letting in sunlight and air directly.

In laying out a bathhouse the traffic pattern should be such that wet and dry bathers will not be interfering with each other. This feature is for preventing friction among the patrons as well as for sanitation.

*[Grateful acknowledgement is made to Sylvan Hoffman, editor of the publications, "Beach and Pool" and "Swimming Pool Data & Reference Annual," for data on swimming pool construction and costs submitted in the above article.]*





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# Wide Screen at the Drive-In

CONTINUED FROM PAGE 12

costly operation. Many of the older screen towers hardly lend themselves to extension with sufficient assurance of safety, except at a cost that would make erection of an entirely new tower more practical.

Whether the new tower, or extensions to the old, should be wood, of wood and steel (with steel uprights in concrete footings), or entirely of steel raises questions of costs that may well be determined by local conditions. It is to be borne in mind, however, that the new screen is going to oppose something like twice the former area to wind pressure, which it should be able to resist at a rate of at least 30 pounds per square foot.

The area of the screen itself is approximately as wide as the CinemaScope picture (allowing for side spill, or border, as preferred), and as high as required by the aspect ratio adopted for non-anamorphic projection. It may be practical to use the same picture height for both types of projection. For example, with a width of approximately 100 feet for CinemaScope, at an aspect ratio of 2.4-to-1; and about 74 feet for standard, at an aspect ratio of 1.75-to-1, picture height in both cases could be approximately 42 feet.

It is natural, of course, to favor the largest possible size of picture in order to get the most out of the change to wide-screen technique. But a mammoth picture is not "getting the most" if it is not bright enough for detail and for color definition equal to the beauty of the scene.

To be considered too is the scale of a drive-in. Ten or 15 or 20 feet more can reduce the brightness level critically. Do they add enough to the physical "impressiveness" of the performance to an audience occupying several acres, from 125 to 500 feet and more from the screen, for image quality to be jeopardized? The test should not be the most transparent prints, but one of average density. By any drive-in measurement, a 100-foot screen image is a big picture.—*George Schutz.*

## Wide-Screen Projection with a 655-Foot Throw

The New Albany, Ind., drive-in, whose screen tower construction is explained on page 11, has a throw of 655 feet, at which is projected a standard print picture 96 feet wide in an aspect ratio of 1.75, and a CinemaScope picture 115 x 58 feet, according to Vernon Powell, manager. Owned by Schular Baird and Merritt Wilkins, the New Albany was opened last July, with wide-screen presentation contemplated in the layout. CinemaScope is projected with a Super Panatar anamorphic lens backed by a Kollmorgen of 8-inch focal length, according to Mr. Powell, with a 4-inch barrel (apparently especially made in this focal length). For non-anamorphic projection a large diameter Kollmorgen lens of 6 inches is used. Light is by Strong Super-135's using the 11mm ("H. I.") trim operated at 115 to 135 amperes. "We have found this combination gives us plenty of light on the screen," comments Mr. Powell. Projectors are Century with water-cooled gate. The New Albany is equipped with Arvin 500-watt in-car heaters for year-round operation.




The New Albany drive-in pictured above from the highway, showing entrance and exit drives; and below at the ticket booths.



■ ■ ■

## STREAMLINING THE DRIVE-IN PROGRAM

(*Continued from page* 17)

features at drive-ins is the importance of intermission at the refreshment stand. Using short subjects for one section of the program, however, has had no noticeable effect on refreshment sales one way or the other. Here was our schedule on "Three Coins":

*Feature,* 100 min., 7:00; *intermission,* 10 min., 8:40; *Tom & Jerry cartoon,* 10 min., 8:50; *"Skiing in the Andes,"* 10 min., 9:00; *"The Gay Parisian,"* 20 min., 9:10; *repeat of feature,* 9:30, and out at 11:10.

You will notice that intermission time hit at about the middle hour of the evening. From the *beginning of intermission* to the *beginning of the next feature showing* should be around 45 minutes. That amount of non-feature time is much longer than patrons ordinarily feel available for enjoying a snack when two features are presented. That is the reason, I believe, that our refreshment grosses have not been curtailed because of single feature programming on important productions.

As to the product outlook for 1955, one need only scan the release charts to note the big pictures to come and their long running time. It is vitally important that we do not present so long a show that we glut our patronage and thereby discourage steady attendance. There is a happy medium. And we believe programming can be kept flexible enough to make use of the splendid short subjects on the market today. They should not be overlooked.

In my opinion, every drive-in operator in the country would do well to begin now to analyze his product availability for 1955 with a firm resolution not to dissipate one can of good film. Set up a single feature chart and beside it begin to develop a well rounded program of short subjects where you believe a good top feature will hold its own. You will be amazed at the excellent shows you can arrange, even in the first dozen.




**The sign and attraction advertising unit at the new Miracle Mile drive-in theatre, Toledo, Ohio, is 57 feet long and 38 feet high. The structure mounts Wagner attraction letters, 10 and 17-inch sizes.**


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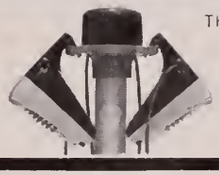



*The case of the Bevelite speaker is guaranteed unconditionally for one year*

The superb tone quality of the Bevelite 4" jewel-tone speaker gives added assurance of customer satisfaction. And that shows up at the boxoffice every time. There's no better drive-in speaker than the jewel-tone Bevelite... you can hear the difference!

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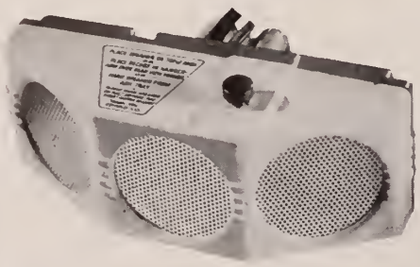
The actual beveled fronts and brighter colors of the Bevelite letters gives them more eye-appeal either by day or when illuminated at night. The clearer, cleaner Bevelite Plexiglas backgrounds combine to give top marquee showmanship.

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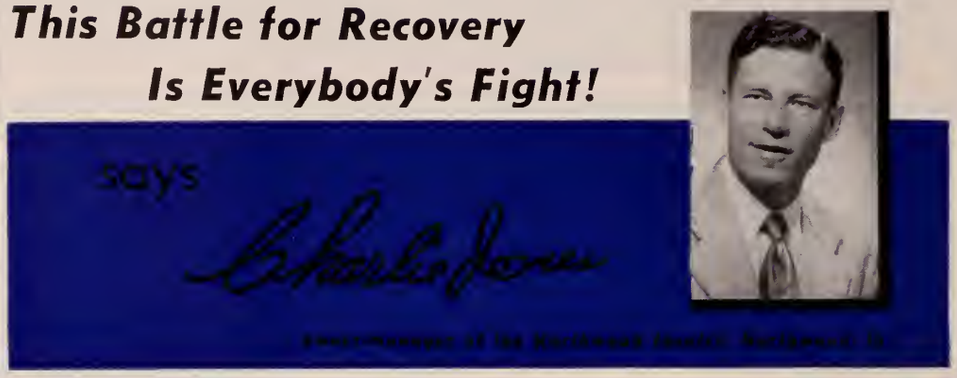
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"THESE ARE times that try men's souls. The summer soldier and sunshine patriot will shrink." These were the opening words of an article which rekindled a dying ember of faith in freedom into a roaring blaze that lighted the way and showed all the world that man, for the first time in thousands of years, had gained liberation from tyranny.

They were written by Thomas Paine, one of the first great Americans. They were written because, after a year of defeat and near disaster, our forefathers were, with but few exceptions, ready to throw in the towel in the struggle for liberty.

As in the life of a people, there may come in the existence of an industry a time which similarly challenges the courage as well as the minds of its members. Such "times" come every now and then. And there are those "sunshine patriots" who fall by the wayside.

Yet each time the venture moves on, restrengthened by the new challenge—either that or it dies and is no more. As the venture responds to the challenge, it sheds its dead weight and is restored, so that faith may continue and progress can go on. What is left by the wayside remains there unmissed by the passing parade.

•

Our industry has risen to a new challenge. The true leaders, and all-weather patriots, need no words to spur them on. They are men of vision blazing a trail up untrod roads which we all hope lead to greater glories, on greater heights, with greener pastures.

But as the head of the column passes on, how about the untried troops bringing up the rear? Those are the troops whose numbers lend strength to the whole campaign. But their morale may need building up. A leader who, seeing them weary, can make their packs seem lighter, is giving important, perhaps critical, support to the whole cause.

Well, we in this business are something like an army. Our immediate goal is our share of the entertainment dollar. It has been said that an army marched on its stomach. Our food is pictures, and it has to be food we can *all* eat, all digest, and all grow and fight on.

Those of us who have stayed in the column this long are good enough soldiers to know that some days the grub will be better than others. Our share, whether the grub be good or bad, is all we ask for. When this requirement is fulfilled there is little beefing in the column, and it marches on in the common cause.

•

But an army should have faith too—a belief in the rightness of its purpose, and the possibility of victory. Without faith an army may win some battles, but it can well lose the war.

Let's "take 10" and ask ourselves a few questions about this army. What do you really believe about your business? Not what you give lip service to, but what you really believe. Do you believe it is just a comparatively easy and white-collared way to let your money work for you? Do you believe it is just a gravy train that will fold as swiftly as the shadows from your screen the minute some new challenge comes?

Or do you believe that you are part of a wonderful art-industry soundly based in its capacity to bring great entertainment, enlightenment as well as emotional satisfactions, to every community, at a price that all can afford? If you believe the latter, then you are not a "sunshine patriot" and you will not fall by the wayside.

•

Change is inevitable in any industry that is an important part of the social scheme, and the motion picture industry is certainly that. With confidence in the kind of service to the nation and the world that the motion picture theatre provides, we exhibitors who bring that service to countless small communities can face the problems of change with reasonable expectation that our faith will pay off.

Kinda preachy, aren't we, this month? Well, we got to thinking about our own troubles and—well, now we feel better. Guess we'll go down to the theatre and get next week's programs mailed.

# Better Projection

## A Department on PROJECTION & SOUND

# The Processes of Projection Could Use Some Simplification

By GIO GAGLIARDI

DURING the last eighteen months the picture on the screens of our theatres has undergone a radical change. The original standard 4-to-3 picture has almost disappeared from indoor theatres, and is on the way out at drive-ins, being replaced by pictures two to four times larger, with aspect ratios varying from 1.66-to-1 up to 3-to-1. This has brought about tremendous changes in equipment and in operational procedure both on the stages and in projection rooms.



GIO GAGLIARDI

At present we are deluged with a perplexing number of *picture* ratios, *film frame* ratios and *aperture* ratios. The projection rooms are loaded with lenses, lens adaptors, lens extension tubes, and anamorphic attachments; and they are practically flooded with projector aperture plates.

In order to accommodate all the "standard" types of projection processes, the projection room now often contains: three sets of projection lenses, one set of anamorphic attachments, several sets of lens extensions and adaptors, six or more sets of film aperture plates, electrical or mechanical interlocks for 3-D, and means for moving projector bases laterally and vertically.

The above list does not take into account the possible requirements for VistaVision's special anamorphic squeeze prints, VistaVision's horizontal film drive, nor Todd-AO 70mm film. Another complication would arise if someone were to suddenly introduce anamorphic projection with 3-D!

Let us take inventory of the systems which have been in use in the last eighteen months, and those which appear to be in the works for the near future:

### 1. Stereoscopic Projection (3-D)—

*Standard 35mm film with standard perforations.* Two film strips are used projected simultaneously from two synchronized machines to give an approximate 1.33-to-1 aspect ratio on the screen. Sound may be derived as single channel from the optical sound tracks on the film, or as stereophonic from a separate 35mm magnetic film.

*Standard 35mm film using two pictures on one frame,* with a beam splitter to superimpose these two pictures on the screen.

*Single 35mm film* projected by one mechanism. Sound is derived as single channel from the optical track on the same film.

### 2. Non-Anamorphic Wide-Screen—

*Standard 35mm film using a "standard" frame* (.825 x .600). This is projected with short focal length lenses to give larger picture, with the frame cropped top and bottom with special aperture plates to produce from 1.66-to-1 up to 2-to-1 aspect ratios on the screen. The amount of permissible cropping depends on the composition of the picture and the daring of the exhibitor.

Sound is derived from the single optical track on the film. Stereophonic effects may be produced if Perspecta Sound control tracks are recorded on the optical track, and when reproduction is through a Perspecta Integrator unit and three sound channels with three sets of speakers.

### 3. CinemaScope Projection—

*Regular 35mm film with smaller perforations, having a large frame* (.912 x .715), with image compressed in it at a ratio of 2-to-1, picture being projected by


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| 50-70 | 8x14 | 544C | 7x9 | 545C |
| 68-75 | 8x14 | 544-10C | 7x9 | 545C |
| 65-75 | 9x14 | 544C | 7x9 | 545C |
| 75-85 | 9x14 | 544C | 8x9 | 545C |
| 80-90 | 9x20 | 552-09 | 5/16x9 | 557C |
| 95-110 | 10x20 | 552-09 | 11/32x9 | 557C |
| 115 | 10x20 | 552-09 | 3/8x9 | 557C |
| 115-130 | 11x20 | 552-09 | 3/8x9 | 557C |
| 130-150 | 13.6x22 | 553-01 | 7/16x9 | 557C |
| 140-170 | 13.6x22 | 523 | 1/2x9 | 555C |
| 170-190 | 13.6x22 | 583.08 | 1/2x9 | 555CN |

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using an anamorphic attachment to an aspect ratio of 2.55-to-1 (if at full frame). This film carries *four magnetic* sound tracks and will reproduce stereophonic sound, plus auditorium effects, when used with four-channel amplification with three sets of stage speakers and surround speakers placed on the walls in the main auditorium.

*Regular 35mm film with standard perforations* having a narrower frame (.839 by .715), with image compressed in it at a ratio of 2-to-1, picture being projected by using an anamorphic attachment to an aspect ratio of 2.33-to-1 on the screen. This film carries *one optical* sound track for reproduction through a single channel; or when Perspecta signals are superimposed on this track, it may be reproduced through an Integrator and three amplifier channels to simulate stereophonic sound.

### 4. VistaVision Technique—

VistaVision cameras use normal 35mm film, but with the film turned in a horizontal direction and running at double the normal speed. In this fashion the exposed frame is very large (eight perforations in width and the full distance between the sprocket holes in height). This large negative frame is reduced during the printing process and turned so that it fits the Academy standard 35mm film frame (.825 x .600), the reduction of image having also reduced film grain so that magnification of the print can produce a screen image of superior definition. Projection is essentially standard under regular conditions, using variation of aperture height and short focal length lenses to obtain the desired aspect ration from 1.33 to 1.85. Sound is from a single optical track on the same film, with Perspecta signals.

Paramount has announced intention also to make VistaVision productions available in anamorphic prints. The compression ratio specified is 1½-to-1, for projection in an aspect ratio of 2-to-1. This would require anamorphic attachments capable of 1½-to-1 expansion.

In certain special cases, VistaVision prints have been made without reduction with the print frames extending longitudinally as in the negative and projected by special double speed horizontal projectors. In this variation, or extension, of the VistaVision process (effecting the conditions of wide film), magnification is considerably less, resulting in better definition, resolution and apparent focus. Sound for this method has been from a single optical track (with Perspecta signals) on a *separate* film run in synchronism with the projector.

### 5. Superscope Projection—

This is an *anamorphic process on 35mm film with a square frame* (.715 x .715—

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both width and height same as height of CinemaScope print), and with anamorphic compression at 2-to-1, same as CinemaScope. Accordingly, the film is projected with an anamorphic attachment capable of projecting CinemaScope productions. However, the normal aspect ratio of the picture is 2-to-1. Sound is from a single optical track on the picture film.

### 6. Cinerama Projection—

*Three normal 35mm films are used for projection from three mechanisms located in three projection booths.* The picture frame on each film is six perforations high and extends the full space between the sprocket holes. The projectors run simultaneously in synchronism to produce a huge picture with an aspect ratio of approximately 3-to-1 on a deeply curved screen. Sound is produced stereophonically from seven tracks on a separate 35mm magnetic film through seven amplifier channels and speaker sets.

### 7. Todd-AO Projection—

*This method reintroduces 70mm film.* The picture frame has a height of five sprocket holes, and the film is moved at 30 frames per second over a slightly curved gate. The picture is projected through special lenses onto a deeply curved screen, in an aspect ratio of approximately 3-to-1. A single projector is used, and it may be readily converted to projection of 35mm standard and anamorphic prints. Stereophonic sound can be derived from multimagnetic tracks on the film.

## SCREEN INNOVATIONS

The last two items in the above list presumably are not to be used in the average theatre, at least for the present; however, the rest of the techniques give an idea of what changes have taken place in regular theatre projection rooms.

As a necessary complement to the changes in the projection room, the screens in the theatre have been modified. Naturally the sizes have been increased tremendously. Where a picture size of 17 feet or 18 feet by 24 feet was considered very large, now 24 feet by 60 feet and 20 feet by 50 feet are fairly usual, and heights of 20 feet with widths of 40 feet are very common.

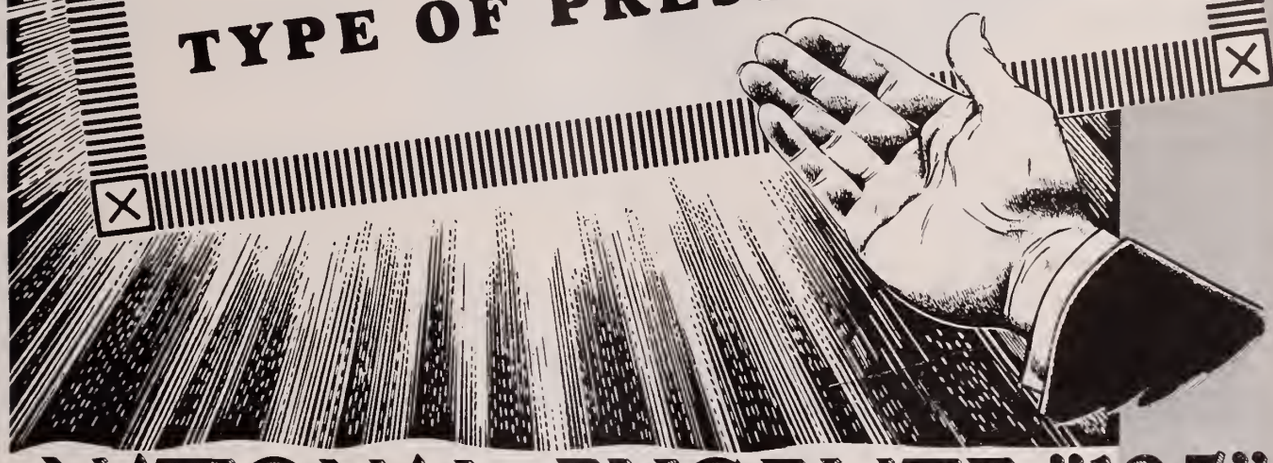
Screen surfaces also have changed. White screens have often been replaced with aluminum surfaced screens. The metallic surface was necessary for 3-D, and is desirable for the new large pictures in order to maintain good standards of picture brightness.

With metallic screens the problems of

(*Continued on page 30*)

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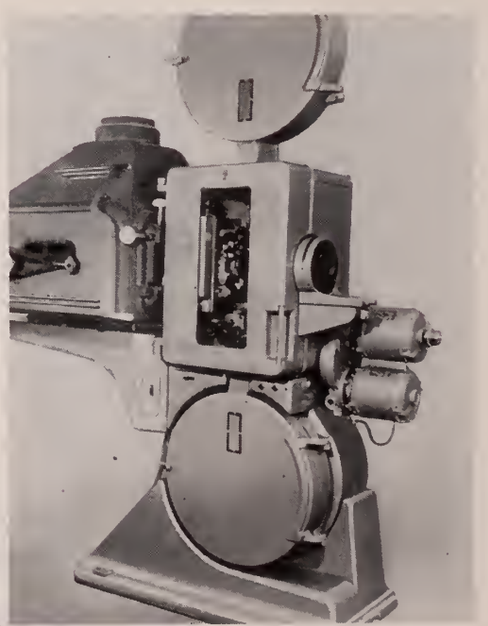
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# The Todd-AO Equipment for 70-35mm Film

IN DEVELOPING a projector for the Todd-AO wide-film process provision was made for showing both 70mm and 35mm productions. A gate and lens mount assembly for each width is interchangeable as a unit, while sprocket wheels are adapted to both.

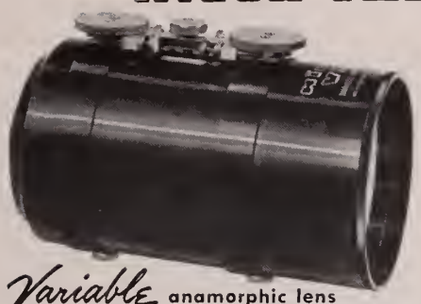
Designed by engineers of the Philips Works in Eindhoven, Holland, long prominent European manufacturers of projection and sound equipment; and of the American Optical Company, working under the direction of Dr. Brian O'Brien, vice-president of the latter company and also director of the Institute of Optics at the University of Rochester, the projector is notable, aside from its special and dual functions, for its unification of the process of picture and sound reproduction, with magazines, pedestal and both magnetic and optical soundheads integrated in the design. Only the light source is left as a separate installation.

Inasmuch as the 70mm print (negative is 65mm, prints being wider to provide for four magnetic sound tracks) is moved at the rate of 30 frames per second, the projector has a gear train working from either of two motors, one for the fast rate, the other for the standard 35mm speed of 24 frames a second. A horizontal shaft (which also drives a spur-gear operating an oil pump at the bottom of the projector



The Philips-Todd-AO projector integrating the pedestal and all picture and sound components except the lamp.

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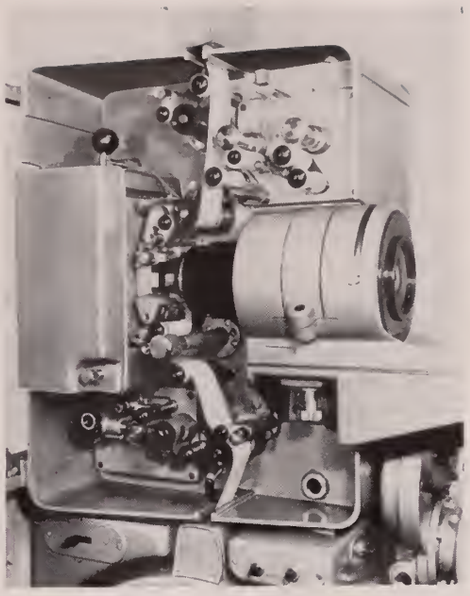
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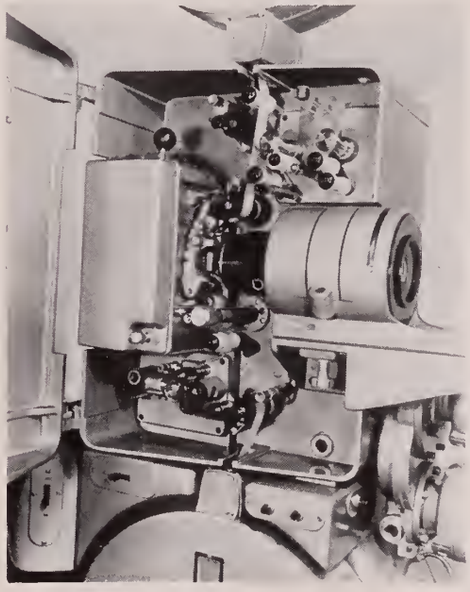
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The Philips-Todd-AO mechanism, with magnetic head above, optical head beneath, pictured above with the 70mm gate and lens, below with these changed for 35mm.



housing) is coupled directly to the 30-frame motor, and can be coupled to the 24-frame motor through gear wheel transmission. Operation from either is set by a selector switch. The entire driving mechanism is of course heavier than 35mm projection calls for because of the double weight of the film.

The weight problem, which was a major difficulty in the projection of Grandeur 70mm film 25 years ago, has been dealt with in the Todd-AO projector also in the gate, which has a gate of special design with a curved runner plate, which bending the film slightly, increases the braking action of the trap.

This curvature also places the 70mm film frame, which is five perforations high and has three and a half times the area of a standard 35mm film frame, at some tension in the aperture. The curvature is very small but is calculated to stiffen the large


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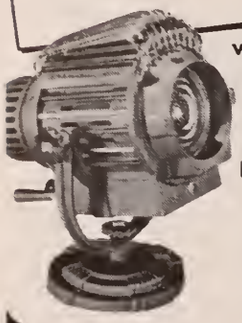
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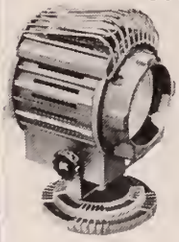
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frame area against the buckling action of heat at the aperture. The gate is water-cooled.

In the design of the gate assembly, the ordinary tension shoes have been replaced by three steel strips attached to a hinged plate, with the strips adjustable as to tension. The plate is moved aside in threading. It faces a single-blade conical shutter, and the knob for pushing the plate aside is so associated mechanically with the shutter that the mechanism cannot operate until the plate is restored to proper running position.

The intermittent, a Geneva movement but of course larger and of stronger construction than one for 35mm only, has a cross and sprocket of anti-magnetic aluminum with hardened surfaces, and feed and hold-back sprockets are of the same material. Each has two sets of teeth, those for 35mm inside and lower than the 70mm set, and all are of CinemaScope dimensions.

For changing the lenses from the special ones for 70mm to standard objectives, sleeves of different inner diameter can be mounted in the lensholder, and a knob is provided for shifting the optical axis.

Magazines hold 3,100 feet of 70mm film, enough for 22 minutes of screening. Shafts have a ½-inch diameter. The upper magazine is provided with time scales for both 70mm and 35mm.

Information so far given out on the Todd-AO system has not referred to film specifications for sound beyond statements that tracks would be on the picture film. These have been indicated in one instance as four, in another as six, without specifying whether they would be magetic or optical. The projector itself is adapted to any present system of reproducing sound from film.

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## Processes of Projection Could Use Simplification

(*Continued from page* 26)

panel seams and light distribution became acute. These surfaces tend to reflect the projected light in narrow patterns and the bending of material at the seams caused vertical lines to show in the picture. Now either seamless or welded screens are available to eliminate that defect.

Curving a metallic screen surface will help light distribution horizontally, and tilting the whole screen backwards will help light distribution for a balcony. What is required is a seamless screen with highly reflective surface, but with the proper dispersive function to cover the seating area of a theatre so that all parts of the picture will *appear* of equal brightness.

The new screens naturally brought new and greater problems to the theatre engineer. Special screen frames had to be made to support the curved and tilted screens. These frames are expensive, relatively complicated, and very cumbersome. With them the problem for masking the pictures becomes, even more difficult, especially where masking must be variable to follow the different sizes and aspect ratios.

In order for a screen to be universally adaptable, it should have motorized masking frames which will permit both the vertical side masking and the horizontal top and bottom masking to move independently. This develops complications where the screen is very large, curved, and also tilted.

Why should we have such complicated picture framing devices? Well, let us see what normally takes place even in an ordinary neighborhood theatre. Let us assume that the program consists of a double feature (one of which is in CinemaScope), news, cartoon and trailers. The management feels that both features should be shown with as large a picture as possible, in the following manner:

The CinemaScope feature to be shown in maximum width at a ratio of 2.55-to-1, and the standard print feature in greatest height in a ratio of 1.66-to-1.

In order to show all possible contrast, the news and trailers to be run at the old ratio of 1.33-to-1, using the same height as for CinemaScope, with the screen to be opened fully for the CinemaScope feature.

### COMPLICATED PROCEDURE

The above procedure involves the use of three different sets of lenses and three different sets of aperture plates, with a considerable amount of juggling on the part of the projectionist. He has to change lenses and aperture plates between reels, and he has to shift projector bases in order to center the different pictures properly on the screen. At the stage end the masking must be moved around to frame the various sizes and shapes correctly, and this moving will have to be performed between each feature and short subject!

It would be obvious even to a layman who read this review of methods now in use and still to come that the business of exhibiting motion pictures has got itself pretty snarled up in technical tools and procedures. We who are using them, and paying for them, are constantly aware of the situation.

We all ought to be, and doubtless most of us are, glad that interest in technical progress was aroused, and that the industry has pursued it with energy. And it is in the interests of all in the business that the medium never be allowed to become static, but rather be given a chance to realize its fullest development. Complications should not be retained, however, if simplification can be introduced without impairing the essentials of the improvements which introduced them.

# method in Management

★

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# Buying Insurance for Safe Theatre Coverage

*The 24th installment of a series on Motion Picture Theatre Management*

By CURTIS MEES

EVERY THEATRE, large and small, is faced with many important questions concerning the type and extent of insurance required to offer the maximum protection to the management at the lowest cost consistent with its needs. Because each theatre is different in its financial requirements respecting insurance, the best we can hope for in a general discussion of this nature is that consideration will be given to *all* types of coverage so that each operation may most intelligently arrive at a conclusion as to its specific problems.

In every community there are generally one or more insurance agents handling "general insurance" who are competent to guide and advise theatre owners in the particular insurance policies which would best suit their needs, being backed up by reputable insurance companies which can provide further specialized service when required. Such an agent can help you build up a program of insurance which will include the particular items taken from those to follow which are pertinent to your situation.

## PUBLIC LIABILITY

One of the first phases of insurance protection to come to mind to most anyone in theatre business is that of public liability. As the operator of a place of public entertainment, catering to a widely diversified patronage, the theatre owner has a very grave moral responsibility, which can be translated into terms of *legal* liability, for the safety and protection of those patrons while on or near his premises. In the event of an accident which might result in serious injury, or even death, to one or more of these patrons, he might very well find himself liable for a very costly legal settlement. self liable for a very expensive legal settlement.

There are insurance policies which provide full coverage in all phases of public liability as it applies to theatre operations, and this kind of policy is a "must" for theatre owners, with assurance that the coverage is more than adequate for any contingency. Generally the premiums for this type of insurance are based upon gross receipts of the theatre, which makes possible the protection of the smallest operator as well as the largest in accordance with his ability to pay.

Because theatres have often been a target for unscrupulous persons who "fake" accidents and press claims for settlement, as well as because of the ever-present chance of a real accident, it is important to have this coverage. With such protection, the management can be assured the finest legal support in the event claims are put forward which are questionable, for the insurance company will be among the first to furnish legal aid in defending such suits as they come up in our law courts. And where settlement is indicated, one can rest assured the insurance investigators will hold this to a minimum, generally well within the limits of policies which have been realistically decided upon. (More about handling accident claims will be covered later.)

## FIRE AND LIGHTNING

This policy, written with *extended coverage* to include loss or damage from windstorm, hail, explosions (other than explosion of a steam boiler, which must be covered separately) riots, civil commotions, etc., can also include additional endorsements covering *vandalism* and *malicious mischief* (which theatres are plagued with from time to time).

This is a very important phase of theatre insurance, and it should be ascertained that adequate protection is procured, and that the *coverage extends to those buildings and premises which might be involved as a result of trouble on the theatre premises which might overlap on neighboring property owned by others,* for which the theatre might be held liable.

Some theatres are equipped with automatic sprinkling systems, which go into




# Assured by RCA THEATRE SERVICE

With RCA Service Company in your operating picture, equipment performance rolls smoothly. Your RCA Theatre Service engineer is an expert on optical or magnetic sound, single or multiple track, standard or wide screen. And in addition, he's backed by all the broad technical resources of RCA itself.

At the vital operating heart of your house, you'll find the exceptional quality of RCA Theatre Service a day-in, day-out box office asset that's essential.

RCA SERVICE COMPANY, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

effect immediately with the outbreak of a fire. These, of course, help reduce premiums on the fire clauses, but protection should be taken out by those theatres using this type equipment to provide for reimbursement for damages arising from accidental discharge or leakage from the sprinkler system itself.

## BUSINESS INTERRUPTION

A fire of any serious consequences in a theatre ordinarily requires the closing of the theatre for the time necessary to make repairs.

This can be true also when the theatre is closed for other reasons, such as a windstorm which badly damages the roof). During the time the theatre is closed many of the expenses will continue. To compensate for this, insurance companies offer policies covering business interruption, under specific circumstances.

When considering business interruption coverage, which is available in several different forms and with varying coverage, it might be well to keep in mind the fact that *frequently the loss in revenue during the refurbishing of a closed theatre is greater than that occasioned by the emergency itself!* To have coverage for one and not the other, therefore, does not make good business sense.

## STEAM BOILER COVERAGE

We mentioned in an earlier paragraph that an explosion from a steam boiler is not covered under the general heading of explosions. This is because steam boilers occupy a special field of insurance in themselves and require special consideration. (Primarily this is because a steam boiler offers a much greater hazard from an explosive standpoint than anything else around a theatre).

Protection applies to cases of explosion of the boiler *or* steam piping, *or* bulging of the boiler walls; and inasmuch as there is danger to surrounding property, coverage generally provides for the liability contingent on those conditions.

There is another plus value to having steam boiler insurance. About once a year a certified boiler inspector will be sent around by the insurance company to give the system a thorough check, with recommendations as to any necessary repairs or changes in operating procedure. This will keep your engineers on their toes and provide a check on their operations, at the same time suggesting preventive maintenance before it can become excessively expensive.

## COMPENSATION INSURANCE

The liability insurance mentioned at the outset of this article provides for the protection of one's patrons and people who might be on or near the theatre's premises, but it will *not* include coverage on the theatre's own employees! This protection is now mandatory in all States for operations having a specific number of employes as a minimum. Few theatres would fall in an employment bracket freeing them from this requirement. In any case, it would be wise for them to protect themselves from lawsuits resulting from an accident to one of their employees while at work. Workmen's Compensation Insurance is supervised by the States, which require that employees accept as final the decision rendered in the case by an impartial board.

## AUTOMOBILE INSURANCE

None of the liability insurance so far discussed has any bearing upon claims resulting from any accident involving motor vehicles operated by the theatre management. Such coverage must be secured under automobile insurance policies, and needless to say the protection should be adequate, with suggested comprehensive coverage for fire, theft and collision with others. Public liability insurance in this policy is most important, and the higher brackets of coverage are not greatly more expensive than for minimum protection.

Aside from the question of permitting only well-qualified drivers to use theatre-owned vehicles, there is also the question of the age of the driver, for many policies do not apply, or require amendments, when persons under 24 years of age are the drivers.

## MONEY AND SECURITIES

The various forms of insurance mentioned previously do not cover losses involving money, either through fire, loss or burglary. This can be covered in a limited form (*Office and Messenger Holdup* policies), but preferably should be accorded the protection under the *Money and Securities Broad Form* policy, which offers wider coverage.

It is important to a theatre to have its moneys insured so that *employees,* in the event of a holdup, are not encouraged to make any foolish moves to try to save the money. Rather they should be in a position to feel that the money ought to be turned over to the robbers, concentrating their attention on the appearance of the bandits so as to be able to identify them. (Incidentally, this identification is frequently difficult, as the employees remember *best* the barrel of a revolver which gets larger and more menacing the longer it is waved under their noses.)

Aside from the safety and well being of the employees, there is, of course, the important factor of having adequate insurance

to repay any losses, which can be very high under some circumstances.

Incidentally, while considering insuring these funds, it might be worthwhile to reconsider the steps which have been taken to prevent any large sum of money falling into the hands of holdup men. For example, the box-office should be "drained" as often as a substantial sum of money is on hand; and the manager's office should have a safe, preferably built in, but in any case secured to the premises.

### FIDELITY BONDS

We cannot emphasize too strongly the following statement, made by a recognized insurance authority: "Loss from dishonesty on the part of employees is one of the heaviest burdens on American industry. It *exceeds* the losses from *fire!*"

This seems hard to believe, but it is in the records. Furthermore, these insurance records cover only those instances where claims are *filed* under fidelity bonds, and there are undoubtedly many other losses which either are not covered by such insurance, or in which the management does not file a claim for minor losses.

An added advantage to having fidelity bond insurance is that the insurance company has the facilities and will run a thorough investigation on new employees who must handle funds and be covered by their bond. Such investigations *could* be undertaken by one of the local credit bureaus, if arrangements were made to that end, and the expenses authorized; but apparently such inquiries are not generally set in motion.

There is the further problem of *proving* the charge of theft against a specific person, and the potential danger of a *counter*-charge if the proof is not sufficient to back up formal charges against an employee. Fidelity Bond insurance companies are prepared to handle such matters in the regular course of their business, relieving the management of such delicate problems. And the very fact that an employee must fill out a bonding application form, with proper instruction as to the results of improper handling of funds, is in itself a powerful deterrent to theft.

Where there is evidence of theft pointing to one or more persons, even though it seems conclusive in all respects, it might be advisable to *present this evidence to a grand jury* and permit that body to make any formal accusation and indictment, rather than making any charges in behalf of the theatre direct to the individual concerned. That way the theatre will be protected because there is no liability attached to making such presentments to a grand jury, or to any actions subsequently undertaken by the grand jury as a result of their inquiry. Furthermore, there can be no damage to an innocent employee's reputa-


# DRIVE-INS!

**THIS ADDED ATTRACTION**

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These comfortable, durable American Seating Chairs are much appreciated by drive-in patrons, when they want to get out and stretch their legs! Steam-bent, solid-wood slats assure comfort in cradleform seats and deep-curved backs, 21 inches wide. Hardware of aluminum. *If you have an enclosed seating area,* invite patrons with the luxurious comfort of American Bodiform upholstered chairs.



No. 93 Chair

Write us about your seating area and let us recommend a profitable installation.

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**GENERAL MOTORS**
**Purchase Record**

| | | |
|---|---|---|
| 1920 | — | 10 |
| 1921 | — | 34 |
| 1928 | — | 5 |
| 1929 | — | 12 |
| 1930 | — | 47 |
| 1932 | — | 1 |
| 1935 | — | 50 |
| 1937 | — | 14 |
| 1940 | — | 1 |
| 1941 | — | 48 |
| 1945 | — | 8 |
| 1946 | — | 10 |
| 1947 | — | 10 |
| 1948 | — | 2 |
| 1949 | — | 12 |
| 1950 | — | 3 |
| 1951 | — | 10 |
| 1953 | — | 4 |
| 1954 | — | 51 |

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Technical knowledge and almost unlimited actual experience backs the choice of cleaning equipment at the General Motors Corporation. In 1954 this great organization bought 51 more Super Cleaners from the Super Distributor in Detroit, making a total of 332 Supers General Motors has bought year after year for 34 years. The use of these Supers covers every conceivable suction cleaning problem.

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11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.

tion in the event the evidence does not warrant grand jury action, since the deliberations of a grand jury are secret.

## FOOD POISONING

Since theatres sell a wide range of food products, with emphasis upon the prepared foodstuffs served at drive-ins, it would seem advisable to carry insurance coverage against contaminated foodstuffs. There are several such policies available, and your agent can recommend the one best serving your purposes.

In connection with this, it might be suggested that the preparation of any foodstuffs which does not come in a packaged container, ready to sell to the patron, should be supervised by someone who appreciates the dangers attendant upon selling any foods (or beverages) which might be contaminated in any way.

If there is any question of doubt, it should be resolved on the side of safety by disposing of the questionable foods. After all, the loss from a few dollars on questionable food is a drop in the bucket compared to the unfavorable publicity and possible financial losses in court that are possible.

## MINIMIZING INSURANCE CLAIMS

Every theatre operator should be interested in holding his insurance claims to a minimum (for his succeeding premium rates will to a large extent be controlled by his loss record) as well as in protecting the good name of the theatre, regardless of insurance coverage. There are a few points which might well be kept in mind.

Since the primary claim apt to be put forward comes from patrons, let us first consider them. In the first place, there should be established an orderly system for handling emergencies of all types. For example, the personnel in charge on the floor should know what to do in the event of an emergency, even if it is so slight as helping a patron who feels faint.

A first aid cabinet should be a "must" in all theatres, equipped with those simple remedies and implements most frequently called for: *smelling salts, ammonia, iodine* or *mercurochrome, band-aids, surgical gauze dressing, adhesive tape,* and a *tourniquet.* Other things might well be included, but these are essential.

Inside the first aid cabinet should be kept the name, address and telephone of the "house doctor" (one designated so by the insurance company, or selected by the management) who is to be called in an emergency. Injured patrons might be referred to him at his office for later visits, if the momentary extent of damage is unknown. In severe cases the doctor should be summoned to the theatre immediately, or the patron conveyed by ambulance to the nearest designated emergency hospital.

Whenever first aid is rendered, it should be offered in such a way as to be simply a part of the theatre service, in *no* way implying any responsibility of the theatre for the condition. *The insurance companies strongly urge that no statement be issued as to the responsibility of the theatre in any respect,* leaving this up to their agents, who are trained in dealing with claims.

It is most important that *immediately* after an accident the names be secured of all those who witnessed or had a part in the handling of it. This can be done very casually by the manager, without alarming bystanders and making them feel they are being "involved."

First get the names and addresses, the details can follow more leisurely. And, of course, it is important to have the names of *all* theatre employees involved, together with a brief statement from each as to their knowledge of the case.

All material relevant to an accident should be promptly transcribed and reported to the insurance company. Putting off the preparation of a written report *even a day* might result in forgetting some important detail. Should the accident result in a claim which comes to court trial, these written memoranda and reports can be exceedingly valuable.

Naturally any defect in the building or premises (such as ripped carpet, broken hand-rails, or loose plaster) should be noted in the report and particularly the *lack of any such defects* should be noted! This last is *most important,* as many of these claims revolve around *alleged* defects of the theatre property for which the management might be held responsible.

In serious accidents, the report of *regular inspections* of the theatre, together with written reports on repairs made from time to time, might have a bearing in court on the condition at the time of the accident, and the *reasonable* attention given to the maintenance of theatre property by the management.

Serious accidents should be reported to the insurance company promptly (by telephone or telegraph, as circumstances indicate), while minor accidents can be reported by mail. The sooner the insurance company can assign one of their agents to the handling of an accident, the better the chances for a reasonable settlement, and the better the manager's chances of not having to appear in court to assist in defending claims which the insurance company sees fit to contest.

*Diplomacy* and *tact* are required by the management and its representatives in handling patrons at the time of an accident, and these qualities in themselves go a long way towards demonstrating to an injured patron the interest the theatre holds in his welfare, while at the same time not making any commitments regarding liability on the part of the management.

# "THE THEATRE SUPPLY MART"

**Index to Products Advertised & Described in this Issue, with**

- **Dealer Directory**
- **Convenient inquiry postcard**

**Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.**

## ADVERTISERS

**NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.**


| Reference Number | | Adv. Page |
|---|---|---|
| 1 | Adler Silhouette Letter Co. — Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers. | 34 |
| 2 | American Playground Device Co. — Drive-in playground equipment. Direct. | 18 |
| 3 | American Seating Co. — Stadium seating for drive-ins. NTS and direct. | 33 |
| 4 | Ashcraft Mfg. Co., C. S. — Projection arc lamps. Unaffiliated dealers. | 40 |
| 5 | Ballantyne Co., The — Sound and projection equipment package (5A). in-car speakers (5B). Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131. | 16, 17 |
| 6 | Bausch & Lomb Optical Corp. — Projection lenses. Direct, branches and dealers in all major cities. | 24 |
| 7 | Bodde Screen Co. — Projection screens. Direct. | 28 |
| 8 | Carbons, Inc. — Projection carbons. Franchise dealers. | 23 |
| 9 | Eprad — In-car speakers. Unaffiliated dealers. | 22 |
| 10 | F & Y Building Service, The — Architectural design and building service. | 41 |
| 11 | Futter, Walter — Projection lenses. Direct. | 2nd Cover |
| 12 | General Register Corp. — Ticket issuing machines. All dealers. | 40 |
| 13 | GoldE Mfg. Co. — Portable spotlights. Direct. | 30 |
| 14 | Heyer-Shultz, Inc. — Metal projection arc reflectors. All dealers. | 26 |
| 15 | Haywood-Wakefield Co. — Auditorium chairs. Branches and unaffiliated dealers. | 38 |
| 16 | Ideal Seating Co. — Auditorium chairs. Unaffiliated dealers. | 40 |
| 17 | International Projector Corp. — Complete projection and sound system. NTS. | 25 |
| 18 | Kleer-View — Rain protector guards for cars. Direct. | 28 |
| 19 | Koiled-Kords, Inc. — Self-coiling cords for in-car speakers. All dealers. | 39 |
| 20 | Kollmorgen Optical Corp. — Projection lenses. NTS and all dealers. | 26 |
| 21 | LaVezzi Machine Works — Aperture plates. All dealers. | 29 |
| 22 | Miniature Train Co. — Drive-in playground equipment. Direct. | 19 |
| 23 | Motiograph, Inc. — In-car speakers. Unaffiliated dealers. | 5 |
| 24 | National Carbon Co. — Projection carbon. All dealers. | 4 |
| 25 | National Super Service Co. — Vacuum cleaners. Direct. | 33 |
| 26 | National Theatre Supply — Distributors. | 15, 27 |
| 27 | Norpat Sales, Inc. — Rectifiers (27A). carbon savers (27B). waste receptacles (27C). portable fire extinguisher (27D). electric hand driers (27E). drive-in projection screens (27F). Direct. | 33 |
| 28 | Projection Optics Co. — Projection lenses. Distributor: Raytone Screen Corp. | 29 |
| 29 | Radio Corp. of America — Auditorium chairs. Dealers marked *. | 8 |
| 30 | Raytone Mfg. Co. — Projection screens. Direct. | 7 |
| 31 | RCA Service Co. — Projection and sound equipment maintenance. | 32 |
| 32 | Robin, Inc., J. E. — Rectifiers. Direct. | 29 |
| 33 | S. O. S. Cinema Supply Corp. — Distributors. | 38 |
| 34 | Schlanger, Ben — Architectural service. | 40 |
| 35 | Sonken-Galamba Corp. — Drive-in speaker stands and guide light posts. Direct. | 39 |
| 36 | Strong Electric Corp. — Slide projector. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 93, 96, 97, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131. | 3 |
| 37 | Theatre Seat Service Co. — Auditorium chair rehabilitation service. Direct. | 34 |
| 38 | Theatre Specialties, Inc. — In-car speakers. Unaffiliated dealers. | 21 |
| 39 | Thermolator Corp. — In-car heaters. Direct. | 20 |
| 40 | Todd Shipyards Corp., Combustion Equipment Div. — Insecticide fogging equipment for drive-ins. Direct. | 41 |
| 41 | Vallen, Inc. — Curtain controls (41A). curtain tracks (41B). Direct. | 39 |
| 42 | Wagner Sign Service, Inc. — Changeable letter signs: Front-lighted panels for drive-ins (42A), back-lighted panels (42B), and changeable letters (42C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 86, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch. | 20 |
| 43 | Western Electronics — Speaker reconing service. Direct. | 20 |
| 44 | Westrex Corp. — Foreign distributors. | 6 |
| 45 | Williams Screen Co. — Projection screens. Direct. | 39 |


## EDITORIALLY . . .

***STATIC PHASE CONVERTER, page 37.***

Converter to furnish three-phase power from a single line for the operation of selenium type rectifiers. Marketed by J. E. Robin, Inc. Postcard reference number 32A.

***RUBBER FLOOR TILE, page 37.***

New rubber floor tile with surface of tweed-texture. Available in three colors and three sizes. Made by American Mat Corporation. Postcard reference number 46E.

***WATER-COOLED GATE, page 37.***

New water-cooled gate device for its projector mechanisms developed by Motiograph, Inc. Postcard reference number 23A.

***CURTAIN, MASKING CONTROLS, page 38.***

New features and accessories for curtain and masking movements and control announced by Automatic Devices Company. Postcard reference number 47E.

***REFRESHMENT CAR TRAYS, page 39.***

Steel trays for refreshments at drive-ins. Fits onto automobile window from chain attached to speaker posts. Made by Serv-A-Car Products, Inc. Postcard reference number 48E.



***For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.***

**TO BETTER THEATRES Service Department:**

**Please have literature, prices, etc., sent to me according to the following** reference numbers in February 1955 issue—

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. . . . . .

**NAME** _____

**THEATRE or CIRCUIT** _____

**STREET ADDRESS** _____

**CITY** _____ **STATE** _____



# Theatre Supply Dealers

**Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page**

## ALABAMA
1—Queen Features Service, 1912½ Morris Ave., Birmingham.

## ARIZONA
3—Girard Theatre Supply, 882 W. Van Buren St., Phoenix.

## ARKANSAS
3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

## CALIFORNIA
### *Fresno:*
5—Midstate Theatre Supply, 1906 Thomas.

### *Los Angeles:*
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

### *San Francisco:*
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

## COLORADO
### *Denver:*
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2128 Broadway.*

## CONNECTICUT
### *New Haven:*
National Theatre Supply, 122 Meadow St.

## DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Bon Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 929 New Jersey Ave., N.W.

## FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply 329 W. Flagler St., Miami.*

## GEORGIA
### *Albany:*
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

### *Atlanta:*
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

## ILLINOIS
### *Chicago:*
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. O. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

## INDIANA
### *Evansville:*
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

### *Indianapolis:*
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 438 N. Illinois St.

## IOWA
### *Des Moines:*
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

## KANSAS
### *Wichita:*
35—Southwest Theatre Equipment, P. O. Box 2138.

## KENTUCKY
### *Louisville:*
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

## LOUISIANA
### *New Orleans:*
38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

### *Shreveport:*
41—Alec Boyd Theatre Equipment, P. O. Box 362.

## MARYLAND
### *Baltimore:*
42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

## MASSACHUSETTS
### *Boston:*
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

## MICHIGAN
### *Detroit:*
49—Amusement Supply, 298 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—MacArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

### *Grand Rapids:*
52—Ringold Theatre Equipment, 106 Michigan St., N.W.

## MINNESOTA
### *Minneapolis:*
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosh Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

## MISSOURI
### *Kansas City:*
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

### *St. Louis:*
60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

## MONTANA
62—Montana Theatre Supply, Missoula.

## NEBRASKA
### *Omaha:*
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

## NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

## NEW YORK
### *Albany:*
66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 982 Broadway.

### *Auburn:*
67—Auburn Theatre Equipment, 5 Court St.

### *Buffalo:*
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 496 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

### *New York City:*
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

### *Syracuse:*
78—Central N. Y. Theatre Supply, 210 N. Salina St.

## NORTH CAROLINA
### *Charlotte:*
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

### *Greensboro:*
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Supplies, 304 S. Davie St.

## OHIO
### *Akron:*
87—Akron Theatre Supply, 120 E. Market St.

### *Cincinnati:*
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

### *Cleveland:*
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

### *Columbus:*
91—American Theatre Equipment, 165 N. High St.
92—Mid-West Theatre Supply, 962 W. Third Ave.

### *Dayton:*
93—Dayton Theatre Supply, 111 Volkmand St.
94—Sheiden Theatre Supply, 627 Salem Ave.

### *Toledo:*
95—American Theatre Supply, 439 Derr St.
96—Theatre Equipment Co., 1206 Cherry St.

## OKLAHOMA
### *Oklahoma City:*
97—Century Theatre Supply Co., 20 N. Lee St.
98—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
99—Oklahoma Theatre Supply, 628 W. Grand Ave.*

## OREGON
### *Portland:*
100—Modern Theatre Supply, 1935 N.W. Kearney St.*
101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

## PENNSYLVANIA
### *Philadelphia:*
104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1223 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

### *Pittsburgh:*
106—Alexander Theatre Supply, 94 Van Bramm St.*
107—Atlas Theatre Supply, 402 Milteuberger St.
National Theatre Supply, 1721 Blvd. of Allies.

### *Wilkes Barre:*
108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

## RHODE ISLAND
109—Rhode Island Supply, 357 Westminster St., Providence.

## SOUTH DAKOTA
110—American Theatre Supply, 316 S. Main St., Sioux Falls.

## TENNESSEE
### *Memphis:*
111—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
112—Tri-State Theatre Supply, 329 S. Second St.

## TEXAS
### *Dallas:*
113—Hardin Theatre Supply, 714 South Hampton Rd.
114—Herber Bros., 406 S. Harwood St.
115—Modern Theatre Equipment, 1918 Jackson St.
National Theatre Supply, 500 S. Harwood St.
116 Southwestern Theatre Equipment, 2910 Jackson St.*
117—Sterling Sales & Service, 2019 Jackson St.

### *Houston:*
118—Southwestern Theatre Equipment, 1622 Austin St.*

### *San Antonio:*
119—Alamo Theatre Supply, 1303 Alamotos St.

## UTAH
### *Salt Lake City*
120—Intermountain Theatre Supply, 264 S. East First St.
121—Service Theatre Supply, 256 S. East First St.
122—Western Sound & Equipment, S. East First St.*

## VIRGINIA
123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

## WASHINGTON
### *Seattle:*
124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2318 Second Ave.

## WEST VIRGINIA
128—Charleston Theatre Supply, 500 Lee St., Charleston.

## WISCONSIN
### *Milwaukee:*
129—Manhardt Co., 1706 W. Cleybourn St.*
National Theatre Supply, 1027 N. Eighth St.
130—Ray Smith, 710 W. State St.
131—Theatre Equipment & Supply, 941 N. Seventh St.

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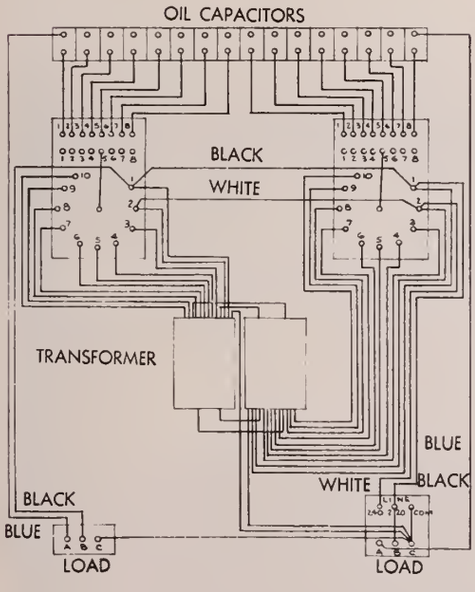
★ news and views of the market and its sources of supply

## Converter to Furnish Three-Phase Power

A STATIC phase converter designed to provide three-phase power with balanced currents and symmetrical voltages from a single-phase line, for the operation of selenium type rectifiers, has been marketed by J. E. Robin, Inc., East Orange, N. J. The manufacturer states that the equipment is now being introduced to the motion picture field after successful applications in other industries and is particularly designed for communities where only single-phase power is available and three-phase is desirable for efficient operation.



Open view of the "Ro-Ro" converter, and below a diagram of the circuit and of the transformer-capacitor hookup.




Trade-named the Robin "Ro-Ro," the converter consists essentially of one special transformer and two groups of capacitors. Single-phase current is supplied to the primary of the transformer. The core of this transformer is provided with two independent windings arranged to supply two isolated banks of capacitors. Two radial adjustment panels permit the gradual calibration and adjustment needed to accomplish the balance of currents to the approximate load. This adjustment, it is pointed out, will also attain symmetrical voltages and no further adjustment will be required thereafter unless the load conditions are materially changed.

The converter is available for any size equipment presently obtainable for projection arc lamps and is built to accommodate one or two projection lamps from the same unit, according to the manufacturer's statement.

## Larger Core Areas for "Orlux" Carbons

IN RESPONSE to the need for more projection light today, and also in anticipation of much larger apertures, Lorraine laboratories have begun enlarging the core area of their "Orlux" carbons, it is announced by Edward Lachman, president of Carbons, Inc., Boonton, N. J.

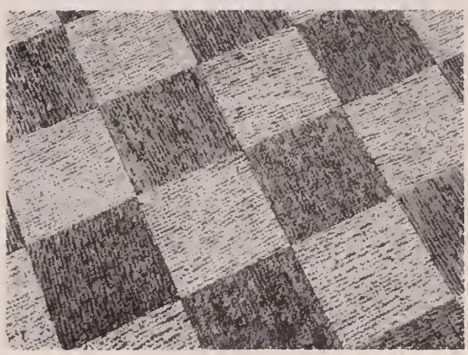
"While it is true that optical systems of present projection lamps are designed to have specific magnification and speed," he said, "a large-core area makes it possible to get the attainable quality of light even with this magnification of the arc, and in the newer lamps and with faster optics, the magnification of the action of the combustion of gases, taking place at the arc, is less prone to be discernible on the screen with a large-core than with a small-core carbon."

"Orlux" carbons, he continued, are now available with enlarged core area, for purposes of greater coverage and steady brilliance in association with larger apertures, whether copper-coated carbons, or the black 9mm, 10mm and 11mm positive carbons are used, as well as with condenser lamps using the 13.6mm positive trim.

"However, the full light value of the large-core 'Orlux' carbons," he added, "will be realized only with the newer projection lamps that are being planned, to fill the demands of the exhibitor for ever-enlarging screen areas in conventional theatres, and the huge screens demanded for the drive-in theatres."

## Rubber Floor Tile with Tweed-Textured Surface

A NEW RUBBER floor tile with a tweed-textured surface has been developed by the American Mat Corporation, Toledo, Ohio. The surface is said by the manufacturer to be obtained by a new process, "using a special rubber compound which is extremely durable and fade-resistant." The tile is also said to be non-porous, resilient and to possess high sound-absorbing qualities.



Called the "Do All Tweed Corded Rubber Tiles," it comes in three colors: white on black, red on black and green on black. It is also available in three sizes: 9 by 9 inches; 9 by 18 and 27 by 27.

The new tile may be applied directly to concrete, wood and steel floors, with the use of an adhesive.

## Motiograph Develops Water-Cooled Gate

DEVELOPMENT of a new water-cooled gate device for its "AA" and "AAA" projector mechanisms has been

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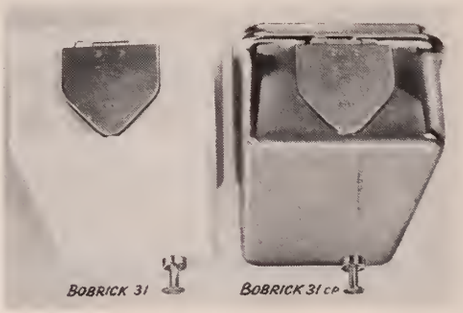
announced by Motiograph, Inc., Chicago. The company had previously supplied an air blower for its equipment but points out that the "steady increase in the use of high amperage arc lamps has made it desirable to offer a further film cooling device."

The new gate cools the film before, during and after the time it passes the projector aperture. The actual cooled area is 3⅛ inches wide by 4¼ inches high, or 13 square inches, with 2½ inches of the film cooled before reaching the aperture. Because the track is attached to the water cooled gate, the track also aids in cooling a full 4⅛ inches of film, it is pointed out.

The film gates may be ordered for "AA" and "AAA" mechanisms now in use and for new "AAA" mechanisms.

## New Type of Lock For Soap Dispensers

A NEW TYPE of lock for the hinged cover at the top of its powdered soap dispensers, especially designed to discourage vandals from attempting to open




the cover, has been developed by the Bobrick Manufacturing Corporation, Los Angeles. A specially shaped key has been devised for the new lock, which cannot be opened with a common pocket knife, pick, paper clip, hairpin or other ordinary tools.

The new type of key, which is being supplied with new models of the Bobrick dispensers, will also open locks on previous models, the manufacturer points out, explaining that anyone with an installation of its dispensers can add new ones which are identical in appearance, using the new key to open all the units when they must be refilled with soap.

The hinged cover on the Bobrick units is made of stainless steel. The dispensers come in chrome (Bobrick 31CP) or baked white enamel finish (Bobrick 31). They are designed for use with any free-flowing powdered soap formulation, including the borax, corn meal, volcanic ash and various other types.

## Curtain and Masking Control Accessories

NEW FEATURES and accessories for curtain and masking movement and control are announced by the Automatic Devices Company, Allentown, Pa., as follows:

*Besteel "Space Savers,"* curtain track devices for installation where curtain packing area is limited. These are supplied as extra accessories and are available with most tracks in the line.

*Master carriers* for screen maskings. Cataloged as No. 1740 master carriers, they are designed for use with Besteel No. 170 tracks, and can also be obtained for use with the company's "Silent Steel" track.

## *NEW ATTRACTION PANEL FOR TEXAS DRIVE-IN*




The new attraction panel for the Key City drive-in theatre at Abilene, Tex., is double-faced and measures 57 inches high by 24 feet long. It is constructed with Wagner frames and glass, and Wagner 10-inch red plastic letters are used to form the four rows of copy. The installation was fabricated and erected by the Thomas Neon Sign Company, Abilene.

Vallen curtain controls perform on the world's finest stages



Known for its versatility, ruggedness and efficiency, the VALLEN Super No. 11 Curtain Control is another star member in the world-famous family of VALLEN Stage Equipment. Wherever the very best in stage curtain operational flexibility is desired, you will find VALLEN Curtain Controls, Tracks and Special Operating Devices.

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ATwater 9305

*"Spanotrac,"* now obtainable in two sections for a single track installation.

*Neoprene rubber ball bearing carrier,* now optional equipment for Besteel and Fenesteel tracks, to provide quietness of operation as well as resilience and strength.

*Tom Thumb curtain controls* with limit switches for automatic pre-set stops. This supplies automatic control of side curtain maskings, with positive stop, start and reverse.

It is also announced that No. 93 "Autodrapes" are now being furnished with a control switch on the machine itself.

## Auto Trays to Hold Refreshment Products

STEEL TRAYS equipped to hold refreshments of all types and designed to fit onto automobile windows from a chain attached to speaker posts have been

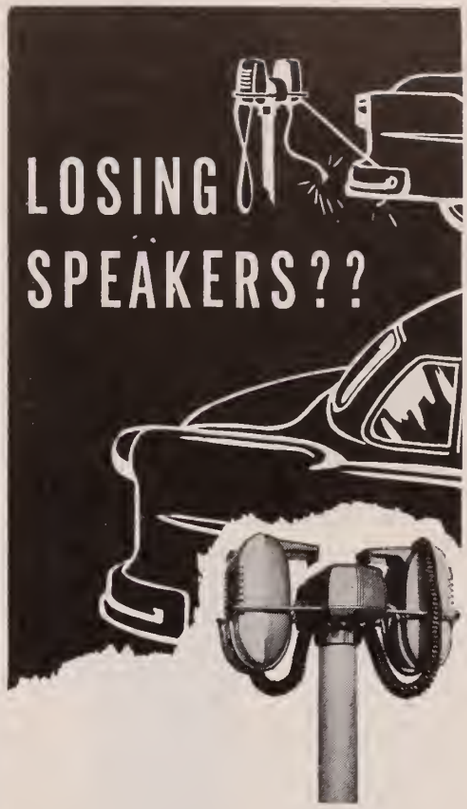


introduced to the drive-in theatre market by Serv-A-Car Products, Inc., Parsons, Kan. The manufacturer states that test installations have shown the trays increase refreshment sales, since their presence, augmented by a nameplate which provides a menu, serves as a reminder of foods available.

The trays are constructed of steel and coated with plastic. They are attached to the speaker post by an adjustable bracket and connected to it by a six-foot steel chain, which is also coated with plastic. The trays measure 10 by 13 inches and will accommodate any paper tray currently in use, according to the manufacturer.

## Wash Basin to Serve Two Persons at Once

A WASH basin fixture designed to serve two persons simultaneously yet occupying about the same area as a conventional single unit and requiring only one set of plumbing connections has been




Koiled Kords* WILL HELP SAVE THEM!

Retractile cords eliminate those accidental speaker losses in drive-ins caused by cars hooking into looping, drooping straight cords. KOILED KORDS are compact, retractile speaker cords that extend to six times their coiled length, then retract against the speaker standard to their neat spring-like shape that no car can hook.

KOILED KORDS add to the well-equipped feeling that all good drive-ins strive for. They are so neat, so compact. KOILED KORDS are long lasting and the tough neoprene jacket withstands sunshine or storm, high or low temperatures without failing.

Whenever you buy new speakers be sure to specify KOILED KORDS, but start now by replacing your straight cords as required with KOILED KORDS. See your theater equipment dealer.

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Eliminates every chance for ticket manipulation at the door. Detects dishonesty—places responsibility—shows up re-sales, palmed tickets, tickets missing from sequence, etc. PERMANENTLY RETAINS stubs in sequence for checking, analysis or future auditing. Write for full information.

GENERAL REGISTER CORP.

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marketed by the Bradley Washfountain Company, Milwaukee.

Tradenamed the "Duo-Washfountain," the basin is equipped with one spray head which is controlled by a foot pedal. While




Showing the new "Duo-Washfountain" of the Bradley Washfountain Company in action. The single spray head distributes the water so that two persons can conveniently use the basin at the same time.

the pedal is depressed, a clean spray of tempered water continually flushes the bowl, preventing the collection of dirty water and thus making maintenance fast and easy, it is pointed out.

The basins are available with pressed steel bowls in white, forest green, jade green, or suntan vitreous enamel or in stainless steel.

## Electric Hand Dryer with Sterilization

A NEW electric hand dryer equipped with special features to provide deodorizing and sterilization of the hands while simultaneously drying them has been placed on the market by Activeaire Devices, Inc., New York City.

Tradenamed "Activeaire," the new unit has a special deodorant block designed to




scent the hands and room with a pleasing fragrance. Through the use of two Gen-



THE ASHCRAFT
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eral Electric ozone lamps ultra violet radiation kills air-borne bacteria.

The unit is operated by pressing a starter button, and an automatic electric timer turns it off after 40 seconds. It is finished in baked white enamel and constructed of 16 gauge steel throughout.

A brochure describing the dryer can be secured by writing the company (105 East 16th Street, New York 3, N. Y.).

## New Counter Stool with Contour Back

A COUNTER stool designed with a special contour back has been added to its line of stools and tables for restaurants and other uses by the Chicago Hardware Foundry Company of North Chicago.

The new stool is equipped with braces extending from the seat to the top of the



back but hidden inside the back to provide a smoothly tailored appearance. The illustration shows the seat on a tubular steel column with an amber bronze cast base, but it is also available with a one piece cast construction column and the base in a variety of finishes, including chrome and eleven colors of porcelain enamel to harmonize or contrast with the upholstery. The seat itself is upholstered in a wide variety of plastic colors or in leather.

A catalogue describing the new unit and the company's other stools and tables may be secured by writing them (North Chicago, Ill.).

## Small Printing Press For Promotional Copy

A SMALL printing press, provided with rubber dies and baselock interchangeable type, which can be used to produce various types of promotional material, announcements, notices, etc., has been


# Keep INSECTS OUT ... Keep PATRONS IN

Greet your customer, build attendances with a fresh, fragrant atmosphere . . . *completely insect-free*. Fog your premises with TIFA, first machine that ever licked the adult insect problem. For 10 years a best seller where other methods tail.

1. TIFA destroys on contact mosquitoes, flies, insects of all kinds.
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3. Brings public goodwill when you loan your equipment at off times for community Insect Control problems in your area.

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***10 years' successful use in community fly and insect programs—worldwide!**

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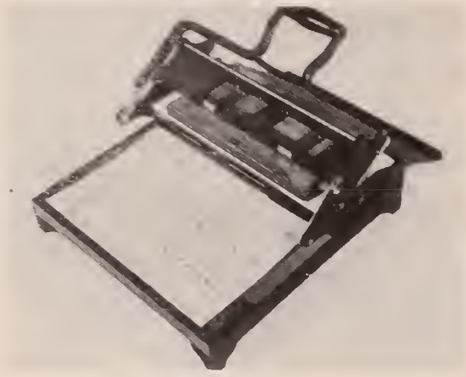

The standard textbook on motion picture projection and sound reproduction. . . . Extensively revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference, the Bluebook with this edition includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture.

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**QUIGLEY PUBLICATIONS, 1270 Sixth Avenue, New York 20, N. Y.**

marketed by the Krengel Manufacturing Company, Inc., New York City.

The press is designed to reproduce on paper, textiles, cardboard and other mate-

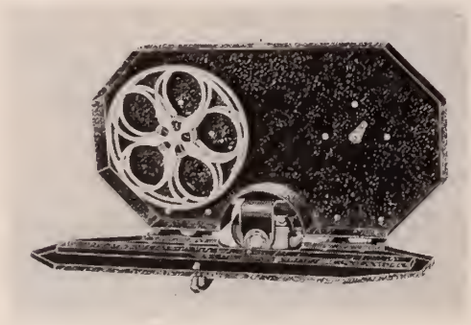


rials, according to the manufacturer. It is pointed out that the mounted rubber die will reproduce the ad, insignia or other copy matter, and the baselock interchangeable type, in all point sizes and fonts permits the composition of any message desired.

Constructed of cast iron, the press is available in five sizes. It comes equipped with a dry ink pad and ink distributor and an adjustable two-way guide for alignment.

●

## GOLDE AUTOMATIC REWIND



The latest model heavy-duty automatic rewind of the GoldE Manufacturing Company, Chicago. All operating parts are corrosion-proof, and exposed parts are protected with thick plating. Other features include a quick-acting motor cut-off; more power from oversized shafts and a reinforced driving belt; a non-clinching brake with positive friction; a choice of mounting; a universal reel driving dog for prevention of broken keys and torn reel keyways; and a "tilt-back" case. The rewind has the approval of Underwriters Laboratories.

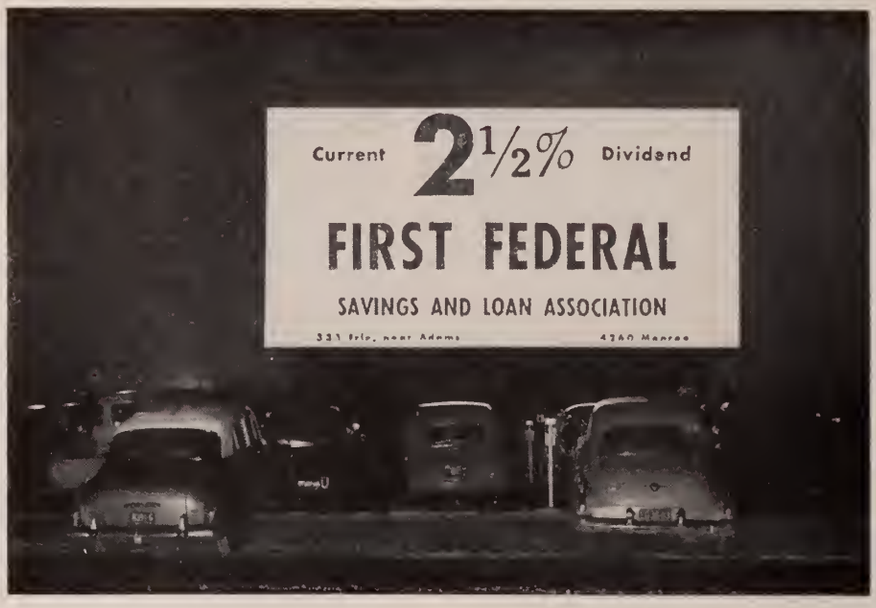
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## NEW LITERATURE

*Metal Projection Reflectors*: A new folder describing its all-metal reflectors, including the "H-S Rhodium" and the "H-S Aluminized," has been issued by Heyer-Shultz, Inc., Cedar Grove, N. J. The rhodium reflector is recommended by the company for "all average projection requirements" while the aluminized is for installations "where maximum screen illumination is required." The reflectors are constructed of heavy brass base designed to absorb the heat of temperatures in excess of 800° Fahrenheit without distorting the precision optical curvature or affecting the reflective finish. Included in the new folder is a specification chart giving for each reflector model the diameter, working distance and focus and the lamps in which they may be used.

It is pointed out that the focus measurements listed are accurate and may be used for the initial lamp adjustment when installing new reflectors. However, the final focusing adjustments should be made visually on a white screen with the arc burning and the projector running.

## Ad Slides Boost Drive-In Revenue




The installation of a slide projector at the new Miracle Mile drive-in in Toledo to promote the products and services of local merchants and manufacturers has resulted in a substantial increase in revenue for the theatre, according to Al Boudouris, head of the Theatre Operating Company, Toledo, which manages the 1600-car, year-around operation. In addition to advertising slides (above), the projector is used for special announcements, doctors' calls, listings of coming attractions and the promotion of refreshment sales. The size of the slides is 3 by 4 inches, and they are projected onto a screen 126 by 52 feet. Equipment used includes a Strong arc slide projector (below), a variable anamphoric attachment and a motorized color wheel. The throw from the projection booth to the screen is 425 feet.



# About People of the Theatre

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**AND OF BUSINESSES SERVING THEM**

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*J. F. (Jack) O'Brien*, who has been with RCA for 24 years and most recently as manager of theatre equipment, has now been appointed manager of the Theatre and Industrial Marketing Department, Engineering Products Division, RCA, according to *Theodore A. Smith*, vice-president and general manager of the division. He succeeds *George L. McKenna*, who resigned. In his new post Mr. O'Brien will have responsibility for the product planning, marketing, and sales of RCA theatre products, industrial and scientific equipment, film-recording apparatus, sound equipment and "TV Eye" closed-circuit industrial television systems. Joining RCA in 1931, Mr. O'Brien has served the Engineering Products Division as field sales representative in Hollywood, St. Louis, Chicago and Boston. In 1946 he was appointed sales manager for RCA Theatre Equipment with headquarters in Camden, N. J. In 1951 he was advanced to sales manager, RCA Theatre, Film Recording, Visual and Sound Equipment. A native of Buffalo, N. Y., he is a graduate of New York University and now lives in Audubon, N. J. He is a member of the Variety Club of America and active in such organizations as the Society of Motion Picture and Television Engineers, the Theatre Equipment and Supply Manufacturers Association, and the Theatre Owners of America.



J. F. O'BRIEN

*Harry Feldman* has been elected president of Local 74, IATSE, New Haven, Conn., succeeding *James Flynn*. Other officers: *Charles Miller, Jr.*, vice-president; *Bridgie Webber*, recording secretary; *John Miller*, business agent, for his eighth term; and *Robert Watson*, sergeant-at-arms.

The Grand theatre in Tallopoosa, Ga., has been rebuilt following its destruction by fire last spring. The seating capacity of the theatre is larger than before, and it has been equipped for CinemaScope. It was reopened under the managership of *T. J. Moon*.

The new Sunset drive-in has been opened at Moultrie, Ga., by Georgia Theatres.

*Thomas Gandy* has been elected president of Local 304, IATSE, Waterbury, Conn. Other officers: *Joseph Mazeika*, vice-president; *Frank Carey*, secretary-treasurer; *Francis LaFlamme*, corresponding secretary; and *Harold Berger*, sergeant-at-arms.

Georgia Theatres has reopened its Lyric theatre in Waycross, Ga., which had been closed for a year. The theatre now has all new equipment, including that for CinemaScope.





## Reade Circuit Gets New Headquarters

Walter Reade Theatres, Inc., which operates 34 theatres in New York and New Jersey, has moved all its departmental organizations, previously scattered in three separate localities, to "Mayfair House" (top left), a reconverted estate in Oakhurst, N. J., in the heart of the North Jersey Shore area. For many years the circuit had its main offices in New York City; its concession department and field supervisory staff in Asbury Park, and its maintenance department in Red Bank, N. J. Now all are under one roof in this three-story, 20-room house. In the basement there is a screening room, which is called "Cellarama," and is equipped with 24 Griggs "push-back" chairs (below). The Bodde screen is 18 feet wide and 6 feet high. In order to avoid costly ventilation and exhaust systems the projectors (left) employ "Mazda" lamps and the adaptation of this lighting to the standard mechanisms was worked out by the circuit's chief engineer, Rocco Dilione.



*Anthony J. "Tony" Zinn*, who was with RKO Boston Theatres as treasurer for 26 years, has been appointed associate manager of the Beacon Hill theatre in Boston by owner *Benjamin Sack*. Mr. Zinn will work with *Harry Harding*, former assistant manager of the theatre, now promoted to associate manager also.

Installations for CinemaScope have been announced for three theatres in Iowa recently. They include the State in Lake Park, the Stuart in Stuart and the Amuzu in Fonda.

The Chief theatre in Britt, Iowa, has been reopened following installation of new projection equipment and partial redecoration.

*P. J. DeFazio*, New Britain, Conn., businessman, has begun construction of a 750-car drive-in theatre at Southington, Conn., that town's first outdoor theatre. An opening is anticipated in the spring.

The Allied Theatre Owners of Indiana at a board meeting in January elected the following as directors-at-large: *Joseph W. Barr, E. W. Brauer, Joseph Cantor, Agnes Flater, Ted Graulich, Kenneth Law, E. L. Ornstein, Dr. Marvin Sandorf and J. G. Vogel.*

*Harry Parmenter* has been appointed assistant manager under *Ted Chapin* at the Daytona theatre in Daytona Beach, Fla., an operation of Florida State Theatres.

*Paul Perrizo* has installed CinemaScope equipment in his Avalon and Strand theatres in Blue Earth, Minn., and his Roxy theatre at Winnebago, Minn.

*Thomas E. McElroy* has reported that he and O. D. Harrison of Broadmoor Theatres, Inc., operating under the name of McElroy Theatres, have purchased and assumed operation of the Don and Venus theatres in Shreveport, La., and

the Davis theatre and the Don drive-in at Bossier City, La., from Don George, Inc., Theatres.

Five theatres in upstate Pennsylvania were reopened early in January. They included the Ritz in Coplay, owned by *Pete Magazzu;* the Rex, Dickson City, *Charles Walker;* the Taft, Olyphant, *Anthony DeBlase;* the Broadway, Palmyra, *Eddie Karpen;* and the York in York.

The Jablonow-Komm Theatres Organization of St. Louis has begun construction of a drive-in theatre at 9900 Page Boulevard, St. Louis. It will be on a 16-acre tract.

*H. F. McFerrin* has sold the New theatre, Mantachie, Mass., to *Clifton Franks.*

*Murray Stohl,* who operates theatres in New Jersey and Florida, has purchased five theatres in the Tampa-St. Petersburg area from the Claughton circuit.

*James Kavalary,* who purchased the Liberty theatre in Milwaukee recently, has reopened it after complete renovation, including installations for CinemaScope.

A 400-Car drive-in theatre is being constructed at Florence, Colo., by *Mr. and Mrs. Harold Olson,* Sidney, Neb. and *Mr. and Mrs.* Kenneth Swartz, Red Cloud, Neb.

*Lloyd Turel, Jr.* has been named assistant manager of the Cinema theatre, Detroit, under *Sy Schlechter.*

*Robert E. Amrhein* has assumed operation of the Pardee theatre in Pardeeville, Wisc.

*Stanley Kohlberg* has acquired ownership of the Starlite drive-in, Chicago, which he managed for the past two years.

## EQUIPMENT MEN HONOR HARRY STRONG



Relaxing after a lobster dinner party, given to honor Harry H. Strong, president of the Strong Electric Company, Toledo, upon his retirement as a director of the Theatre Equipment Supply Manufacturers Association, is this group of prominent theatre equipment manufacturers. Standing are William Gedris (left), president of the Ideal Seating Company, Grand Rapids, Mich.; Al Boudouris, president of the Theatre Equipment Company and Eprad, Inc., Toledo, and operator of the new Miracle Mile Drive-In and other drive-in theatres in Ohio, Michigan and Indiana; Fred Matthews, president of Motiograph, Inc., Chicago, and TESMA president; and Frank Kuehnle of the Wendt Advertising Agency, Toledo. Seated are Mr. Strong; Edwin Wagner of Wagner Sign Service, Inc., Chicago; Harold F. Wendt, head of the Wendt agency; and Bert Martin. The party was held last month at the home of Mr. Wendt in Toledo.

*Harry A. Harris,* president of Harris Theatres, a circuit consisting of some ten theatres in the New York City area, has acquired a long-term lease on the Alpine theatre at 1310 Broadway in Manhattan. The brokers in the transaction were Berk and Krumgold. Mr. Harris reports that he plans to rehabilitate the 800-seat theatre in a program which will include reseating and installation of equipment for CinemaScope.

*Harris Williams,* brother of *Oscar Williams,* who originally constructed the Lackawanna theatre in the New York town of that name, has reacquired the theatre from the Shea circuit, which has operated it for the past 15 years.

*John Mowry,* formerly owner of the Fall theatre at River Falls, Wisc., has purchased the Lake theatre at Chetek, Wisc., from Miner Properties, Inc., Chippewa Falls, Wisc.

*William Kaminer,* who operates the Palahatchie (Mississippi) theatre, has also acquired the Raymond (Mississippi) theatre, which he has renamed the Park.

*John Crabtree,* owner of the Merlu theatre at Clarendon, Ark., has installed a new widescreen there.

*Benjamin M. Montee* is now sole owner of the El Fran Theatre at Jacksonville, Ill., having purchased the interest of his former partner, *Howard F. Busey.*

*Ed Lachman,* president of Carbons, Inc., Boonton, N. J., has embarked on a business tour of this country with two of his company's representatives from abroad, Jean Suqet, director of Societe Le Carbone-Lorraine and Pierre Demoureuille, Western Hemisphere. The purpose of the trip is to survey the markets for Lorraine "Orlux" carbons, discussing their comparative merits with theatre owners and projectionists. The men also planned to attend the National Allied Drive-in Association Convention in St. Louis.

## BROOKLYN CLUB FETES UNDERPRIVILEGED KIDS



Gifts, toys and candy were presented to hundreds of underprivileged children in Brooklyn, N. Y., during the recent holiday season at gala parties sponsored by the Movie Social Club of Kings County, Inc. Acting as host for the group was Harry Garfman, business representative of Local 306, IATSE, New York city, shown (above, center) distributing gifts at a Chanukah party at the Hebrew Nursing Home, Brooklyn. Earlier the same day he had visited the St. Giles Hospital, where a similar party was held for the bedridden youngsters there.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 133 attractions, 8,297 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| About Mrs. Leslie (Par.) | 3 | 13 | 16 | 21 | 25 |
| Adventures of Hajji Baba (20th-Fox) | – | 11 | 38 | 10 | – |
| Adventures of Robinson Crusoe (U.A.) | 5 | 19 | 27 | 12 | 3 |
| Apache (U.A.) | 8 | 24 | 31 | 25 | 4 |
| Athena (MGM) | 9 | 15 | 26 | 4 | 1 |
| Barefoot Contessa (U.A.) | 9 | 23 | 12 | 4 | – |
| Beau Brummell (MGM) | – | 17 | 19 | 11 | 8 |
| Bengal Brigade (U-I) | – | 12 | 22 | 18 | 15 |
| Betrayed (MGM) | 2 | 35 | 44 | 21 | 9 |
| Black Dakotas (Col.) | – | 2 | 5 | 1 | – |
| Black Horse Canyon (U-I) | 1 | 14 | 38 | 31 | 4 |
| Black Knight (Col.) | 3 | 18 | 19 | 9 | 1 |
| Black Shield of Falworth, The (U-I) | – | 15 | 60 | 17 | 6 |
| Black Widow (20th-Fox) | 3 | 33 | 34 | 5 | – |
| Bounty Hunter, The (W.B.) | 4 | 10 | 25 | 5 | 4 |
| Bowery Boys Meet the Monsters (A.A.) | – | 4 | 6 | – | 4 |
| Brigadoon (MGM) | 6 | 18 | 24 | 23 | 4 |
| Broken Lance (20th-Fox) | 28 | 34 | 17 | 11 | – |
| Bullet Is Waiting, A (Col.) | – | 9 | 20 | 18 | 8 |
| Caine Mutiny, The (Col.) | 42 | 45 | 35 | 14 | 1 |
| Carmen Jones (20th-Fox) | 9 | 17 | 3 | – | – |
| Crest of the Wave (MGM) | – | 2 | 3 | – | – |
| Crossed Swords (U.A.) | 1 | 5 | 5 | – | 3 |
| †Cry Vengeance (A.A.) | – | 2 | 3 | – | 1 |
| Dawn At Socorro (U-I) | 1 | 20 | 24 | 22 | 20 |
| Deep In My Heart (MGM) | 5 | 5 | 8 | 3 | 1 |
| Demetrius and the Gladiators (20th-Fox) | 34 | 29 | 16 | 7 | 1 |
| Desiree (20th-Fox) | 13 | 24 | 9 | 8 | – |
| Destry (U-I) | 2 | 9 | 12 | 1 | – |
| Dial M for Murder (W.B.) | 8 | 56 | 26 | 22 | 8 |
| †Down Three Dark Streets (U.A.) | – | 2 | 4 | – | – |
| Dragnet (W.B.) | 56 | 37 | 16 | 7 | 2 |
| Drive A Crooked Road (Col.) | – | 13 | 9 | 17 | 6 |
| Drum Beat (W.B.) | 10 | 23 | 4 | 14 | – |
| Drums Across the River (U-I) | – | 19 | 41 | 9 | 4 |
| Duel in the Jungle (W.B.) | 21 | 6 | 32 | 1 | 2 |
| Duel in the Sun (W.B.) (Reissue) | – | 17 | 19 | 27 | 5 |
| Egg and I (U-I) (Reissue) | – | 10 | 8 | 9 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 34 | 17 | 6 |
| Elephant Walk (Par.) | 15 | 54 | 33 | 7 | 3 |
| *Fireman, Save My Child (U-I) | – | 5 | 7 | 10 | 17 |
| Fire Over Africa (Col.) | 2 | 11 | 17 | 10 | 1 |
| Flame and the Flesh (MGM) | – | 16 | 31 | 43 | 13 |
| Four Guns to the Border (U-I) | – | 12 | 18 | 7 | – |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| Gambler From Natchez (20th-Fox) | – | 14 | 43 | 31 | 1 |
| Garden of Evil (20th-Fox) | 15 | 27 | 11 | 9 | 4 |
| Gog (U.A.) | – | – | 5 | 3 | – |
| Gone With the Wind (MGM) (Reissue) | 56 | 33 | 16 | 9 | 3 |
| Greatest Show On Earth (Par.) (Reissue) | – | 7 | 5 | 8 | – |
| Gunfighters (Col.) | 3 | 2 | 5 | 1 | 1 |
| Hansel and Gretel (RKO) | 15 | 13 | 6 | – | – |
| Hans Christian Andersen (RKO) | 9 | 4 | 11 | 5 | 4 |
| Hell Below Zero (Col.) | 1 | 18 | 53 | 24 | 8 |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Half Acre (Rep.) | – | 6 | 35 | 11 | 5 |
| Her Twelve Men (MGM) | 7 | 15 | 27 | 26 | 11 |
| High and Dry (U-I) | – | 18 | 16 | 3 | 5 |
| High and the Mighty, The (W.B.) | 75 | 62 | 9 | 3 | – |
| Hobson's Choice (U.A.) | 10 | 9 | 9 | 3 | – |
| Human Desire (Col.) | – | 5 | 10 | 15 | 7 |
| Human Jungle (A.A.) | 10 | 10 | 19 | 5 | 3 |
| Indiscretion of an American Wife (Col.) | – | 1 | 17 | 9 | 11 |
| Jesse James' Women (U.A.) | – | 14 | 17 | 3 | – |
| Johnny Dark (U-I) | 5 | 52 | 47 | 20 | 4 |
| Johnny Guitar (Rep.) | 30 | 53 | 38 | 6 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 22 | 4 | 3 |
| Jungle Gents (A.A.) | – | 3 | 5 | 5 | 6 |
| Khyber Patrol (U.A.) | – | 13 | 19 | 5 | 2 |
| King Richard and the Crusaders (W.B.) | – | 9 | 11 | 17 | 22 |
| Knock On Wood (Par.) | 9 | 11 | 32 | 34 | 22 |
| Last Time I Saw Paris (MGM) | 14 | 31 | 14 | 3 | – |
| Law vs. Billy the Kid (Col.) | – | 16 | 20 | 11 | 2 |
| Living It Up (Par.) | 40 | 49 | 25 | 12 | 3 |
| *Lone Gun, The (U.A.) | 2 | 7 | 17 | 5 | 4 |
| *Long Wait, The (U.A.) | – | 19 | 25 | 27 | 6 |
| Magnificent Obsession (U-I) | 70 | 68 | 18 | 2 | – |
| *Make Haste to Live (Rep.) | – | 4 | 11 | 7 | 6 |
| Man With A Million (U.A.) | – | 15 | 31 | 49 | 17 |
| †Masterson of Kansas (Col.) | – | – | 4 | 1 | 1 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (GBD) | 6 | 11 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 16 | 9 |
| On the Waterfront (Col.) | 29 | 43 | 29 | 11 | – |
| Outcast, The (Rep.) | 5 | 31 | 23 | 9 | 5 |
| Outlaw Stallion, The (Col.) | – | – | 9 | 5 | 2 |
| Phffft (Col.) | 11 | 12 | 16 | 2 | – |
| Princess of the Nile (20th-Fox) | – | 5 | 19 | 10 | 11 |
| *Prisoner of War (MGM) | 1 | 14 | 20 | 7 | 6 |
| Private Hell 36 (Filmakers) | – | 2 | 5 | 3 | – |
| Pushover (Col.) | – | – | 6 | 12 | 12 |
| Raid, The (20th-Fox) | – | 18 | 27 | 24 | 16 |
| *Rails Into Laramie (U-I) | 3 | 5 | 23 | 25 | 12 |
| Reap the Wild Wind (Par.) (Reissue) | – | 2 | 2 | 8 | – |
| Rear Window (Par.) | 27 | 44 | 22 | 1 | – |
| Return to Treasure Island (U.A.) | – | 1 | 1 | 7 | 15 |
| Ricochet Romance (U-I) | – | 12 | 8 | 12 | 5 |
| Ring of Fear (W.B.) | 2 | 15 | 23 | 10 | 17 |
| *River of No Return (20th-Fox) | 70 | 26 | 25 | 2 | 3 |
| Rogue Cop (MGM) | 4 | 31 | 32 | 15 | 4 |
| Sabrina (Par.) | 21 | 23 | 25 | 18 | – |
| Saracen Blade, The (Col.) | 1 | – | 7 | 13 | 4 |
| Secret of the Incas (Par.) | 1 | 10 | 24 | 31 | 15 |
| Seven Brides for Seven Brothers (MGM) | 74 | 50 | 14 | 1 | 2 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 8 | 5 |
| Shield for Murder (U.A.) | 3 | 14 | 4 | 10 | 1 |
| Sign of the Pagan (U-I) | 2 | 6 | 3 | – | – |
| †Silver Chalice (W.B.) | – | 2 | 4 | 1 | – |
| Silver Lode (RKO) | 4 | 19 | 31 | 18 | 7 |
| Sitting Bull (U.A.) | 2 | 20 | 8 | 18 | – |
| So This Is Paris (U-I) | 2 | 6 | 8 | 4 | – |
| Star Is Born, A (W.B.) | 17 | 25 | 21 | 6 | 2 |
| Student Prince, The (MGM) | 8 | 22 | 35 | 21 | 3 |
| Suddenly (U.A.) | 18 | 23 | 26 | 13 | 9 |
| Susan Slept Here (RKO) | 16 | 56 | 11 | 6 | 4 |
| Tanganyika (U-I) | 7 | 11 | 37 | 14 | 29 |
| Them (W.B.) | 3 | 18 | 23 | 24 | 15 |
| There's No Business Like Show Business (Fox) | 15 | 7 | 1 | – | – |
| They Rode West (Col.) | – | – | 1 | 3 | 1 |
| This Is My Love (RKO) | – | 8 | 11 | 9 | 5 |
| Three Coins in the Fountain (20th-Fox) | 50 | 62 | 18 | 6 | 1 |
| Three Hours to Kill (Col.) | – | 9 | 15 | 6 | 9 |
| Three Ring Circus (Par.) | 8 | 16 | 5 | – | – |
| Track of the Cat (W.B.) | 2 | 16 | 10 | 2 | 1 |
| 20,000 Leagues Under the Sea (B.V.) | 7 | 2 | 1 | – | – |
| Valley of the Kings (MGM) | – | 10 | 41 | 27 | 10 |
| Vanishing Prairie (B.V.) | 33 | 25 | 14 | 1 | – |
| Vera Cruz (U.A.) | 11 | 7 | 2 | – | – |
| Violent Men, The (Col.) | 2 | 2 | 3 | 1 | – |
| White Christmas (Par.) | 48 | 23 | 8 | – | 1 |
| Weak and the Wicked, The (A.A.) | 10 | 13 | 11 | 1 | 4 |
| Woman's World (20th-Fox) | 37 | 36 | 22 | 5 | 1 |
| *Yellow Tomahawk (U.A.) | – | 3 | 22 | 3 | 2 |
| Young at Heart (W.B.) | 5 | 8 | 4 | 1 | – |


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Amassing screen credits as her mass of fan mail mounts. In scene after scene, picture after picture, she's grown towards stardom. Now she gets the big chance she so richly deserves in Columbia's Cinemascope sensation, "The Violent Men."
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FEBRUARY 12, 1955

# MOTION PICTURE HERALD

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# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

*MARTIN QUIGLEY, JR., Editor*

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February 12, 1955

## *What Price Standardization?*

FOR the first half-century of its existence the motion picture was standardized from the technical point of view. The frame size was 4 to 3 or what has become known as a 1.33 to 1 aspect ratio. Except for an abortive flurry in the late 1920s, no serious thought was given to film wider than 35mm.

Although the revolution of the new screen techniques started two and a half years ago, there are still no signs that standardization is on the horizon, even a distant one. In fact some are now seeing in diversity a real benefit. For example, John G. Frayne, new president of the Society of Motion Picture and Television Engineers, foresees a variety of standards for motion pictures such as the record industry has with its speeds of 33⅓, 45 and 78 per minute. He also believes that the motion picture, like the automotive industry, may profit by constant change in the physical characteristics of the product.

There is no doubt that constructive changes are stimulating. However, change for the sake of change alone is dangerous. The motion picture needs to have a certain amount of basic standardization, if it is to remain a world-wide mass entertainment medium.

One change that did not endure was 3-D. It is not certain that 3-D is dead forever but the advent of CinemaScope ended its appeal. For its part CinemaScope seems to possess lasting qualities. Pictures are certain to be made in CinemaScope for a long time to come. Discussions of the merits of magnetic stereophonic sound continue on economic, technical and aesthetic grounds.

The improvements in screen clarity possible with VistaVision in regular 35mm make that system also significant. How the public will react to "Oklahoma," the first film in the Magna 65mm process, may only be surmised at this time. Its impact will be considerable. The continued good audience reaction to Cinerama wherever it has opened in the United States and abroad indicates that the appeal of that system which started the wide screen quest is a continuing one.

It would seem that out of the systems now in use there should ultimately come the one (or a combination of the best features of several) which would set the basic screen pattern for at least a decade or two. After some standardization, even limited in scope, is agreed upon there would remain the great task of developing the system to the utmost. Consider what technical improvements were made in 35mm film from the days of Edison and Eastman to the present; or the progress in sound from "The Jazz Singer" to "Cinerama." All the screen techniques now in vogue are subject to technical improvement.

As important as the technical side of screen production is, it is only a tool, not an end in itself. The motion picture fundamentally is a vehicle for telling a story. In the past year or so there have been a number of pictures that were shaped to display the assets of special systems as much as to tell a story. That was good as long as there was a novelty interest in systems as such. Sooner or later the public will tire of paying money to see a technique. For those days the industry needs to prepare itself with the very best stories that can be filmed. For this task some technical standardization would be a help.

■ ■ ■

## *TV—Friend as Well as Foe*

THOSE in the industry who look upon television solely as a competitive entertainment medium striving to keep patrons out of theatres are now a small minority. It is generally recognized that television is a powerful publicity and advertising force for motion pictures. Moreover, television is likely to become the principal supplier of new talent for films. Many television performers, producers, directors and writers already have transferred their allegiance to feature pictures.

Not so well known is that the younger television industry stands in a position of being able, sooner than many realize, to make available important technical innovations which will both cut picture production costs and enhance dramatic values. One of the most significant of these developments, sponsored by television interests, is the multiple camera technique which uses a battery of combination film and TV cameras. Several television companies, including RCA and DuMont, now have pretty well perfected apparatus which utilizes a television pickup tube associated with each motion picture camera. The director, producer and editor may watch what each of several "cameras" sees and decide which camera should film the scene. Switching from camera to camera can be done instantaneously. Such a procedure will substantially cut editing time. Also it will permit long "takes." This should improve entertainment values, particularly in dramatic, comedy, musical and spectacle scenes where the action continues for several minutes at a time.

Another technical development at least partially sponsored by television is the use of magnetic recording on the same negative with the pictures, simultaneously with filming. This would cut costs and again save time in editing.

The motion picture industry should be quick to make use of any good technical innovations, just as the television industry has not hesitated to emulate the best motion picture techniques.

*—Martin Quigley, Jr.*

# Letters to the Herald

## A Solution

To the Editor:

It seems that in these trying days almost everyone connected with the motion picture industry is writing to the national trade press giving his or her opinion as to the cause and solution of our industry's present situation. I can think of no good reason after 20 years in this business, why I should not enlighten all of you faithful industryites from Spyros Skouras (God bless him) down to the smallest exhibitor in the land (poor joke).

Number 1—Press and Public Relations: We must admit that at present they are at a low ebb. But take heart—up to the date of this writing not one publication in the nation has accused the motion picture industry of causing lung cancer. How would you like to have that one hung on you?

Number 2—Television: It's awful. Every time I see one of those aluminum hay forks go up over the domicile of one of my good customers the air about me turns colors. It used to be that if one of the kids at home mentioned the word TV we would immediately wash his mouth out with a strong solution of laundry soap. But it is here now and we live with it or die with it. The only true blue audience we have left is, thank heavens, the youth of America. They will always be with us in spite of TV, Toll TV, Hell and High Water. The sooner we recognize this fact, and the sooner we gear this industry to fit the pattern of youth the better off we will be.

Number 3—Living Room Comfort: A good deal has been said and written of late on this particular subject. In the year 1955 in order to provide living room standards of comfort for a mid-western, middle class, American family, here is what a motion picture exhibitor would have to do. Immediately install upholstered davenports five feet apart, issue foot stools, bedroom slippers, coffee tables and a private key to a private bathroom to each individual customer.

Radio City Music Hall does not offer living room comfort in this day and age. Keep your theatre clean, sure; but let's not kid ourselves. It is absolutely impossible to offer ordinary living room standards to the average middle class family. The type of audience referred to, youth, is expending a great deal of time and effort to find ways and means of getting away from living room comfort. I have just purchased two pairs of high priced ice skates so that my teenagers can go out in temperatures as low as zero to slide around and fall down on a sheet of ice. A far cry from the so-called living room comfort.

Number 4—New Techniques: Anamorphic photography is superior. Magnetic Sound is superior. The manufacturers of this type of equipment, especially stereophonic sound, have got to get busy, use their good old American ingenuity and reduce the price to a range where it can be made available to every theatre regardless of size.

Here are my recommendations for the future: In my honest and sincere opinion our great industry was saved by the youth of this nation. About 4,000,000 new ones came into being last year. It seems sheer folly to betray these young people who saved our investments. So I say—Keep your advertising clean. Keep your screen clean. Keep in mind always that the people who get up Sunday morning and get the family off to church and Sunday School are the most powerful force on earth. If you don't think so glance into any history book. To needle and insult these people with too much sex and booze is just plain suicide. If this group ever rises up in righteous wrath it will be much worse than television.

You producers can make box office pictures suitable for family consumption. We have seen you do it. And Mr. Producer, can't you forget for a while those 16th Century costumes? Give us jet planes flying off aircraft carriers or flying off anything. The auto manufacturers aren't putting 200 horsepower in their engines for Mom and Dad. Ask any tractor dealer who is buying the farm tractor. Gear to youth. Good bad or indifferent, they are running the whole cockeyed economy.

Since I have now solved all the problems may I wish everyone a prosperous 1955.—*JOHN B. PRESTON, Coronado Theatre, Humphrey, Nebraska.*

## GOOD RECIPE

To the Editor:
I pity those
Who cry their woes,
In "Letters to the Editors."
They've often yelped
"We must be helped,
We've nothing left but creditors."

But I rejoice
With those who voice:
"Here's how I made a killing!"
Take Charlie Jones,
He never moans,
His head and feet are willing.

*—Doug Frazer, Projectionist, Marshall, Missouri*

**Ed. Note: We can only suppose Mr. Frazer refers to the redoubtable Charlie Jones, aggressive owner-manager exhibitor of Northwood, Iowa.**


**MOTION PICTURE HERALD**

February 12, 1955



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# On the Horizon

SELZNICK TO MGM

David O. Selznick will make pictures for MGM. The news came from Miami Monday, in a special statement by Nicholas M. Schenck, MGM president. Said he: "We have concluded a two picture deal; that's all." No titles were mentioned. This will be Mr. Selznick's fourth association with MGM. The first dates as far back as 1925.

REACTION

People in metropolitan areas such as New York, Chicago, and Los Angeles in fact have become "sated" with television and this is an important factor in increased boxoffice revenues, Edward L. Fabian, Fabian Theatres executive, said in Albany this week. In New York alone, he commented, grosses increased during 1954 approximately 25 per cent over those of 1953, despite the city's seven television channels.

THIRTY-NINE

Alfred Hitchcock, one of whose first and greatest successes was a thriller called "The 39 Steps," recently revealed a deal with CBS and the Bristol Myers Company whereby he will supervise the filming of 39 half-hour films for television. The series will be titled "Alfred Hitchcock Presents" and the noted producer-director will act as host and narrator, although he will not necessarily produce or direct each film himself.

TIMES STUDY

The New York Times did a "think" piece on the industry the past weekend, with authoritative conclusions to the public; conclusions which the industry generally has worked out for itself. A full page illustrated review of industry events from 1946 through 1954, in the weekend amusement section entitled "Survey of the Movies: Out of a Crisis They Achieve Stability"--the article carries a review of the scene by critic Bosley Crowther, in which he notes rising costs have been arrested by talent sharing costs and profit with management; and a review of exhibition by New York reporter A. H. Weiler, in which he declares the theatre man now insists percentage deals be changed so he can make a bigger profit, or he will impose higher admissions.

INVESTIGATIONS

The Senate has voted the Senate Commerce Committee $200,000 to conduct various investigations, and Charman Magnuson (D., Wash.) said half of it would be spent studying various television problems, including subscription television.

RECORD

Warners feels in "Battle Cry" it may have the biggest draw yet. The openings in Baltimore and New York have been followed by others in widely separated areas; and in each of the dozen engagements the receipts are enormous, the company claims.

FINAL DECREE

Theatre divestiture under the five original Paramount case consent decrees is approaching the end. Loew's, Stanley Warner, National Theatres and RKO have all finished or are in the wind-up stage, and only United Paramount Theatres, which had the largest job to start with, seems likely to need some more time to complete the job.

SELLING TO TV

European newsreels will give their material to television. The decision, important and precedental, came at a meeting in Amsterdam of newsreel executives from Belgium, Germany, Holland, Italy, France and Great Britain. The men declared in a resolution: "The interests and needs of the cinemas will continued to be the prime concern of newsreel companies, but this proposed development would seem to be in the best interests of the film industry and TV."

## WHEN AND WHERE

**February 13-15:** Theatre Owners of America, mid-winter board of directors meeting, Washington, D. C.

**February 22:** MGM Ticket Selling Workshop, Statler Hotel, Detroit.

**February 22-23:** Annual convention of Allied Theatres of Michigan, Statler Hotel, Detroit.

**February 28-March 1:** Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

**February 28-March 1:** Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

**March 1:** MGM Ticket Selling Workshop, Columbus, Ohio.

**March 2-3:** Kansas-Missouri Theatre Association, spring convention, Continental Hotel, Kansas City, Mo.

**March 3:** MGM Ticket Selling Workshop, Continental Hotel, Kansas City, Mo.

**March 9:** MGM Ticket Selling Workshop, Adolphus Hotel, Dallas.

**March 10-11:** Annual convention of the Texas Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

**March 30:** NBC telecast of the annual awards banquet of the Academy of Motion Picture Arts and Sciences, Hollywood.

**April 18-22:** Seventy-seventh semi-annual convention of the Society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

**May 2-3:** North Central Allied, annual convention, Minneapolis.

**May 10:** MGM Ticket Selling Workshop, Billings, Montana.

PRICE DROP

Theatre admission prices actually dropped, during the last part of 1954, the Bureau of Labor Statistics asserts. The Bureau index went from 199.9 in September to 196.9 in December. The 1935-39 average is figured at 100.

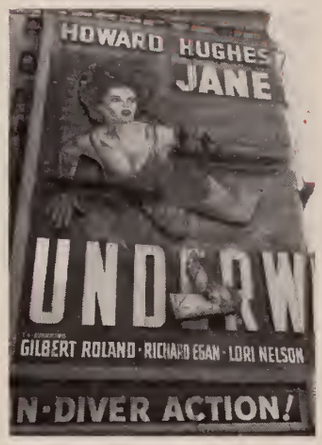
CHAIRMAN

Senator Long (D. La.) will head the Senate Small Business subcommittee on monopoly, the group that's been keeping an eye on film industry trade prac-

James D. Ivers-Floyd Stone
J. A. Otten-Vincent Canby



# This week in pictures




FIVE stories high, and 85 feet wide, extending around the corner, is the sign above the Mayfair theatre, New York, for RKO's "Underwater!" which opened there Wednesday. It's the largest Broadway spectacular in 10 years. The workman completing Miss Russell's face gives an idea of size.

BERT FRIEDLOB, producer of "Untamed," which 20th-Fox is releasing, met trade writers over the coffee cups in New York last week and spoke not only of the thrills and perils of African picture making, but also of future plans. He and writer Casey Robinson will produce three films, beginning with "News Is Made at Night."



by the Herald



BATTLE FUND. Marc Wolf, left, Indiana exhibitor leader, turns over to local Allied executive secretary William A. Carroll toll-TV fight pledges to be forwarded to the toll-TV joint committee. (Story on page 20.)





BATTLE CRY. The Warner picture of that name, an epic about Marines at love and war, opened last week in Baltimore and New York. At the left, first picture, Dorothy Malone rides in first car of the parade to Baltimore Stanley. Second picture, at the Paramount, New York, Tab Hunter and manager Bob Shapiro greet early comers.

THE good-will ambassador. George Murphy, public relations man for MGM and for Hollywood, charms the ladies, at a luncheon the Motion Picture Association of America held Monday in New York for the Film Estimate Board of National Organizations. With him, Mrs. Charlotte Baruth, Ralph Hetzel of the MPAA, Mrs. Jessie Bader, Mrs. Dean Gray Edwards, Mrs. James Looram and Sigmund Spaeth.



by the Herald



THE MAN with the beard, Tyrone Power, is honored in Washington with a citation for service to the Treasury Bond program. With him, Earl O. Shreve, Treasury; Randolph Burgess, also of the Treasury, and Paul N. Lazarus, Jr., Columbia vice-president. Columbia's "The Long Gray Line" opened in Washington this week. Mr. Power is the star.



AT THE CELEBRATION in Missoula, Montana, for Republic's "Timberjack" premiere: actress Vera Ralston, Mayor James A. Hart, Chamber of Commerce president James Soole, Republic president Herbert J. Yates, hotel executive Herbert Jensen, Fox Intermountain district manager Jack McGee.

CHARLES SMADJA, United Artists' Continental manager and new vice-president (see page 22), met the trade press at the company's New York office Tuesday. In the background was his chief, Arnold Picker, foreign sales vice-president.



by the Herald

IN ITALY, Gina Lollobrigida meets producer Harold Hecht, who will employ her in "Trapeze." In center, her husband, Dr. Miko Skofic. United Artists will release the Hecht-Lancaster production.



IN PITTSBURGH, film critic Harold Cohen, right, of the *Post-Gazette* is Variety Club dinner guest, and receives a citation from chief barker I. Elmer Ecker, left, as publisher William Block approves. Mr. Cohen also won the Screen Directors Guild award as best movie critic. He was to accept at a Hollywood dinner Sunday.



# HIGH RENTALS, TOLL TV ARE DRIVE-IN TARGETS

## *Annual Meeting Stresses Operator Viewpoint as Regular Exhibitors*

*ST. LOUIS:* High film rentals, the threat of toll television, and how best to enlarge screen towers were the three problems that overshadowed the second national Allied Drive-In Theatre Association convention and the mid-winter meeting of Allied States board of directors held concurrently this week at the adjoining Chase and Park Plaza Hotels.

The opening session of the convention Tuesday was used as the occasion for the formal launching of the exhibitor campaign against subscription TV. The issues involved were explained by Trueman Rembusch, co-chairman of the Joint Committee on Toll TV, and Harold Wolff, public relations counsel.

### *Federal Regulation Bill Hinged on Conference*

The Allied board apparently despairing of finding any other way of attempting to alleviate what are claimed to be excessive film rentals, decided to go ahead with its project of seeking the passage by Congress of a bill to regulate rentals. It was reported that this action was taken because the industry conference proposed several months ago has not been held.

No one of the 700 exhibitor delegates and equipment and refreshment representatives present could leave the convention with any possible doubt that the outdoor theatre has now reached maturity as a vital and important part of American exhibition. For perhaps the first time many of the drive-in owners saw themselves as exhibitors first and drive-in operators second.

With the exception of the problem—subject to solution only on an individual basis—of how best to enlarge screens in order to accommodate CinemaScope pictures, no important issues peculiar to drive-ins arose. This is in sharp contrast to the Cincinnati drive-in convention a year ago when the major problem concerned the restriction then in force that CinemaScope in drive-ins be exhibited with some kind of stereophonic sound.

### *Reemphasize Importance Of Refreshment Sales*

This convention reemphasized the importance of refreshment sales in drive-ins. All available exhibition space was crowded with displays of suppliers and manufacturers of equipment. Principal stress was on improved apparatus and additional products suitable for drive-in theatre operation.

Sessions of the convention Wednesday six months.

### SEEK "AMICABLE RESOLUTION"

ST. LOUIS: A clue to the feeling and issues behind Allied's resolution to seek Federal regulation of film rentals was indicated Wednesday by Ben Marcus when he said that Al Lichtman, in a telephone conversation had renewed his promise to try to arrange a round table conference of exhibitor leaders and company presidents. He said:

"Allied is definitely willing and ready to sit down for a discussion of rentals. If our problems can be amicably resolved the bill for Federal regulation of rentals can be recalled."

sions and business sessions on Thursday considered exploitation and other topics. Clinics for drive-in owners in both the large and small categories were held during both days.

So successful is the "big lie" technique of toll TV backers that the public, and even some producers and distributors are accepting their claims, Trueman Rembusch, co-chairman of the Joint Committee on Toll TV, told the opening session of the convention.

Noting the toll TV group want use of thus far free air waves, Mr. Rembusch claimed that if the matter went currently to the Congress, that body probably would vote such use.

He then assailed each of the toll TV arguments. For instance, of the assertion subscription television would bring immediate, and economical, distribution, he commented decoders alone cost up to $100, and installations up to $50, and then even after that the subscriber would of course still be paying.

### *Says Toll TV Would Break "Habit of Listening"*

Subscriber television is dependent upon phone company facilities, and it is conceivable sudden demands might paralyze them, he claimed. He denied, too, the system would increase broadcasting business. In fact, it breaks the habit of listening. The claimed potential of $7,000,000 nightly falls to $875,000 when all inhibiting statistics weigh in, he continued.

Such scrutinizing statistics applied to annual gross reduce it to $160,000,000, he said, and noted that using air waves ordinarily dedicated to advertising would jeopardize an advertising business worth more than $1,000,000,000.

Exhibitors don't oppose subscriber television as a medium, but its use of free air waves, Mr. Rembusch said.

A second speaker, Harold Wolff, the committee's public relations counsel, called the efforts of toll-TV backers a "giant grab of public domain." An FCC decision which might come within the next few weeks would conceivably give control of TV broadcasting to a few patent holders.

"Armed with this economic power, they would be in a position to dominate the television industry, the film industry, and every aspect of communications, entertainment, and sports," he declared.

The business session Wednesday was devoted to forums on screen towers and concessions. The latter topic was one in which all delegates took a keen interest. Seventy-five per cent of those answering a questionnaire sent out in advance of the convention listed concessions as the number one topic for discussion.

### *Forum Speakers Stress Strength of Towers*

Speakers at the screen tower forum—John Selby, David Siegel and Ted Kuhn—stressed the importance of having towers of adequate strength to withstand storms. Exhibitors were also cautioned against buying steel for their towers and then arranging for a half-dozen different contractors to assemble and erect the screen. The obvious advantage of dealing with one company that would do the entire job was stressed.

Questions from the floor concerned problems of widening the screen for CinemaScope and deciding on surfacing material.

William E. Smith, of the Popcorn Institute, showed various promotion items made available to exhibitors through their popcorn suppliers. He cautioned against over-pricing by saying, "Don't price popcorn out of the market. Keep its mass appeal."

Speakers at the concessions forum were Stu Tomber, Rio Syrup Co.; Henry Rolnick, Berlo Vending Co., and Mrs. Maude Jefferis. Mr. Tomber and Mr. Rolnick discussed the advantages of a cafeteria-style arrangement for concessions selling in drive-ins. Mrs. Jefferis stressed the value of attention to small details in sales.

### *Gehring Addresses Meeting At Thursday's Session*

Principal speaker on Thursday was William C. Gehring, 20th-Fox sales executive. The convention came to a close Thursday evening with an all-industry banquet at which Hollywood's good will ambassador, George Murphy, was guest speaker. An old-fashioned river boat party sponsored by Pepsi-Cola was held for delegates Wednesday evening, while the Coca-Cola Company sponsored the main luncheon Tuesday.

# ALLIED VOTES TO PUSH U. S. REGULATION BILL

by MARTIN QUIGLEY, JR.

*ST. LOUIS:* **The directors of Allied States Association in a prolonged meeting here this week took a momentous and long considered step. They formally directed the Emergency Defense Committee to seek the introduction and passage of a bill in Congress to regulate film prices by Federal law. The draft of such a bill was approved by the delegates to Allied's national convention in Milwaukee last October.**

The board also voted to continue its support of COMPO but at the same time demanded that COMPO take up the fight against subscription television.

Ruben H. Shor of Cincinnati was elected president of the national organization succeeding Ben Marcus who pleaded inability because of his health to hold office for a second term. Other officers elected are: Irving Dollinger, treasurer; Julius Gordon, secretary, and William Carroll, recording secretary.

### *Myers Says Conditions Have Been Deteriorating*

Abram F. Myers, reelected chairman and general counsel, said after the Tuesday meeting, the second day, the board had concluded that conditions had grown steadily worse since the Emergency Defense Committee's interim report of last December. The board decided to appeal for Federal aid, he said, because of "the distributors' demand for at least 50 per cent of the gross for virtually all desirable pictures released since the survey was made" and because of "late reports concerning the failure of some companies to follow through on their promises to sell flat to their smaller accounts and on their assurances of fair and equitable terms to all."

Ben Marcus said the board's decision to seek legislative relief was arrived at "reluctantly," in the conviction that all other measures for preserving the theatres have failed and that as of now no alternative to legislation is in sight."

### *Sees Creation of a "Starved Market"*

Mr. Marcus said the dispute over film rentals "involves arbitrary curtailment of production and the creation of a starved market which enables the film companies to impose upon the theatres film rentals so exorbitant and conditions of license so onerous as to threaten the forced closing of upwards of 5,200 sub-run and small town theatres with resulting loss to the American economy from the destruction of investments and employment."

In a clarifying statement accompanying the announcement of the step the board said:

". . . The board's main reliance in engaging the sympathy and support of Congress lies in the fact that the film companies, by steadily advancing prices since April 1, by



*RUBEN SHOR*

their palpable efforts to establish 50 per cent of the gross as the standard price for motion pictures, and by demanding double weekends, advanced admission prices and other numerous conditions on such deals, have nullified the intent of the tax bill passed last year and have confiscated the benefits of that measure.

"The Congressional proceedings establish beyond a doubt that Congress intended that the tax measure should inure to the benefit of the theatres and preserve them for the American people. When it is explained to members of Congress that due to the film companies' greed for profits, the tax saving was drained off and that as a result most of the theatres are even worse off today than they were when the relief was granted, it is believed that the interest of Congress will be aroused to the point of indignation."

The board discussed the Government's 16 mm films for television suit, in which Allied has been named co-conspirator, but took no action. "Allied has participated in no conspiracy," Mr. Marcus said.

On the toll TV fight the board passed a resolution favoring "any and all action that will bring to the attention of the public and interested parties the real implications of toll television" and requesting public hearings by the FCC on the subject.

Mr. Marcus said the directors felt the subscription television matter was in COMPO's province and that it should lead the fight. He declared that when a decision must be made as to which project should receive financial support, Allied's money would go for the batter against toll TV and not to COMPO if COMPO is not actively engaged in that fight.

COMPO's activities were reported by Wilbur Snaper, a member of the triumvirate governing the organization, and the board approved and endorsed the COMPO activities to date. However, Mr. Snaper was instructed to insist to the other two members of the governing body that economies be practiced and that its funds be so budgeted that the audience poll project can be conducted without an additional assessment. It was indicated that COMPO had approximately $150,000 in its treasury.

### *Insists COMPO Stay Out Of Regional Situations*

The board passed a resolution demanding that national COMPO refrain from becoming involved in regional COMPO units or in any way absorbing the functions of the regional groups.

The board also passed a resolution approving the Southern California Theatre Owners Association's plea to the Department of Justice to restrain the "divorced" circuits from the acquisition of drive-in theatres.

An interim relief plan was approved by the board Monday, whereby Allied members may seek to resolve trade problems on a regional basis. The plan was recommended by Allied of New Jersey and was included in the interim report of the Emergency Defense Committee. Mr. Marcus described the project as a form of conciliation.

The plan would operate roughly as follows: if an exhibitor in a particular area has a complaint over a problem that he has not been able to work out with a branch manager, he would call in his regional vice-president to meet with him and the branch manager. If the problem could not then be resolved, a top Allied official and a top level sales representative from the home office would be called in for conferences in an effort to work out a solution.

### *Strongest Language Saved For Subscriber Television*

Mr. Myers' annual report, submitted Monday covering product supply, film terms and consideration of Federal regulation of the industry, had its strongest language reserved for subscription television.

"The blatant and reckless propaganda and aggressive tactics of those who are seeking Government approval for devices for making televised programs available to set owners only upon a pay-as-you-see basis," the Myers report said, "have forced toll TV to the

*(Continued on following page)*

# ALLIED BOARD

(*Continued from preceding page*)

fore as the theatres' most imminent and deadly menace."

"The people must be made to understand that the air which Gene McDonald (Zenith president) would invade with his peculiar brand of crass commercialism, belongs to them." Mr. Myers said, and added:

"McDonald has no preemptive to the air, not even a squatter's right; he can exploit it for profit only if the Government authorizes him to do so. The pending petitions before the Federal Communications Commission, filed by Zenith and other gadget makers, involve complicated and serious issues of fact and law."

### *Reviewed Efforts to Ease Shortage of Product*

On the product shortage, the Myers report reviewed the actions attempted by Allied to effect relief, such as encouragement of the Makelim production plan and endorsement of other plans for production advanced by non-Allied exhibitors, and the idea of acquiring securities of large production-distribution companies with the idea of influencing their policies in the direction of increased production.

Of the latter idea, the report noted that "with the film companies' earnings zooming through the roof to new and undreamed of heights, it would be difficult to pursuade most stockholders to interfere with the management."

Of the Makelim plan, the report said: "Thus far the acceptable exhibition contracts on hand do not aggregate the amount of film rental per picture which he says he must have before starting his first picture. . . . Makelim is slowly making headway, he says his goal is in sight and he is definitely going ahead with his project."

Concerning production prospects generally, Mr. Myers said he could see no indications that the studios would increase "materially 1954's gaunt total."

Mr. Marcus reported on Allied's contemplated equipment manufacturing plan and recommended that it be "temporarily tabled" since the equipment picture had changed considerably since the plan was originated. Twentieth-Fox, he said, had abandoned its "stereo only" policy and the price of other equipment had come down. Nevertheless, he recommended that the board "be ever vigilant" in this matter.

### *Pressure of Work Caused Marcus to Withdraw*

Mr. Marcus earlier had notified the board that he would be unable to be a candidate for reelection as Allied president due to "the tremendous pressure and demand on my time and personal efforts in the operation of my circuit of theatres." He said he had been warned by doctors to ease up or face a physical breakdown. In his letter to the board, he pointed with pride to Allied accomplishments in the last year and declared that no other group "is more important to the welfare of the independent exhibitor."

## ALLIED LEADERS TO MEET TOA

ST. LOUIS: **Closer relations between Allied States Association and Theatre Owners of America, especially in the field of trade practice problems, was indicated here this week when the Allied board, meeting at the Chase Hotel, voted unanimously to accept an invitation from TOA president E. D. Martin for a conference between representatives of the two groups. The action came, however, before the announcement of Allied's decision to seek U.S. action.**

**Ben Marcus, retiring Allied president, released the text of a letter to Mr. Martin in which he, Mr. Marcus, accepted the idea of a TOA proposal calling for a conference to discuss the matter of TOA's support of Allied's "declaration of emergency."**

**On instructions from the Allied board, Mr. Marcus named the following to meet with a committee to be selected by TOA: Jack Kirsch, Ben Berger, Abram F. Myers and himself. The retiring Allied president indicated that the meeting probably would be held immediately following the TOA mid-winter board meeting, set for Washington this Sunday through Tuesday.**

The board also revealed that its irritation with TESMA-TEDA, dating back several years, has disappeared and that Allied will hold its annual convention in Chicago next October in conjunction with the huge trade show the two equipment groups sponsor there annually.

The 1956 Allied States annual convention will be held in Dallas in November.

Appointed members of the Allied Caravan Committee were Leo Jones, Trueman Rembusch, Elmer Huhnke and Greg Harpst. The new members of the Committee on COMPO are Mr. Marcus, Col. H. A. Cole, Nathan Yamins, Mr. Rembusch, Mr. Snaper, Benjamin Berger, Leon Back and Abe Berenson.

The board decided that the 1956 drive-in convention will be held in Cleveland and the 1957 one in Cincinnati.

## Filmakers Plan Five In Next Six Months

Filmakers will produce five pictures the first six months of this year, all for release this year, its two top executives declared this week. They are Irving H. Levin, president of Filmakers Releasing Organization, and Collier Young, president of Filmakers Productions. The new pictures are in addition to "Crashout" and "Mad at the World." Among them are "Battle Hell" and "The Smoldering Sea," which Hal E. Chester will make, and "The Firebug," from Mr. Young. "Crashout" will open March 2 with a 100-theatre premiere in New England. It will be aided by personal appearances of William Bendix, Luther Adler, Arthur Kennedy and others. "Mad at the World" will open also in March in Chicago, where much of it was filmed.

## Say Philadelphia Tax Cut to Be Passed on

*PHILADELPHIA:* Spokesmen for the motion picture industry told the City Council of Philadelphia last week that a proposed cut in the city's 10 per cent amusements tax would be passed on to the public. Albert E. Sindlinger, a business analyst representing local theatre interests, said that admission prices would be reduced to the extent the tax was reduced. He spoke in favor of a proposed ordinance reducing the amusement tax to five per cent. Other industry representatives attributed the decline in theatre attendance here to the tax and said Philadelphia was the only major city where this trend has continued. The proposed tax reduction would cost the city approximately $1,500,000 in tax revenue annually, it is said.

## ASCAP Overseas Unit To Entertain Troops

The formation of the first ASCAP Overseas Unit to tour European defense installations next month was announced last week by Stanley Adams, president of the American Society of Composers, Authors and Publishers. The group, which will entertain American troops, was organized by Paul Cunningham, ASCAP board member. In cooperation with USO Camp Shows, Inc., ASCAP has made available several of its writers who will be assisted by professional entertainers. Master of ceremonies will be Mack Gordon, writer of many stage and screen hits.

## New England Variety Club Reelects Walter A. Brown

*BOSTON:* Walter A. Brown, president of the Boston Garden and Boston Bruins, was reelected for a fourth term as Chief Barker of the Variety Club of New England. Also reelected were First Assistant Chief Barker Philip Smith, Second Assistant Chief Barker Michael Redstone, Dough Guy James Marshall and Property Master Kenneth R. Douglass. Canvasmen for 1955 are Arthur H. Lockwood, James Mahoney, George Roberts, Benn Rosenwald, James Stoneman, Arnold Van Leer, Richard Berenson and Samuel Pinanski. William Koster continues as executive director.

## New Bridgeport Drive-In

*HARTFORD:* E. M. Loew's Theatres, Inc., has acquired the Candlelite Stadium, Bridgeport, Conn., from the Bridgeport Sportsmen's Club for a reported $110,000, and will use the site for a drive-in theatre. The project, which will include razing the stadium stands, is expected to begin within 30 days.

## Repurchase Theatre

Earl and Ira Smith have repurchased the Breeze theatre, Beaufort, S. C., which they sold in 1950 to J. W. McMillan and R. E. Atkinson, Latta, S. C. Included in the transaction is the Royal Drive-In Theatre, Port Royal, S. C.

# 1955 BOOKING CALENDAR

# REPUBLIC ACCEPTS THE CHALLENGE...

***TO DELIVER THE BIG PICTURES EXHIBITORS WANT... WHEN EXHIBITORS NEED THEM MOST...***

REPUBLIC PICTURES

**with a guarantee of consistent and regular release throughout 1955 of the greatest number of top money productions in Republic's 20 years of picture making!**



*My optimism for the future of motion pictures is expressed by putting more money into expansion and production at Republic for 1955, than at any time in the history of the company.*

*HERBERT J. YATES*



## TIMBERJACK

**STERLING HAYDEN · VERA RALSTON · DAVID BRIAN**
ADOLPHE MENJOU · HOAGY CARMICHAEL · CHILL WILLS
Associate Producer-Director JOE KANE · **TRUCOLOR** by Consolidated



## TEXAS LEGIONNAIRES

STERLING **HAYDEN** · ANNA MARIA **ALBERGHETTI** · J.CARROLL **NAISH**
Directed by FRANK LLOYD · **TRUCOLOR** by Consolidated



## THE ETERNAL SEA

STERLING **HAYDEN** · ALEXIS **SMITH** · DEAN **JAGGER**
Associate Producer-Director JOHN H. AUER



## MAGIC FIRE

**YVONNE DeCARLO · CARLOS THOMPSON · RITA GAM**
**VALENTINA CORTESA · ALAN BADEL**
Produced and Directed by William Dieterle · **TRUCOLOR** by Consolidated



## SANTA FE PASSAGE

JOHN **PAYNE** · ROD **CAMERON** · FAITH **DOMERGUE**
Directed by BILL WITNEY · **TRUCOLOR** by Consolidated



## MAN FROM TEXAS

JOHN PAYNE · MONA FREEMAN · LEE J. COBB

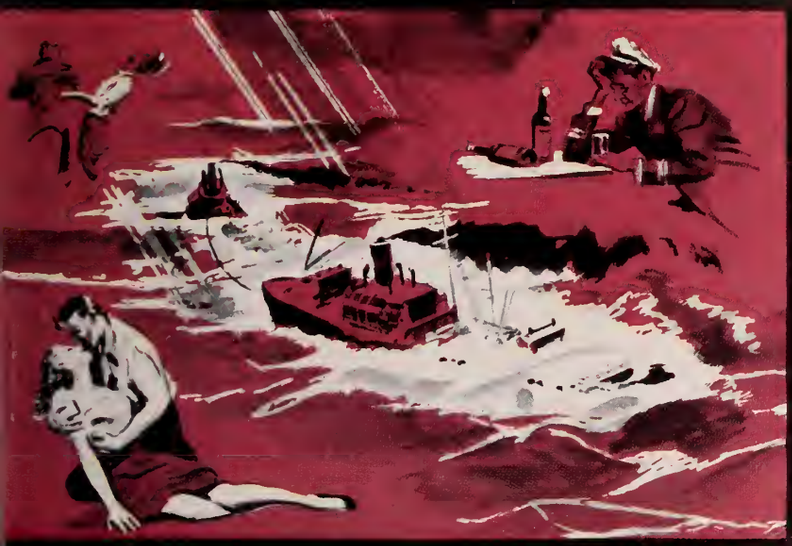
Associate Producer-Director JOE KANE • **TRUCOLOR** by Consolidated



## REBEL ISLAND

YVONNE DE CARLO · ZACHARY SCOTT · HOWARD DUFF

Associate Producer-Director Edward Ludwig • **TRUCOLOR** by Consolidated



## THE LONG WATCH

**TRUCOLOR** by Consolidated

ADVENTURE EPIC OF THE YEAR... FROM ROBERT F. MIRVISH'S BEST-SELLER!




## THE GUNMAN

starring **RAY MILLAND**

Directed by Ray Milland • **TRUCOLOR** by Consolidated



## THREE LEAVES of a SHAMROCK

A JOHN FORD PRODUCTION

starring **TYRONE POWER · MAUREEN O'HARA · BARRY FITZGERALD**



## ANNIE JORDAN

**TRUCOLOR** by Consolidated

FROM MARY BRINKER POST'S BEST-SELLING NOVEL OF THE SEATTLE WATERFRONT!

# PICTURE AFTER PICTURE FOR RELEASE WEEK AFTER WEEK!

**Productions listed below are but a part of the box-office pictures that will make up Republic's 20th year of entertainment.**

**Today, more stories are in preparation or in work at the Studio than ever before . . . Best sellers to be produced with famous stars and top directors.**

1. **TROUBLE in the GLEN**
Starring Margaret Lockwood, Orson Welles, and Forrest Tucker. Produced and directed by Herbert Wilcox in Trucolor by Consolidated. A romantic adventure by the author of "The Quiet Man."

2. **The ATOMIC KID**
Co-starring Mickey Rooney and Robert (Stalag 17) Strauss. A laugh explosion when someone slips a "Mickey" into Atomic tests. A Mickey Rooney Production, directed by Leslie H. Martinson.

3. **HELL'S OUTPOST**
Rod Cameron, Joan Leslie, Chill Wills. The most explosive action picture of the year. From the novel, "Silver Rock," by Luke Short. Associate Producer-Director Joe Kane.

4. **AFRICAN MANHUNT**
Danger and excitement as the hunt for a killer reaches into the untamed jungles of Africa.

5. **TROUBLE IN STORE**
With the great international comedian, Norman Wisdom, and Margaret Rutherford. A real belly-laugh comedy.

6. **CAROLINA CANNONBALL**
Hi-jinks with the inimitable Judy Canova in another great laugh hit.

7. **The SQUARE RING**
Heart, sweat and tears, in a punch-packed drama of the fight game.

8. **DOCTOR in the HOUSE**
Universally acclaimed as the smash hit of the year, with the stars of "Genevieve." An irreverent story of medical students—their trials, their errors, their loves.

9. **A DAY to REMEMBER**
A fast-moving story of light-hearted romance.

10. **TIMBERJACK**
Robust adventure as wild as the north country which is its magnificent setting. From the novel by Dan Cushman.

11. **DON JUAN'S NIGHT of LOVE**
Passion and intrigue in the romantic days of Madame Pompadour.

12. **The ETERNAL SEA**
The romance of the sea, the love of a woman, and the dramatic story of the courage of a gallant Navy hero.

13. **YELLOWNECK**
Rare suspense as five deserters escape from the battlefield, only to face death in the Everglades. Trucolor by Consolidated.

14. **SANTA FE PASSAGE**
The oynamic story of fighting men and beautiful women, with heart-stopping action, thrills and romance.

15. **I COVER THE UNDERWORLD**
Trigger-fast action as a priest invades the underworld to reclaim his twin brother, a big-shot racketeer.

16. **MAGIC FIRE**
Three women thrilled to his romantic fire, the world to his genius. The story of the life and loves of Richard Wagner.

17. **MYSTERY of the BLACK JUNGLE**
The terror of the untamed, as men stalk the mysterious jungle country.

18. **MAN FROM TEXAS**
Roaring outdoor saga of the early frontier, from the Saturday Evening Post story that thrilled millions.

19. **PHANTOM RACKETEER**
Mystery and suspense of a hidden killer in a crime-ridden town.

20. **The BIG JACKPOT**
A fast moving comedy romance of a big money payoff that made a marriage of Lady Luck and Dan Cupid.

21. **REBEL ISLAND**
Romance and intrigue in the lush tropical setting of the fashionable Bahamas.

22. **TEXAS LEGIONNAIRE**
The immortal story of the Alamo and the Texans' never-to-be-forgotten fight for freedom.

23. **CIRCUS GIRL**
The spectacle of circus life against the exotic background of Ceylon and India.

24. **THE GUNMAN**
Academy Award-winning Ray Milland will star in and direct this off-beat story, an original by Talbot Jennings and John Tucker Battle. Big-scale outdoor drama, in Trucolor by Consolidated.

25. **The BIG WHISPER**
Virginia Van Upp will write and produce the film version of her original story, a high suspense drama of continental intrigue.

26. **THREE LEAVES of a SHAMROCK**
John Ford, the only four-time Academy Award-winning director, once again brings his magic touch to Ireland, setting of his boxoffice hit, "The Quiet Man."

27. **The VILLAGE DOCTOR**
A warm, human-interest drama about medicine and faith in a small town. Trucolor by Consolidated.

28. **ANNIE JORDAN**
The Mary Brinker Post novel has sold millions of copies. To be filmed with a cast of great star names.

29. **The LONG WATCH**
Action and excitement aboard an old tramp steamer flying an outlaw flag. From Robert F. Mirvish's best-seller. Filmed in Trucolor by Consolidated

**Discuss Republic's plans for you in '55 with "Mr. Republic" in your territory**

PRINTED IN U.S.A.

# FREEMAN HONORED WITH AWARD FOR VISTAVISION

## *Presenting 'Fame' Plaque, Quigley Cites Advance in Film Standards*

by WILLIAM R. WEAVER

*HOLLYWOOD:* Martin Quigley presented the 1955 Fame Award of Achievement to Paramount Pictures Corporation in the person of vice-president Y. Frank Freeman Thursday at studio luncheon ceremonies attended by company officials, department heads, technological personnel and Hollywood press.

**The 1955 Award, second to be made by the editors of Fame magazine, was given "in recognition of the notable contribution of VistaVision to the art and industry of motion pictures, and for the enthusiasm and leadership which made possible this enrichment of the potentialities of the screen."**

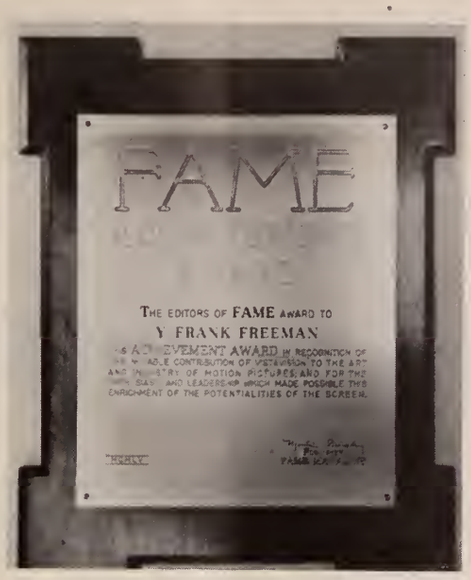
The dining hall where the presentation took place is a short walk from the studio's vast Stage 17 where the VistaVision system was developed from experimental blueprints to a point of completion warranting its first use in filming "White Christmas," and the engineers and technicians who took part in that development were present at Thursday's presentation.

In presenting the Award to Mr. Freeman Mr. Quigley said, "The development of VistaVision provides a new and valuable instrumentality for widening the horizon of the art and industry of the motion picture. The Paramount company, Mr. Freeman, and those associated with him in the development of this technique have written a new chapter of progress.

### *Says VistaVision Occupies "Distinguished Position"*

"That there should be mutiple undertakings directed toward the betterment of the format of the screen is altogether good. The motion picture came originally of the efforts of many over a long period of time. The door must ever be kept open to those who bring something capable of increasing the appeal of the motion picture, because it is only out of such contributions that the highest standards of the art of the future can be assured. In the record of the recent important contributions to the betterment of the screen VistaVision occupies a distinguished position."

Accepting the Award, Mr. Freeman expressed pride and appreciation on behalf of the company, the studio and the "technicians and scientists who conducted the research and designed the cameras" necessary for perfection of "the best means yet devised of putting a motion picture on the screen." He said he and they are completely open-minded regarding other processes, present and future, and are ready to welcome any system or process that can be demonstrated to be superior to VistaVision. He closed his direct acceptance remarks with an expression of thanks to exhibitors and to the public for their reception of VistaVision, and then called on studio associates active in VistaVision development.




***Above is the 1955 Fame Award of Achievement, presented Thursday to Y. Frank Freeman in Hollywood.***

Technologists called on by Mr. Freeman included Loren L. Ryder, special effects and sound department head; Jack Bishop, camera department chief; Charles R. Daily, optical engineer; Ray Hinsdale, technical superintendent; Frank Caffey, production manager; Russ Brown, operations manager; Hal Pereira, supervising art director; Charles West, editing department head; and Henry Fracker and Walter Beyer, sound department.

Studio officials attending in addition to Mr. Freeman included Don Hartman, Jacob H. Karp, D. A. Doran, John Mock, William Meiklejohn and Luigi Luraschi.

Home office executives present at the presentation were Adolph Zukor and Jerome Pickman.

## Patent Case Is Won By Polaroid Corporation

*WILMINGTON, DEL.:* Three patents of the Polaroid Corp. were held valid by Chief Judge Paul Leahy, who signed a final consent decree last week in Federal District Court here. It was also stated they are owned by Polaroid. The decree said that the patents were infringed upon by Multiple Glass Corp. and Glendale Optical Co., Inc.

## *Fox Ready To Enter TV Production*

*HOLLYWOOD:* Twentieth Century-Fox intends to enter tele-film production on a big scale and is preparing to invest a large amount of money in that undertaking, it was reported last week. Plans include the outright production of tele-films, probably under a subsidiary company trademark, as well as furnishing facilities to independents.

The company first indicated they considered such expansion several weeks ago when they decided to renovate its old and virtually abandoned studio on Western Avenue here so it could be offered to independent tele-film producers on a rental basis. In studio discussions last week, officials expanded this plan to include large expenditures for building additional stages, remodeling existing structures and installing the finest equipment.

In general outline, the 20th-Fox plan will conform substantially to those being used by Columbia in connection with its Screen Gems subsidiary, Universal with United World Films and Republic with Hollywood Television Service.

Sid Rogell, executive production manager of the studio, will be in charge of the company's television activities.

## "Eden" Premiere at New York Astor, March 9

Warner Brothers' CinemaScope film version of John Steinbeck's novel "East of Eden," will have its world premiere at the Astor theatre, New York, March 9, in a benefit performance at a $50 ticket scale for the building fund of the Actors Studio. A private supper and "stars-in-person" entertainment at the Sheraton Astor Roof are part of the evening's entertainment. The Elia Kazan production introduces James Dean to film audiences. He co-stars with Julie Harris and Raymond Massey.

## Reade Seeks Convention Hall

Walter Reade Theatres has asked Asbury Park for a three year lease to operate its Convention Hall. The circuit said that it plans to engage talent for concerts, arena spectaculars, name bands, lecturers, exhibits; that it might alter and improve the building; that it would use the circuit to publicize the city.

# FIGHT TOLL TV ON ALL LEVELS

## *Levy Blasts TV Argument; Urge Local Exhibitors to Back Campaign*

The roundup of subscription television news this week required long lines of communication to Washington, Hartford, Dallas, Boston and Indianapolis, as well as St. Louis where delegates to the National Allied Drive-in Convention were getting thorough briefing from members of the Joint Exhibitors Committee on toll TV.

The diverse elements included:

**A speech by Herman Levy, general counsel of Theatre Owners of America, before the Advertising Club of Hartford in which exhibition's stand on toll TV was explicity set forth, along with the comment that "most of the arguments" used by toll TV promoters have been "misleading and fallacious";**

**The appointment by Senate Judiciary Committee chairman Kilgore (D., W. Va.) of himself as chairman of a special judiciary anti-monopoly subcommittee to study subscription television;**

**A report on the problems of UHF broacasters by Harry Plotkin, special counsel of the Senate Commerce Committee, which ignored the subject of toll TV because, in the opinion of Mr. Plotkin, toll TV still is "some time off," since the legal aspects of the subject could delay its introduction for at least a year, and**

**Reports from Dallas, Boston and Indianapolis that exhibitor leaders in those territories were earnestly at work exciting grass-roots interest in the anti-toll TV campaign, with particular emphasis on the need for rank-and-file financial contributions.**

In his speech in Hartford Tuesday, Mr. Levy outlined and then answered the most prominent arguments used by the subscription television forces in their campaign for Federal Communications Commission approval of the medium.

### *Calls Argument Foolish*

"One basic position of the sponsors," said the TOA official, "is that commercial television, the kind we now receive in our homes, is not really free television because we are talked into buying the products advertised on television. The foolhardiness of this argument makes it unworthy of consideration—nobody is compelled to buy anything advertised on television, nor anywhere else."

Mr. Levy called "wholly without merit" the claim by toll TV promoters that advertising will benefit from subscription television. "Most of the funds allocated to television will not be used by advertisers for other media of advertising if television is not available, nor profitable," he said. In addition, said Mr. Levy, theatre owners know they will be hurt by "competition from this Government-created monopoly," and warned, for the special benefit of his audience, that when downtown theatres close "flourishing towns become ghost towns."

In his announcement of his appointment of himself to head the special judiciary subcommittee, Senator Kilgore also revealed that Howard Chernoff, a San Diego radio and television consultant, is now making a preliminary survey of toll TV and other TV matters for the Senator.

### *Study Fund Voted*

At the end of last week the Senate voted its Commerce Committee, under chairman Senator Magnuson (D., Wash.), $200,000 with which to investigate subscription television and other matters subject to its jurisdiction. Senator Magnuson was also on hand at the press conference in Washington where Mr. Plotkin discussed his report on the UHF situation. At that time, the Senator renewed an earlier promise to get to the study of toll TV some time this year, but emphasized that his plans at this time are somewhat vague.

UHF broadcasters have been among those seeking early FCC approval of subscription television but Mr. Plotkin's report made no mention of the subject when he listed steps to aid UHF stations. Asked why he omitted this, he said that the UHF stations need immediate help and that he could not see how the necessary decisions relating to subscription television could be made soon enough to do the UHF stations much good.

Turning to Mr. Plotkin's recommendation that the FCC and the Justice Department take another look at the television network situation to see whether anti-trust or other action is necessary, Senator Magnuson said he would hold full-dress hearings on the TV network situation "in a month or so" if he hasn't received reports from the FCC and the Justice Department by that time.

### *Cites Network Combination*

In connection with the TV network option policies, Mr. Plotkin brought up the U. S. vs. Paramount case and said the practices of the networks are even "more virulent practices than block-booking for not only does it commit a station in advance to take a whole block of programming, but it is a combination or arrangement between the networks and their affiliates to oust programs of important competitors in order to honor the option."

Meanwhile, in other parts of the country exhibitors were girding for the battle. In Dallas, Julius Gordon, a member of the Joint Exhibitor Committee, presided at an exhibitor luncheon at which plans were made to lineup exhibitors in that state. A principal speaker at the luncheon was Colonel H. A. Cole, chairman of Texas Allied, who warned that "the first aim of toll TV is to take away subsequent runs from theatres, then graduate into first run operations later."

In Indianapolis it was announced that William Carroll and Marc Wolf, prominent Indiana showmen, have been named to head the regional organization in that territory to receive contributions to the national committee's fund from Indiana exhibitors. At the same time, the Independent Exhibitors of New England sent out a special bulletin to all members pointing out the dangers in the fight and urging members to send their contributions to the Independent Exhibitors at 36 Melrose Street in Boston.

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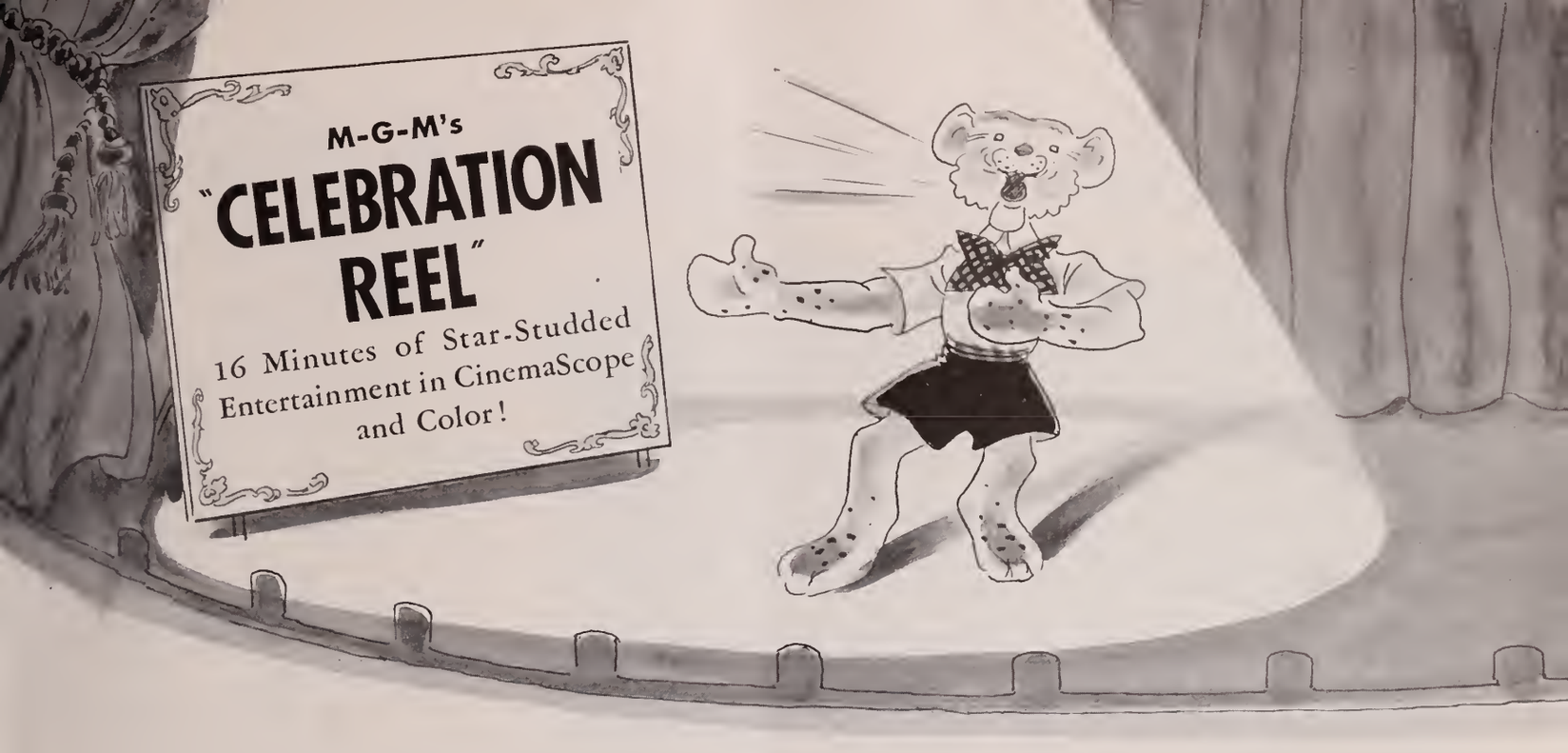
# *Add 6 Units To Defense In 16mm Suit*

*HOLLYWOOD:* Amendment of the Government's complaint in the 16mm anti-trust case to include six additional organizations as co-conspirators was approved here Monday by Federal Judge Harry C. Westover, who over-rode all defense objections in the move. The Government motion for amendment had been made January 20 on orders from the Department of Justice.

Thus added as co-conspirators in the case are the Council of Motion Picture Organizations, Allied States Association, Southern California Theatre Owners Association, the Metropolitan Motion Picture Theatre Owners Association and the Independent Theatre Owners Association, both the latter of New York, and the Pacific Coast Conference of Independent Theatre Owners. The last went out of existence several years ago. With headquarters in San Francisco, it was last known as Western Theatre Owners. The only exhibitor group to be named a co-conspirator at the time the suit was filed in July, 1952, was Theatre Owners of America.

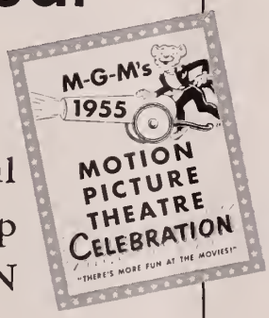
Homer I. Mitchell, defense counsel, representing three major studio defendants, told the court the addition of the six co-conspirators would place a burden on the defendants, necessitating postponement of the trial date, now set for September 6 of this year. The court replied that the defendants will be furnished with the Government's evidence March 10, and may make motions for postponement at that time if they are disposed to do so.

The Government's attorneys argued that the addition of the six co-conspirators was advantageous to all parties in that it would tend to shorten the time required for the trial itself. Judge Westover said the court is anxious to get the case to trial and hopes to do so this year.




# THIS LITTLE FELLOW IS GOING TO STEAL THE SHOW!

## The BIGGEST Short Subject of The Year and It's FREE!




M-G-M has made a wonderful 16-minute Short Subject to help you promote your own MOTION PICTURE THEATRE CELEBRATION! It's great for the fans! A Parade of Stars! Scenes from 10 Top Pictures! Novelty presentation ideas! In CinemaScope and Color!

PHONE OR WIRE YOUR M-G-M BRANCH TODAY FOR YOUR FREE CELEBRATION REEL!

★

### ADVERTISE IT AS AN "ADDED ATTRACTION!"

**ALL OF THIS IN ONE REEL:**

Narration and novelty presentation by George Murphy with footage from these great pictures:

"JUPITER'S DARLING • "BEDEVILLED" "THE GLASS SLIPPER" • "INTERRUPTED MELODY" • "HIT THE DECK" • "LOVE ME OR LEAVE ME" • "THE KING'S THIEF" "MOONFLEET" • "IT'S ALWAYS FAIR WEATHER" • "THE PRODIGAL."

Stars in the order of their appearance: George Murphy, Esther Williams, Howard Keel, Marge and Gower Champion, Anne Baxter, Steve Forrest, Leslie Caron, Michael Wilding, Glenn Ford, Eleanor Parker, Walter Pidgeon, Tony Martin, Vic Damone, Russ Tamblyn, Jane Powell, Debbie Reynolds, Gene Raymond, Ann Miller, Doris Day, James Cagney, Cameron Mitchell, Ann Blyth, Edmund Purdom, David Niven, George Sanders, Joan Greenwood, Viveca Lindfors, Gene Kelly, Cyd Charisse, Michael Kidd, Dan Dailey, Lana Turner, Louis Calhern.

Introduction of author William Gibson and cast of "THE COBWEB": Richard Widmark, Lauren Bacall, Charles Boyer, Lillian Gish, Susan Strasberg, John Kerr, Paul Stewart.

Narration about great M-G-M story properties: "BLACKBOARD JUNGLE"•"BHOWANI JUNCTION" • "I'LL CRY TOMORROW" "THE TEAHOUSE OF THE AUGUST MOON" "MARY ANNE."

# Box Office Champions For January, 1955

*The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.*

### DEEP IN MY HEART
***Metro-Goldwyn-Mayer***

Produced by Roger Edens. Directed by Stanley Donen. Written by Leonard Spigelgass. From the book by Elliott Arnold. Eastman Color. Cast: Jose Ferrer, Merle Oberon, Helen Traubel, Doe Avedon, Walter Pidgeon, Paul Henreid, Tamara Toumanova, Paul Stewart.

### SIGN OF THE PAGAN
***Universal***
(CinemaScope)

Produced by Albert J. Cohen. Directed by Douglas Sirk. Written by Oscar Brodney and Barre Lyndon. Technicolor. Cast: Jeff Chandler, Jack Palance, Ludmilla Tcherina, Rita Gam, Jeff Morrow, Allison Hayes, Eduard Franz, George Dolenz.

### THERE'S NO BUSINESS LIKE SHOW BUSINESS
***Twentieth Century-Fox***
(CinemaScope)

Produced by Sol C. Siegel. Directed by Walter Lang. Written by Phoebe and Henry Ephron. From a story by Lamar Trotti. De Luxe Color. Cast: Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Johnnie Ray, Mitzi Gaynor, Richard Eastham, Hugh O'Brian, Frank McHugh, Rhys Williams.

### THREE RING CIRCUS
***Paramount***
(VistaVision)

Produced by Hal B. Wallis. Directed by Joseph Pevney. Written by Don McGuire. Technicolor. Cast: Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor, Wallace Ford, Sig Ruman, Gene Sheldon, Nick Cravat, Elsa Lanchester.

### 20,000 LEAGUES UNDER THE SEA
***Buena Vista***
(CinemaScope)

Produced by Walt Disney. Directed by Richard Fleischer. Written by Earl Felton. Production manager, Fred Leahy. Technicolor. Cast: Kirk Douglas, James Mason, Paul Lukas, Peter Lorre, Robert J. Wilke, Carleton Young, Ted de Corsia, Percy Helton.

### VERA CRUZ
***United Artists***

Presented by Harold Hecht. Produced by James Hill. Directed by Robert Aldrich. Written by Roland Kibbee and James R. Webb. From a story by Borden Chase. Technicolor. Cast: Gary Cooper, Burt Lancaster, Denise Darcel, Cesar Romero, Sarita Montiel, George Macready, Ernest Borgnine.

## "Timberjack" Premiere Is Held in Montana

*MISSOULA, MONT.:* A two-day "Timberjack Days" celebration was held here last week highlighted by the world premiere of Republic's "Timberjack" at the Fox and Roxy theatres. It marked a salute to the U.S. Forest Service on its 50th anniversary and to Montana's lumber industry. Stars and executives attending included Herbert J. Yates, Republic president, and his wife, Vera Ralston, co-star of the film; David Brian, Adolphe Menjou, Chill Wills and Rex Allen; Dan Cushman, author of the novel, and Frank Ricketson, president of Fox Intermountain Theatres.

## WOMPI Forms Chapter of Jacksonville Women

*JACKSONVILLE:* A chapter of WOMPI has been organized here, with Janice Claxton of the MGM branch office as first president. Other officers are Neva Taylor, first vice-president; Sarah Keller, second vice-president; Doris Posten, recording secretary; Pat Tusano, corresponding secretary; Norma Cole, treasurer. Effecting the organization of the local WOMPI group were the following visitors from the Atlanta chapter: Betty Rary, Johnnie Barnes, Laura Kenney, and Edythe Bryant. A total of 42 women from Jacksonville's Film Row attended. A second meeting has been set for February 8 at the Variety Club, when Miss Claxton will name a board of directors.

## Universal Holding Series Of Distribution Meetings

A series of four meetings is being held by Universal on the development and most efficient use of prints and an effective means of handling the availabilities of pictures, the company announced last week. The first meeting was held in New York last week and the other three, in successive weeks beginning this week, will take place in New Orleans, Los Angeles and Chicago. Office managers and head bookers of the branches will attend.

## Texas Owners Meeting

The Texas Drive-In Theatre Owners Association will hold its annual convention at the Adolphus Hotel, Dallas, March 10 and 11.

# U. A. Names Smadja as An Officer

United Artists introduced a new vice-president, Charles Smadja, to trade writers Tuesday, at a conference in the New York home office. Mr. Smadja, continental manager since 1953 and associated with the new management since 1948, said he regarded himself as part of a working family, and his post was fulfillment of a personal goal. He also spoke of the situation abroad.

His new duties also will be to supervise production abroad, and in this connection, United Artists' executive Max E. Youngstein and Arnold Picker, with Mr. Smadja at the interview, disclosed the company plans to make during the year seven major films in Europe. They would cost from $10,000,000 to $12,000,000, Mr. Youngstein estimated. They range from the Robert Rossen "Alexander the Great" to Hecht-Lancaster's "Trapeze" and Joseph Mankiewicz' "The Story of Goya." There also will be production support on the local level, giving the distribution services work to do within European countries. There will be small and local, pictures made.

Mr. Smadja commented local production is increasing, and prosperous, especially in Germany, but that the product, nevertheless, is too parochial for American audiences.

Of the Italian demand all color films except Technicolor be printed in Italy, Mr. Smadja remarked United Artists will have one negative processed there, as a test.

Eastern European countries continue to bid for American product but his company refuses negotiations because political considerations are that it might establish embarrassing precedent and also that such deals are difficult to pursue to completion of payment and terms.

Mr. Smadja is a native of Tunis, aged 47, and has been in the industry since 1931, beginning in sales as the manager of Films Osso for two years, and then turning to production as president of Gladiator Films. He made among others "La Maison du Maltese" and "Le Dernier Tourneau." He was with the Free French during the war, and then resumed production until 1948.

## Producers Group, Central Casting Reelect Officers

*HOLLYWOOD:* All officers of the Association of Motion Picture Producers and Central Casting Corp. were reelected this week at a meeting of their respective boards. The AMPP reelected Eric Johnston, president; Y. Frank Freeman, chairman of the board; B. B. Kahane, L. K. Sidney and Charles S. Boren vice-presidents, and James S. Howie, secretary-treasurer. Renamed by Central Casting were Mr. Freeman, president; Fred S. Meyer and Mr. Boren, vice-presidents, and Mr. Howie, secretary-treasurer.

# "Gray Line" In Premiere

This week saw the world premiere of Columbia's "The Long Gray Line" in Washington, followed the next day by the New York opening at the Capitol theatre.

The audience, attending the Washington premiere at the RKO Keith's theatre, included celebrities from the top ranks of the Government, Congress, the armed services, the diplomatic corps, Columbia executives, stars of the film and Sergeant Marty Maher, whose life the film depicts.

The proceeds of the premiere, which was sponsored by the Wives of the Officers of the Technical Services of the United States Army, will be donated to the Soldiers', Sailors', Marines' and Airmen's Club of Washington. Mrs. Dwight D. Eisenhower, honorary president of the club, was also honorary chairman of the premiere. Mrs. Charles E. Wilson, wife of the Secretary of Defense, was chairman for the opening.

The Capitol theatre is exhibiting historical material from the museum at West Point. Included is a graphic history of the Academy showing various changes of uniform at the school since its founding more than 150 years ago. Objects used by the cadets over the years are shown, as well as personal possessions of famous graduates.

The cadets of West Point were to come to New York Sunday, February 13, to see a performance of the picture. They were to parade from Central Park to the theatre. They will be accompanied by the 150-piece U. S. Military Academy band which will play cadet marching airs.

"The Long Gray Line" is based on the biography, "Bringing up the Brass," written by Mr. Maher and Nardi Reeder Campion. It stars Tyrone Power and Maureen O'Hara, was directed by John Ford and produced by Robert Arthur. The CinemaScope film in color by Technicolor is reviewed in this week's Product Digest.

## Edwards-Cistrand Suit Settled Out of Court

*HOLLYWOOD:* An anti-trust suit against major distributors asking more than $5,000,000, filed jointly by Edwards Theatre Circuit, Inc., and Cistrand Theatres, Ltd., operating the Alhambra and Garfield theatres respectively in Alhambra, Calif., has been dismissed by Federal Judge Harry C. Westover following settlement out of court for what the plaintiffs called a substantial sum. The plaintiffs had charged that the defendants withheld product from them until neighboring communities had exhausted its first run value.

## Chicago Theatre Purchased

*CHICAGO:* The Essex theatre, which reopened about four months ago, has been purchased by Mandel Terman, a local business man, who announced the theatre would show strictly art films.

# 1,500 INDUSTRY CATHOLICS AT NEW YORK BREAKFAST



by the Herald

***ON THE DAIS, at the New York Communion Breakfast: Msgr. John J. McClafferty, Robert Coyne, George Murphy, Rev. Thomas F. Little and Lillian Roth.***

The motion picture is a "gift of God" and should be "used for the enlightenment and enoblement of man," it was emphasized by Rt. Rev. John J. McClafferty, dean of the Catholic University School of Social Service, principal speaker at the fifth annual film industry Communion Breakfast in New York held last Sunday.

The prelate was addressing 1,500 Catholic members of the industry at the Breakfast, held in the Waldorf Astoria Hotel after Mass at St. Patrick's Cathedral. Other speakers on the dais included Rt. Rev. Philip J. Furlong, who represented Cardinal Spellman; Lillian Roth, actress and author, and George Murphy, MGM's industry good will ambassador. Robert J. Coyne, special counsel to COMPO, was toastmaster, at the morning affair.

Msgr. McClafferty, former executive secretary of the Legion of Decency, cited the advances of the last few years in the production and projection of motion pictures and in the use of color. These, he said, give the industry the opportunity to use "the God-given gift of light" to its greatest advantage in focusing it on "morally good films."

"It should be used," he declared, "only for essential good—man's moral welfare—and to present truth and virtue, at least the flavor of understanding among nations, the precepts of a just social order, and the temporal and eternal welfare of man."

Mr. Murphy stressed the present day conflict between spiritualism and materialism, truth and lies, the forces of good and the forces of evil. He called the Catholic members of the industry "privileged to be in positions of vast moral influence" and he pointed out that with that privilege goes the responsibility to lead good lives, to set good examples and to band together to defend the rights of all men. "Don't let the foundations be disturbed," he concluded.

Others on the program included Joan Roberts, star of "Oklahoma," and Brian Sullivan of the Metropolitan Opera.

Catholics in the Los Angeles area were to hold their fourth annual Communion Breakfast Sunday, February 13, at the Los Angeles Palladium.

## U. A. Signs Deals with Krasna and Orsatti

Norman Krasna and Arthur B. Krim, president of United Artists, announced jointly thus week the conclusion of a production-distribution agreement under which Mr. Krasna will write, produce and direct two pictures for U. A. release. The two will be "The Ambassador's Daughter" and "Red Roses," with "The Ambassador's Daughter" to be made first on location in Paris. Both will be original screenplays.

United Artists and Sabre Productions also have concluded a multiple-picture agreement under which the independent producing company will make two films this year for U. A. release, "Flight from Hong Kong" and "Mr. Tex." Sabre is headed by Victor M. Orsatti, president; Frank N. Seltzer, vice-president, and Joseph M. Newman, secretary-treasurer.

# THERE'S NEVE STORY

PARAMOUNT'S SUCCESS STORY FOR '54-'55

## REAR WINDOW

Technicolor

It set new highs in Hitchcock grosses and Hitchcock thrills

## White Christmas

VistaVision-Technicolor

The top money-maker of 1954 is even bigger in 1955

## Sabrina

Its three Academy Award stars awarded exhibitors with big pay-off



## *Exciting "Pages" Ahead*

INCLUDE

**MAMBO** · **CONQUEST OF SPACE**

The picture with the boxoffice beat

With a Paramount presell out of this world

**ASSIGNMENT CHILDREN** · **RUN FOR COVER**

Danny Kaye as Fun Ambassador for the U. N.

Cagney, VistaVision and Western thrills

# R BEEN A BOXOFFICE LIKE IT!

## The Bridges at Toko-ri

Technicolor

4th terrific week at Radio City Music Hall and across the country matching that record-shattering "Shane"! Paramount's powerful selling is reinforced by rave reviews and enthusiastic word-of-mouth that are zooming first run business and preparing a bonanza for subsequent dates.



## THE COUNTRY GIRL

The dating rush is on – for late February and early March – to cash in at the floodtide of top honors! Washington, Chicago, Philadelphia now registering sensational business – paced to the same record profits of New York and Los Angeles where it's now in its 9th and 8th smash weeks!



# Hollywood Scene

by WILLIAM R. WEAVER
*Hollywood Editor*

WHEN YOU ask the only active banker-producer on record which of his chosen fields he likes better, running a bank or producing motion pictures, he draws a reflective breath before answering you and then makes the blanket observation that both businesses are in quite enjoyable condition at this point on the economic calendar.


William Nassour

He is William Nassour, chairman of the executive committee of the Hollywood State Bank, and president of the new Nassour Studio, latest and most modern addition to this community's producing plants. He considers the motion picture business, which he's learned from the inside as well as from the outside that the banker sees, to be in fine shape today, from nearly all points of view, but still in need of certain functional improvements that are, in his opinion, long overdue. He has plans for them.

The Nassour operations reflect the Nassour confidence in the future of the motion picture. The new Nassour studio, completed a few weeks ago, is located midway between downtown Hollywood and neighboring Beverly Hills, and takes up part of a city block which is under long-term option for uses of expansion. (The original Nassour Studio, a model of modernity in its time, was sold two years ago to a newspaper and a television station for video use.)

The chief present undertaking of the Nassour company is the production, in Mexico, of the first science-fiction Western, "The Beast of Hollow Mountain," an entertainment enterprise currently engaging the full-time attention of William Nassour, its producer, and of Edward Nassour, its director. The pattern of the production gives insight to the depth and direction of Nassour planning.

### *United Artists Release, to Be in CinemaScope*

To begin with, the picture, which is to be distributed by United Artists, is being shot in CinemaScope, which the Nassours regard as supremely suited to the expansive character of the story, and in Eastman color. On the personality side it has Guy Madison, whose TV-series following is calculated at rock-bottom 30,000,000, with Patricia Medina and other players of youth-appeal alongside.

In addition to these, and to the hitherto unphotographed areas of remotest Mexico, the film has, for the first time on any screen, the Regiscope process. Regiscope, developed by Edward Nassour in 18 years of expert activity in photographic animation and related work, is declared by the Nassours to place on the screen such creatures as King Kong and the monsters of "The Lost World" without jerkiness, jiggle, skipping or jumping, but with the steady, smooth flow of live-animal action.

William Nassour says the success of this production is guaranteed by its subject (all "monster" pictures are profitable precedents) and its processes—CinemaScope, Regiscope, Eastman color—plus its cast, its background, the science-fiction aspect and the good old dependability of the Western. He says the success of a well made, correctly budgeted independent production is more soundly predictable today than for a long while, if ever, before.

### *Sees Economic Uptrend as Factor in Its Favor*

The economic uptrend, not only here but throughout Europe, is a factor in its favor. The several formulae for co-production deals, in all directions, are safeguards once unknown to independent producers. And production financing, including the exhibitor kind, is more readily to be had by independent producers than at any time since the downcurve began in 1947. Television, he believes, has done its worst to the motion picture theatre business, and its worst wasn't fatal.

There is need for one more change in the setup of the industry, in the Nassour view, to round out the profit prospect for independent producers. There should be, the president of Nassour Studio believes, an independent merchandising organization, outlined somewhat after the physical pattern of National Screen Service, which would make a business of following up, sales-wise, an independent producer's picture, playdate by playdate, giving it full benefit, down to the last showing, of the utmost in promotional skill and perseverance.

Every big business in America, except this one, has provision for the manufacturer to extend his sales efforts to the ultimate-consumer of his product. He says this business is sure to have such provision in eventual course, and the sooner the better for everybody in it.



The over-all count of pictures in shooting stage slipped a notch to 21 at the weekend on the completion of four productions and the start of but three others. This is a small total by precedent but there is less than usual despair among the craft workers in the studies due to the not totally comforting circumstance that tele-film production not only picks up most of the employment slack, these days, but creates a manpower shortage, in some categories, that poses problems for unions and trade associations alike. There is, of course, no direct connection between the manpower shortage and the product shortage felt in the field of exhibition.

The standout among the new undertakings is "House of Bamboo," a 20th-Fox production in CinemaScope and color produced by Buddy Adler in Japan under the skilled direction of Samuel Fuller and with Robert Ryan, Robert Stack, Shirley Yamaguchi and Brad Dexter in principal roles.

"The Brass Ring" is a Challenge Pictures production by Edward Small for United Artists release, with Maxwell Shane directing Farley Granger, Anthony Quinn, Anne Bancroft, Peter Graves, and Sarah Berner.

L&B Productions, comprising Producer Earle Lyons and Director Richard Bartlett, is an independent project presenting Wayne Morris, John Agar, Adele Jergens, Edgar Buchanan and Margie Dean in "The Lonesome Trail."

## THIS WEEK IN PRODUCTION:

### STARTED (3)

**INDEPENDENT**
The Lonesome Trail (L&B Prods.)

**20TH-FOX**
House of Bamboo (CinemaScope; Color)

**UNITED ARTISTS**
The Brass Ring (Challenge Pics., Inc.)

### COMPLETED (4)

**COLUMBIA**
Bring Your Smile Along (Technicolor)

**MGM**
The Cobweb (CinemaScope; Eastman Color)

**20TH-FOX**
Soldier of Fortune (CinemaScope; Color)

**WARNER BROS.**
The McConnell Story (CinemaScope; WarnerColor)

### SHOOTING (18)

**ALLIED ARTISTS**
Dark Venture
Las Vegas Shakedown
Spy Chasers (formerly "Spy Catchers")

**COLUMBIA**
The Calico Pony (Copa Prods.; CinemaScope; Technicolor)

**MGM**
The King's Thief (CinemaScope; Eastman Color)
Love Me or Leave Me (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)
The Girl Rush (VistaVision; Technicolor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Ten Commandments (VistaVision; (Technicolor)

**REPUBLIC**
Rebel Island (Trucolor)

**UNITED ARTISTS**
The Beast of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

**U-I**
The Spoilers
The Private War of Major Benson
All That Heaven Allows (Technicolor)

**WARNER BROS.**
Blood Alley (Batjac Prods.; CinemaScope; WarnerColor)
I Died a Thousand Times

# CEA Election Fight Ahead; Davis Likely

by PETER BURNUP

*LONDON:* An election has now become necessary for the office of vice-presidency of the Cinematograph Exhibitors Association. Neither of the two candidates, B. T. Davis of Birmingham and R. C. Freeman of Hull, has withdrawn from his nomination.

Mr. Freeman has addressed all CEA members, setting out his experience in the industry and his views on current exhibition problems, concluding with the statement: "I stand for the vice-presidency of the Association with keenness of mind and a firm resolve to give my best service to members of the Association." Mr. Davis already has declared, "My chief aim is unity within the Association and unity within the trade."

Special significance is seen in the terms of that outwardly amiable and innocuous declaration. Mr. Davis, it is understood, will have in the election the support of Sir Philip Warter and his powerful ABC circuit. It is known that Sir Philip has already endeavoured to use his ameliorative influence in healing the breach between the Rank Group and the Association. The ending of the Rank-CEA differences will clearly be the main design in the Association's policy this year.

Election of Mr. Davis is regarded among CEA leaders as assured. Result of the election will be formally announced at the Association's general meeting March 8.

▽

All three sections of the trade here—producers, distributors, exhibitors—have now agreed (albeit with some misgivings on the part of producers) to go to the Treasury on a joint plea for entertainment tax remission prepared by CEA.

Exhibitors argue that the industry is entitled to a further remission of around £6 million annually, up from the £3½ million approved last year. Producers do not agree with certain arguments advanced by the exhibitors or with theatre men's proposals as to how whatever benefit is ultimately conceded should be divided among the several interests in the trade. For the sake of unity in the industry, however, producers have agreed to join exhibitors in their presentation of the case.

A joint deputation has been arranged to meet Reginald Maudling, Financial Secretary to the Treasury, February 16.

## Exhibitors to Make Short

*CAMBRIDGE, MASS.:* Cyrus Harvey, Jr., Bryant Halliday and Myles Morgan, of the Brattle theatre, Cambridge art house, have announced they are going to produce a short based on James G. Cozzens' Pulitzer Prize story, "A Clerical Error."

## PRICE CUT AIMED TO ATTRACT OLDSTERS

"Senior Citizens"—persons over 65 years of age—will be admitted to all Walter Reade theatres in Plainfield and Freehold, N. J., for the child admission price any time but Saturday, Sunday and holiday for a test period ending September 30. Walter Reade, Jr., president, said the test was undertaken as a public service and as a means of encouraging people in this age group to attend more frequently. If the program is successful in the two communities, Mr. Reade said it will be extended in the fall to all communities in which the Reade organization has theatres. He added the idea for the current test was adapted from a similar program developed by Stanley Sumner, manager of the University theatre, Cambridge, Mass.

## Cleveland Council Backs State Film Censorship

*CLEVELAND:* By a vote of 30—2, the Cleveland City Council passed a resolution this week favoring state film censorship. This followed the recent recommendation of the Council Welfare Committee. The opposition said it was "contrary to free democracy and free enterprise and in direct violation of the constitutional rights of freedom." No one appeared to present the industry's side of the story.

## New York Appeals Tax Case Decision

New York City appealed the Appellate Division's decision in the five per cent amusement tax suit to the Court of Appeals last week. The Supreme Court justices held that the five per cent levy, as enacted under the State Enabling Act of 1947, exceeds the limitation and that the city is without power to collect any taxation over five per cent.

# Rank Takes 11 Theatres In Ireland

*LONDON:* Evidence of the J. Arthur Rank Organisation's confidence in the future of the cinema came Tuesday with the surprising announcement here that the group has acquired 11 of the most important theatres in Northern Ireland and also intends to build a new 1,750-seat house on one of Belfast's finest sites.

In addition, the Rank group revealed it will rebuild nine theatres in Britain, in areas bombed out during the war, and expand theatre building activities in the so-called "overspill" areas or new towns created by Government housing projects.

The Rank group, like the Associated British Circuit, has pledged itself not to extend British holdings without the consent of the Board of Trade, but Northern Ireland is outside the pledge, and theatre construction in the "overspill" towns has the Government's blessing.

Kenneth Winckles, Rank theatre controller who announced the Rank plans, said that the building license for the expansion programme had been grudgingly conceded, but that at least three new houses will be in operation by early summer. The first house in an "overspill" area will be in the Essex town of Harlow which is expected to have a population of 15,000 in two years. The aggregate seating capacity of the newly acquired theatres, those in course of restoration and those to be built, is 27,750, said Mr. Winckles.

## "Romeo" Festival Winner

"Romeo and Juliet," United Artists' Technicolor film, produced by the J. Arthur Rank Organization, was voted the best motion picture shown at the International Film Festival in Punta del Este, Uruguay, last week.

# Digesting the "DIGEST"

*Important new pictures from several companies are reviewed this week in the Product Digest Section of The HERALD, providing the exhibitor with advance information which will enable him better to judge the booking, timing and selling of product. Among the films reviewed this week are "The Long Gray Line," Columbia; "White Feather," 20th-Fox; "Timberjack," Republic, and "Captain Lightfoot," Universal-International. From each review, a sentence of significance:*

THE LONG GRAY LINE—"... a big, kaleidescopic comedy-drama designed ... to capture the heart of the big, mass audience."

WHITE FEATHER—"... a natural for the youngsters. But it should also delight quite a few of the elders, for very good box office results."

TIMBERJACK—"... rough and tumble melodrama ... (with) some promising exploitation points."

CAPTAIN LIGHTFOOT—"... a good historical romance and adventure story."

# Loew Circuit Wins Right to Get Theatre

Loew's Theatres became the first of the divorced circuits to win court approval for the acquisition of new theatres when last weekend the New York Federal Court granted the circuit permission to acquire the Twin-Oak drive-in, Oak Lawn, Ill. The court said the consent decree allows a circuit to acquire new theatres if such acquisitions will not unduly restrain competition.

John Murphy, vice-president in charge of out-of-town operations, said that the last of the 26 theatres to be separated from Loew's under the decree, the Lyric, Bridgeport, Conn., has been sold. He said that the acquisition of the Twin-Oak, the circuit's first drive-in operation, does not indicate any expansion program. He added that if any proposition looks interesting, Loew's is now in a position to look into it.

## National Theatres Net In 13 Weeks $546,416

*HOLLYWOOD:* Consolidated net income of National Theatres, Inc., for the 13 weeks ended December 25, 1954 (the first quarter of the current fiscal year) was $546,416, or 20 cents per share on the 2,769,486 shares of stock outstanding, Elmer C. Rhoden, president, reported to stockholders last week.

The consolidated net income for the corresponding 13 weeks ended December 26, 1953, was $655,582, or 24 cents per share.

Theatres admissions and miscellaneous theatre income in the quarter were $2,650,000 less than in the quarter ended December, 1953, Mr. Rhoden said, attributing the decrease in gross to "the phenomenal drawing capacity of 'The Robe'," which was exhibited in many of the circuit's key houses in the comparable quarter of 1953. "The Robe" engagements, Mr. Rhoden pointed out, produced about $3,000,000 more in admission than was received in comparable theatre playing time in the quarter ended last December 25.

## Kansas-Missouri Meeting Will Be Held March 2

*KANSAS CITY:* The combined drive-in and indoor theatre meeting of the Kansas-Missouri Theatre Association will be held at the Continental Hotel here March 2. The program speakers will be Charlie Jones, Northwood Theatres, Northwood, Ia.; Len Lee, Denver; Glen Hall, Cassville, Mo., and Art Farrell, Des Moines.

## Sponsoring Cinerama

*PITTSBURGH:* The Pittsburgh Junior Chamber of Commerce will sponsor the Pittsburgh premiere of "Cinerama Holiday" the night of February 16 in the Warner Theatre. Proceeds will go to the 14 youth welfare programs supported by the Jaycees.

## EXHIBITORS LAUDED FOR CHARITY AID

PROVIDENCE: Speaking before some 50 Rhode Island theatre owners, operators and managers at a dinner held at the Sheraton-Biltmore Hotel here recently, Governor Dennis J. Roberts commended the Rhode Island exhibitors "for their charity and hard work in promoting the March - of - Dimes campaign" and for their efforts in rallying to the support of every worthwhile enterprise that benefited humanity. The dinner-rally was given in behalf of the Infantile Paralysis Foundation by the Governor. Speakers included Louis A. R. Pieri, state chairman; Joseph F. Nee, director of fund raising activities of the National Foundation, and Dr. James H. McLaughlin, head of the State Board of Health, and president and treasurer of the Rhode Island Foundation.

# Zanuck Tells Studio Plans

Darryl F. Zanuck, 20th Century-Fox production head, was in New York this week to present the studio's new production plans at a meeting of the board of directors. The estimated production budget is $50,000,000.

As Mr. Zanuck told a press conference in New York recently, the company's production schedule will be increased from 16 to 22 this year. The studio wishes to develop a product backlog and, at the same time, space releases, to better permit the development of full selling campaigns.

Mr. Zanuck participated in conferences last week in Hollywood where extensive use was planned of television and radio as well as local and national newspaper and magazine promotion for the company's releases for the first quarter of this year. He conferred with Spyros P. Skouras, president, and other home office executives.

## Atlas Owns 1,000,000 RKO Pictures Shares

*WASHINGTON:* Atlas Corporation bought 115,100 shares of RKO Pictures Corp. common stock in December, boosting its holdings to an even 1,000,000 shares, as reported to the Securities and Exchange Commission. It also said that Edward J. Noble had reported giving 200,000 shares of common stock in American Broadcasting-Paramount Theatres, Inc. to the Edward John Noble Foundation in December. This left Mr. Noble with 8,949 shares. In other December transactions reported Theodore R. Colborn bought 200 shares of RKO Pictures common, Preston Davie sold 100 shares of Universal Pictures Co. common and Howard Dietz, Charles M. Reagan and Benjamin Melniker each bought 100 Loew common shares.

# Cinerama in Big Opening In New York

With appropriate sidewalk activities, lights and microphones, Louis de Rochemont's "Cinerama Holiday" had its world premiere at the Warner theatre in New York Tuesday night in a benefit for the Travelers Aid Society. Celebrities included stars from the stage and screen and leaders from the world of business, civic affairs and government, as well as top officials of the Stanley Warner Cinerama Corp.

### *Is Unique in Film World*

Like "This Is Cinerama," the first production in the three-camera medium (which in New York alone played 122 weeks to 2,470,000 persons and a total gross of $4,700,000), "Cinerama Holiday" is essentially an elaborate travelogue, but one of such size and spectacle as to make it unique in the film world. It maintains, however, (in this new film) the same relation to the narrative motion picture as the eye-filling ice extravaganzas do to the legitimate musical stage. Although the boldness of the Cinerama technique is no longer new, this latest production stands to attract and dazzle as many patrons as the first show.

Some semblance of a narrative is given to "Cinerama Holiday" by having the camera alternately follow two pairs of vacationists through Europe and the United States. With Beatrice and Fred Toller of Zurich, Switzerland, the audience travels by motorcycle through the American west, to Las Vegas night clubs and gambling dens, the top of San Francisco's Mark Hopkins, a wonderfully jivey funeral in New Orleans, and a New England county fair.

### *Thrills on a Bobsled*

With Betty and John Marsh of Kansas City the audience travels to Switzerland for the winter sports, including a bobsled ride to equal the thrills of the roller coaster in "This Is Cinerama," and to Paris for an extensive tour through museums, streets, night clubs and a delightful, though not scenically spectacular, visit to a French school room and a Punch and Judy show. These latter scenes point up Cinerama's ability to catch intimate details of life as well as the grandiose and overwhelming. The climax is provided by a sensational ride in a Navy jet fighter plane and a landing on its carrier.

Technically, Cinerama seems to be much the same in this second show as the first. The seams between the three pictures still are evident, especially in the broad scenic vistas, although they tend to disappear—or be forgotten—if the over-all background is a "busy" one or if the action is very compelling. The color by Technicolor is fine, as is the musical score by Morton Gould. Mr. de Rochemont produced and the direction was handled by Robert Bendick and Philippe de Lacy.—V. C.

# Allyson and Holden Cited ByPhotoplay

June Allyson, William Holden and Universal's "Magnificent Obsession" are the 1954 winners of the annual Photoplay Magazine Gold Medal Awards, it was announced last week. The awards and certificates were to be presented this week at a banquet in the Beverly Hills Hotel, Hollywood.

Miss Allyson was selected by the public as the most popular actress for her performances in "The Glenn Miller Story," "Executive Suite" and "Woman's World," while Mr. Holden won for "Executive Suite," "Sabrina" and "The Country Girl." "Magnificent Obsession" was chosen as best film of the year and gold medallions and special certificates were given to Ross Hunter, producer; Douglas Sirk, director, and Robert Blees, writer.

Also honored as the "most promising" talent were Grace Kelly for "Dial M for Murder," "Rear Window" and "The Country Girl," and Guy Madison for "The Command."

Special bronze achievement plaques were presented to Y. Frank Freeman, Paramount studio head, for VistaVision; Van Johnson, for outstanding dramatic performances in "The Caine Mutiny" and "The Last Time I Saw Paris"; Danny Kaye for "excellent representation" of the industry as "ambassador-at-large" of the United Nations International Children's Emergency Fund, and Otto Preminger, producer of "Carmen Jones."

## Makelim Admits Moving Slowly on Production

Hal Makelim said last week he was moving slowly in putting his "guaranteed playdate" production project into work because he didn't want to "open his house" until the "foundation has been completed, the walls up and the furniture moved in." He said he couldn't give a starting date for his first film nor its title, but that the number of theatres signed as of the week before totalled 2,792 and that new contracts were coming in daily. He added he had "never approached a bank" for financing, but did not expect any difficulties when that move would be required.

## New York License Fees Return Is $342,000

*ALBANY:* Governor Harriman, in his annual report message to the New York State Legislature, said that receipts from the motion picture tax amounted to $342,000 for the first 10 months of the 1954-55 fiscal year and "expected $400,000 for the entire year." He said that "this is referred to as a 'tax' for the convenience of classification; actually it is a license fee on films exhibited."

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending February 5 were:

**Albany:** Destry (U-I); Silver Chalice (W.B.).

**Atlanta:** Bridges at Toko-Ri (Par.) 2nd week; Green Fire (MGM); Ten Wanted Men (Col.); Vera Cruz (U.A.) 2nd week.

**Baltimore:** Battle Cry (W.B.); Carmen Jones (20th-Fox) 3rd week; Vera Cruz (U.A.).

**Boston:** Ricochet Romance (U-I); Six Bridges to Cross (U-I) 2nd week; So This Is Paris (U-I); Vera Cruz (U.A.) 3rd week.

**Buffalo:** Battle Cry (W.B.); Bridges at Toko-Ri (Par.) 3rd week; Six Bridges to Cross (U-I).

**Cleveland:** Bridges at Toko-Ri (Par.).

**Columbus:** Bad Day at Black Rock (MGM); Black Tuesday (U.A.); Young at Heart (W.B.).

**Denver:** Bridges at Toko-Ri (Par.); Sign of the Pagan (U-I) 2nd week; Silver Chalice (W.B.); The Violent Men (Col.).

**Des Moines:** Bridges at Toko-Ri (Par.); So This Is Paris (U-I) 2nd week; The Vanishing Prairie (B.V.); Vera Cruz (U.A.).

**Detroit:** Sign of the Pagan (U-I) 2nd week; Six Bridges to Cross (U-I); 20,000 Leagues Under the Sea (B.V.) 6th week.

**Hartford:** The Americano (RKO); Bridges at Toko-Ri (Par.); The Little Kidnappers (U.A.) 7th week; Many Rivers to Cross (MGM); Vera Cruz (U.A.) 4th week.

**Indianapolis:** Bridges at Toko-Ri (Par.) 2nd week; Many Rivers to Cross (MGM); Silver Chalice (W.B.).

**Jacksonville:** Bridges at Toko-Ri (Par.) 2nd week; Silver Chalice (W.B.); Six Bridges to Cross (U-I); West of Zanzibar (U-I).

**Kansas City:** Bridges at Toko-Ri (Par.) 2nd week; So This Is Paris (U-I).

**Memphis:** Bridges at Toko-Ri (Par.); Sign of the Pagan (U-I).

**Miami:** Bridges at Toko-Ri (Par.) 2nd week; Deep in My Heart (MGM) 7th week; Far Country (U-I); 20,000 Leagues Under the Sea (B.V.) 4th week.

**Milwaukee:** Bad Day at Black Rock (MGM); Bridges at Toko-Ri (Par.); Carmen Jones (20th-Fox); Silver Chalice (W.B.); Vera Cruz (U.A.) 2nd week.

**Minneapolis:** The Detective (Col.); Six Bridges to Cross (U-I).

**New Orleans:** Aida (IFE); The Americano (RKO); Beau Brummell (MGM); Bridges at Toko-Ri (Par.) 2nd week; There's No Business Like Show Business (20th-Fox) 4th week.

**Oklahoma City:** Bridges at Toko-Ri (Par.); Many Rivers to Cross (MGM); Prince of Players (20th-Fox); Silver Chalice (W.B.) 3rd week; The Violent Men (Col.) 2nd week.

**Omaha:** Carmen Jones (20th-Fox); Vera Cruz (U.A.); The Violent Men (Col.).

**Philadelphia:** Bad Day at Black Rock (MGM); Bridges at Toko-Ri (Par.); Prince of Players (20th-Fox); Six Bridges to Cross (U-I).

**Pittsburgh:** Mr. Hulot's Holiday (GBD) 2nd week; 20,000 Leagues Under the Sea (B.V.) 3rd week; Vera Cruz (U.A.) 3rd week.

**Portland:** Carmen Jones (20th-Fox) 2nd week; The Detective (Col.) 3rd week; Vera Cruz (U.A.).

**Providence:** Black Tuesday (U.A.); Bread, Love and Dreams (IFE) 3rd week; Prince of Players (20th-Fox); Six Bridges to Cross (U-I) 2nd week.

**Toronto:** Desiree (20th-Fox) 2nd week; Drum Beat (W.B.) 2nd week; Romeo and Juliet (Jaro) 3rd week; 20,000 Leagues Under the Sea (B.V.) 3rd week; Vera Cruz (U.A.) 3rd week.

**Vancouver:** Modern Times (U.A.) (Reissue); Vanishing Prairie (B.V.) 2nd week.

**Washington:** Carmen Jones (20th-Fox); Reap the Wild Wind (Par.) (Reissue); Romeo and Juliet (U.A.) 6th week; Sign of the Pagan (U-I) 6th week; Six Bridges to Cross (U-I); 20,000 Leagues Under the Sea (B.V.) 6th week.

## Government Concludes Case Against Schine Theatres

*BUFFALO:* The Prosecution rested in the contempt of court trial involving Schine Theatres last week before Federal Judge John Knight after 30 days of court sessions. The Schine defense has fought the Government's contention that Elmart Theatres, Inc. and Hildemart Corp. were Schine instrumentalities. The Government charges they participated in the alleged conspiracy to aid Schine interests in maintaining exhibition and theatre monopolies and preventing competition, in violation of Judge Knight's 1949 decree. Proceedings were adjourned for a week before defense attorneys open their case.



# VALENTINE GREETINGS

## FOR FEBRUARY

## FROM Columbia

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**TEN TIMES THE SIZE...TEN TIMES THE EXCITEMENT!**

Ten men nobody wanted to face run into the one man they can't face down!

# RANDOLPH SCOTT
# "Ten Wanted Men"

with

**JOCELYN BRANDO · RICHARD BOONE**

SKIP HOMEIER · DONNA MARTELL · ALFONSO BEDOYA

A SCOTT BROWN PRODUCTION
Screen Play by KENNETH GAMET
Produced by HARRY JOE BROWN
Directed by BRUCE HUMBERSTONE

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|---|---|
| **SEE** the underwater fight for sunken treasure! | **SEE** an armada sink in flames! |
| **SEE** the sack of a whole teeming city! | **SEE** the theft af a princess — the mast dangeraus game af all! |

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## PAUL HENREID · PATRICIA MEDINA

Story and Screen Play by ALLEN MARCH • Produced by SAM KATZMAN

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# BARE PRISON LOVE NEST!




THIS ONE'S DYNAMITE!

# WOMEN'S PRISON

IDA LUPINO

JAN STERLING

CLEO MOORE

AUDREY TOTTER

PHYLLIS THAXTER

and

HOWARD DUFF

Screen Play by CRANE WILBUR and JACK DeWITT • Produced by BRYAN FOY • Directed by LEWIS SEILER • A COLUMBIA PICTURE



ebruary engagements of Columbia's **THE LONG GRAY LINE**

# Cites Better Film Press Relations

The film industry's press relations have improved in the past year. Harry Mandel, chairman of the COMPO press relations committee, said in New York last week in releasing results of a national press survey COMPO regional press groups conducted.

Reports covering 102 cities show the newspaper attitude generally is sympathetic, he asserted. He added: "The intensive missionary work done by COMPO regional press groups during the successful tax campaign made many newspaper editors realize there is more to your business than they had been led to believe, and that it is very much to their advantage to foster the prosperity of motion picture theatres." He also cited the COMPO ads in *Editor & Publisher*, and the excitement caused by technological improvements.

The COMPO survey shows 50 newspapers now give more space to industry news; only 15 reduced coverage. Only 14 replies said newspapers were critical.

Mr. Mandel suggested exhibitors in small towns bring to local newspaper editors the series of COMPO ads because possibly such editors did not see them in *Editor & Publisher*.

## Cinema Lodge Nominates Youngstein President

Max E. Youngstein, vice-president of United Artists, has been nominated as president of New York's Cinema Lodge of B'nai B'rith. He would succeed Burton E. Robbins. Incumbents nominated as vice-presidents were Marvin Kirsch, Milton Livingston, Sol Rissner, Norman Robbins, Cy Seymour, Robert K. Shapiro, Jack Weissman, Al Wilde and Lou Wolff. Also nominated were Jack H. Hoffberg as treasurer and David Kelton as secretary. Elections will be held at a meeting at the Hotel Sheraton Astor March 24.

## Circus to Greenthal

The Monroe Greenthal Company has been appointed advertising agency for Ringling Brothers & Barnum & Bailey Circus.

# People in The News

ERIC A. JOHNSTON, MPAA president, was elected a director of the Massachusetts Mutual Life Insurance Co. at the annual meeting of the board.

JOAQUIN D. RICKARD has been designated as a special consultant to the Motion Picture Export Association. He served as Latin American representative until early 1953.

Chancellor HENRY T. HEALD of New York University announced a gift of $300,000 from ARTHUR M. LOEW to defray part of the cost of a new student residence hall. The new building will be named Loew Hall in memory of Mr. Loew's father, the late Marcus Loew.

GEORGE REGAN was appointed Omaha branch manager of 20th Century-Fox. He was formerly a salesman in the company's Kansas City exchange and succeeds the late Joe Scott.

E. S. GREGG, president of Westrex Corporation, has returned to New York after visiting company offices abroad. A conference of company managers was held in Zurich, Switzerland, February 2-4.

STEVE BROIDY, president of Allied Artists, was named a member of the board of the Association of Motion Picture Producers. EUGENE ARNSTEIN, studio manager, will represent the company on the labor committee of the association.

ROY O. DISNEY, president of Walt Disney Productions, who arived in New York early this week, was scheduled to leave for Europe February 11. He will meet with Ned Clarke, foreign sales manager of Buena Vista to discuss distribution problems overseas.

EDGAR GOTH was appointed director of advertising and publicity for the Stanley Warner Theatres in New Jersey. He succeeds ROBERT R. DEITCH, who has resigned to join Frank J. Damis and associates in the Eastern Drive-In Corporation.

## 300 Attend Workshop, Hear of TV Promotion

Approximately 300 exhibitors and affiliates attended the seventh MGM Ticket-Selling Workshop held this week at the Jefferson Hotel, Richmond. William Filer, local commercial manager of station WTVR, spoke on television as an aid to the promotion of motion pictures.

Other speakers included Al Reynolds, general manager of Claude Ezell and Associates, Dallas; Bernie Hickey, advertising, publicity and exploitation head of Shea Theatres, New York; Bob and Melba Walker, husband and wife team who manage the Uintah theater, Fruita, Colo., and Emery Austin, exploitation director for MGM.

The company also announced that Jack Bruno, city manager for Cooper Foundation Theatres, Pueblo, Colo., again will be a panelist for the Workshop to be held March 3 at the Continental Hotel, Kansas City.

## Richard Walsh Is Named For Variety Heart Award

Richard F. Walsh, president of the International Alliance of Theatrical and Stage Employees will be honored at the second annual Heart Award dinner of the Variety Club of New York in the Grand Ballroom of the Waldorf-Astoria Hotel, New York, May 2, it was announced jointly by Edward L. Fabian, chief barker and William J. German, president of the Variety Club Foundation to combat epilepsy. Committees for the dinner are now being formed and will be announced shortly together with details of the program.





Today more theatres use Altec Lansing stereophonic speakers and amplifiers than all other makes combined. Proof enough that Altec "Voice of the Theatre" speaker systems and Altec amplifiers and controls are the best for quality, dependability and economical operation. More films than ever have stereo sound. See your theatre supply dealer now for early delivery of the finest stereophonic equipment, Altec Lansing.

ALTEC LANSING CORPORATION

9356 SANTA MONICA BLVD., BEVERLY HILLS, CALIF. • 161 SIXTH AVENUE, NEW YORK 13, N. Y.

"Specialists in Motion Picture Sound"

# The National Spotlight

## ALBANY

The season's first prolonged cold spell in the immediate Albany area froze business, just as earlier zero weather, snow and icy roads had adversely affected grosses in the northern part of the exchange territory. Watertown again was the focal point of severe winter conditions, among the larger communities. Slippery highways had been a drag on the box office in the North Country from December. . . . The Stanley Warner Madison played "White Christmas" for a week, as it had presented "A Star Is Born" the previous week. "White Christmas" enjoyed two previous local engagements, at the Palace and Leland, Fabian houses. . . . Mara Corday, starlet of "So This Is Paris," spent 90 minutes in the Universal-International exchange on her recent visit. . . . Irwin Ullman, theatre arangements chairman, presented a certificate of appreciation to the chairwoman of Gideon Chapter, B'nai B'rith, for its assistance in lobby-collecting of $1,500.

## ATLANTA

Arthur C. Bromberg, president Allied Artists Southern Exchanges, and Mrs. Bromberg, were visiting his Charlotte branch. . . . J. E. McLeory, special sales representative for Allied Artists in Charlotte, has returned there after a visit with his family in Atlanta. . . . Mr. and Mrs. John Lawrence, of the Lawrence Amusement Co., Nashville, Tenn., were in with their son Harry who is on leave from the Army. . . . J. W. Gayland, Jr., has taken over the Cecil drive-in theatre, New Brockton, Ala., from C. W. Wade . . . and W. F. Gatlin is the new owner of the Bama Theatre, Town Creek, Ala. . . . Johnnie Harrell, Martin Theatres buyer, has returned to his Atlanta office after a buying trip to Jacksonville, Fla. . . . The Dale theatre, Clarksdale, Ga., which has been closed for the past several years, has reopened with Harry Miles as manager. . . . The Pal Amusement Co. has closed the Pal theatre in Louisville, Ga. Also closed is the Pinson theatre, Pinson, Ala.

## BALTIMORE

Leon Back, Allied of Maryland president, attended the Allied convention in St. Louis, as did Wilbert Brizendine, Schwaber circuit general manager. . . . Jack Levine, Irvington; Mike Leventhal, Lord Baltimore; Jack Whittle, Avenue; Dom DeLaunev, Westminster; attended the MGM workshop in Richmond. . . . Frank LaFalce, Stanley Warner publicity head in this area, is visiting in town. . . . C. J. Cumiskey, manager of the Academy theatre for the past 15 years in Hagerstown, died last week. . . . Mona Freeman, Tab Hunter, Dorothy Malone, director Raoul Walsh and author Leon Uris, made personal appearances at the "Battle Cry" premiere at the Stanley theatre this past week. . . . David Hanna, press representative for DCA was in town on "Long John Silver" campaign. . . . Julian Brylawski, SW, and Orville Crouch, Loew's division manager, were in town for meetings with the various theatre crafts.

## BOSTON

American Theatres Corporation's Central Square theatre in Waltham has returned to the art policy which was tried out a year ago, planning to hold to it through the rest of the college year and enjoying satisfactory support from near-by Brandeis University as well as from Wellesley College, Framingham Teachers College and some prep schools. Harold Gordon is manager and Henri Schwartzberg, booker. . . . The Kenmore, closed after a fire before Christmas and due to open in mid-February, has postponed the date until March 1. Repair work was larger than expected, says manager Al Donovan. "Aida" remains the re-opening attraction. . . . After being dark since 1952 the Capitol theatre, Exerett, has been reopened by Stanley Warner Theatres with William Murphy, manager, under Joseph Liss, district manager for the chain. . . . The Tremont Street box office of the Keith Memorial theatre was held up while "Six Bridges to Cross" was playing. A new cashier had just taken over and her $28 change was the extent of the loot. This was recovered when police arrested the man in the entrance of the Metropolitan theatre.

## BUFFALO

Dave Miller, manager of the local U-I branch, back in town and feeling much better physically after his extended vacation in the Florida sun, where he also got a good rest. . . . Leon Serin, the new city manager for Paramount's three theatres in Philadelphia, back in town last weekend to close up his affairs here and take care of the opening of "Battle Cry" at the Center, which theatre he has managed for several years. He will return to Philadelphia soon and come back once again to Buffalo, at which time he will drive his family to Upper Darby, Pa., where he will make his new home. . . . Color TV is on the verge of sweeping the nation, declared Robert W. Sarnoff, executive vice president of NBC, in a talk at the annual dinner of the Rochester Transportation Club here. . . . Members of Tent 7, Variety Club of Buffalo were to stage a Valentine Day Dance in the Delaware avenue headquarters Feb. 12 with music by Barker Dave Cheskin and his orchestra. . . . Debby Gaines, wife of Herb Gaines of the W. B. sales force, and Betty Serin, wife of Leon, just appointed UPT city supervisor in Philadelphia, will be guests of honor at the monthly Women's League of Variety luncheon meeting, Saturday, Feb. 19 in the Tent 7 headquarters. It will be sort of a farewell party for both wives as Gaines and Serin are leaving Buffalo for new posts. . . . Murray Whiteman, past chief barker, Tent 7, and his wife, Mildred, leave next week for a month's sojourn in Hot Springs.

## CHICAGO

The Roseland theatre, dark for five years, has been reopened by Harry Nepo. Nepo, present owner-operator of the Lex and Kimbark on the south side, said he has completely modernized the Roseland. . . . The Chris Theatre Corporation is the new owner of the Crawford theatre. A modernization program now in the making will include CinemaScope screen, stereophonic sound, improved air conditioning, furnishings and complete face lifting inside and out. . . . Charlie Cooper is spending several days in Terre Haute, Indiana, prior to the first opening in this area of "Girl Gang" at the State theatre. The Alliance Amusement Company, which bought the film for showing in their various houses, own the State. . . . Suzan Ball arrived here to help plug her latest film, "Chief Crazy Horse". . . . Producer Harry Dugan of Celtic Productions stopped here for a few days while making a survey of the midwest market for "Spell of Ireland."

## CLEVELAND

All downtown theatres were casualties of zero temperatures except "The Bridges at Toko-Ri" which had a sensationally big weekend at Loew's State. Neighborhoods also complained of a drop in attendance. . . . I. J. Schmertz, 20th-Fox branch manager, recovered from the excitement of his 50th anniversary testimonial, left to join his wife in Florida. . . . James Rihacek of the Tivoli theatre, Toledo, was elected president of the Young Democrats Club of Lucas County. . . . Harry Rice, Columbia home office exploiteer, was in Toledo promoting "Ten Wanted Men" which opened Feb. 9 at the Rivoli, and then returned to Cleveland to arrange a campaign on "The Long Gray Line" which has an early March opening date at the Allen. . . . Marcel Rudzinski, former lessee of the Eclair theatre, has joined the Co-op booking staff. . . . Mary Gelfand is the new IFE cashier. . . . Mark Goldman, IFE district sales manager announces the appointment of Larry Liens as salesman in the Detroit area. . . . "Aida" is holding a third week at Loew's Ohio. . . . Some 90 industry members, including district and branch managers attended the farewell dinner last Monday for Howard Spiess who is moving to St. Louis to buy and book for Smith Management theatres in that area.

## COLUMBUS

Jack Dolde, former assistant manager of Loew's Penn, Pittsburgh, has been appointed assistant manager of Loew's Ohio. Dolde, who has just completed a two-year hitch in the army as a sergeant in the First Armored Division at Fort Hood, Texas, started his theatre career as an usher at Loew's Penn and later was a member of the managerial staff at Loew's Ritz, Pittsburgh. . . . Several neighborhood theatres

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are reported planning to show Greta Garbo reissues, following the three-part series on the star in "Life". . . . The Long Street municipal parking garage, with space for nearly 600 cars, will open Feb. 14. All downtown theatres expect to benefit from the new garage, first in a number of similar municipal facilities being planned here. . . . Russell A. Bovim, former manager of Loew's Ohio and now Loew's Western Division manager, became a grandfather recently. His daughter, Shirley, gave birth to a daughter, Pamela Ann.

## DENVER

Efforts to settle the lockout or strike of IATSE Local 230 at the Evans drive-in, on since last November, have failed. The Evans has installed a new "Corrilume Wonder" screen. . . . The Paramount will be utilized for the local facet of the CARE benefit closed circuit television on Mar. 28 at 8 p.m. Local committees expect to raise $4,500 here for the charity. . . . Frank H. Ricketson Jr., president of Fox Inter-Mountain Theatres, went to Los Angeles to attend a board meeting of National Theatres, then flew to Missoula, Mont., for the premiere of Republic's "Timberjack" at the Fox. . . . Katy Jurado was in for the opening of "The Racers" at the Denver, and made appearances for the Heart Fund drive. Numerous racing cars met her at the airport and escorted her downtown. . . . Dick Ivy, formerly Paramount salesman here, now assistant booker for Columbia in San Francisco. . . . Neal Beezley, Allied Rocky Mountain Independent Theatres president, flew to St. Louis for Allied board meeting and drive-in meeting.

## DES MOINES

Actress Donna Reed spent five days visiting relatives at Denison. While at her parents' farm, she observed her 34th birthday and helped her grandmother celebrate her 91st. The two birthdays were just a day apart. Donna's parents are Mr. and Mrs. W. R. Mullenger. . . . F. W. (Doc) Naulteus has sold the Maple theatre at Mapleton to Charles D. Vickers of Cudahy, Wis. Naulteus had managed the theatre for a total of nine years. . . . Athletic letter winners and their coaches from five schools were the guests of Bob Holdridge at a showing of "The Bob Mathias Story" at his State theatre in Shenandoah. Coin, Northboro, Essex, Farragut and Shenandoah were the schools represented. . . . Mr. and Mrs. Philip E. Winslow have sold their share in the Starlite drive-in theatre at Waterloo to the Central States Theatre Corp. The price was indicated as being $56,000. The Starlite, built in 1947, is said to be the first drive-in to be built between Chicago and California. Central States purchased the SkyVue outdoor theatre from the Winslows last summer. . . . Dorothy Van Buren has resigned her job at Paramount to await the stork. Replacing her as bookers' steno is Pat Jamison. . . . Don Hicks, Paramount branch manager, is back at his desk following a 10-day illness.

## DETROIT

"Six Bridges to Cross" held over a second week at the Broadway Capitol, a very rare thing at the UDT house. . . . Duke Ellington played a stage show at the Colonial, normally a downtown 2nd-sub run house. . . . Governor G. Mennen Williams has proclaimed February "Motion Picture Theatre Month" in honor of the 50th anniversary of the business. . . . Seventy-five years were totaled in the three service watches passed out at Jam Handy's commercial film works. Recipients were, Eldon Anderson, slide film stages manager; Leroy Conway, film editor; and Everett Schafer, service operations vice-president. All came to Jam Handy in 1929. . . . Top string reviewers from Detroit were flown to New York for the premiere of "Cinerama Holiday". Helen Bower, "Free Press"; Al Weitschat, "News"; Walter Stevenson, "Times"; and Dick Osgood, of WXYX were the tourists. . . . Sol Krim, art film impresario has spread out, putting the Canadian Players into the Masonic Hall for a performance of Shaw's "St. Joan."

# VARIETY CLUB INDUCTION



***Ben Marcus, retiring chief barker of the Wisconsin Variety Club, Milwaukee, is the speaker. With him at the dais are William Pierce, dough guy; Ed Johnson, first assistant chief barker; Oliver Trampe, new chief barker; Johnny Jones, international representative; Morris Anderson, second assistant chief barker; Harold Pearson, property master, and, at the end of the table, J. Kais, publicity chairman.***

MILWAUKEE: More than 100 barkers were on hand here last week for ceremonies in the Stein Hall at the Miller Inn for the installation of Wisconsin Variety Club's new officers, headed by incoming chief barker Oliver Trampe, successor to the retiring Ben Marcus. Johnny Jones, national representative of the Variety Clubs, came up from Chicago to officiate at the installation of Mr. Trampe, as well as of Edward Johnson, as first assistant; Morris Anderson, second assistant; Harold Pearson, property master, and William J. Pierce, as dough guy.

A highlight of the dinner festivities was the induction into Tent 14 of five new members. To add color to these ceremonies Mr. Trampe and the five inductees donned black barker top hats. The ceremony, devised and written by Ed Johnson, was commended by Mr. Trampe, who suggested that it be adopted by Variety International. The new members are Jerry Franzen, Edwin Cinatl, Ed Nelson, Clifford Lorbeck and Douglas Groenert.

In turning over the gavel to Mr. Trampe, Mr. Marcus gave his "sincere thanks to the crew and officers for their fine support" and predicted "a great future" for Variety Club of Wisconsin. Mr. Trampe then proceeded with the induction of new members and presided over the reading of the various committee reports, including one from the Club's Heart Committee on fund-raising plans for 1955.

## HARTFORD

Perakos Theatre Associates, one of Connecticut's largest independent circuits, plans an April 10 opening for the 850-car Southington (Conn.) drive-in, now being built by the Ames Construction Co. of Hartford. P-T-A will lease the venture from Ames, according to Sperie Perakos, general manager. Screen will measure 100 feet wide. . . . Phil Knapp and Abe Sinow of the DCA (Distributors Corp. of America) exploitation department have been working on the Feb. 17 Eastern premiere of "Long John Silver" at the Allyn here. . . . John R. Patno, Jr., house manager of the Paramount theatre, Springfield, Mass., has been named manager of New England Theatres' Strand, Holyoke, Mass. . . . Thomas D. Grace of the Eastwood theatre, East Hartford, Conn., has been elected a director of the local Chamber of Commerce. . . . An early April opening is planned for the 503-car drive-in theatre being built at suburban Glastonbury, Conn., by East Hartford businessman Jack Leitao. . . . First drive-in theatre for Middletown, Conn., an 800-car capacity project, now under construction, will be open early in April, according to Sal Adorno, Jr.

## INDIANAPOLIS

March Wolf and Dale McFarland are exhibitor co-chairmen for Brotherhood Week. Barney Brager has been appointed distributor chairman. . . . James Smith, Paramount city salesman, has resigned to become manager of the Twin drive-in. Tom Oakes, former booker, has replaced Pete Defazio as Paramount's salesman in northern Indiana. . . . Republic will turn over its shipping and inspection to States Film Service Feb. 17. . . . Ed Spears, Allied

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Artists branch manager, underwent minor surgery last week. He expects to be out two weeks. . . . George Hoover, international chief barker of Variety, visited Indianapolis Tent No. 10 Friday night. . . . Al Hendricks, manager of the Indiana, returned from his Florida vacation Monday.

## JACKSONVILLE

Officers and directors of the Motion Pictures Exhibitors of Florida were called to a special meeting here at the Roosevelt Hotel by Jerry Gold of Pahokee, MPEOF president. . . . Glenn Gryder of Talgar Theatres said that the Ritz Theatre, Tallahassee, was to be re-opened Feb. 11 as an art house under the management of Tommy Hyde. . . . CinemaScope installations in Florida have risen from 302 to 322 since last December, reported T. P. Tidwell, 20th-Fox branch manager. . . . Oliver Mathews, U-I head booker, and O. O. Ray, Jr., U-I office manager, left for a bookers gathering in New Orleans. . . . Janice Claxton, WOMPI president, scheduled the new group's first membership luncheon at the Roosevelt Hotel. . . . Claudia Hall, featured player in "Six Bridges To Cross," appeared here and in Miami during first runs of the motion picture. . . . Linda Fleming, 20th-Fox billing clerk, was rushed to a hospital for an emergency operation. . . . Ollie Williamson and John Kirby, Warner executives, were here from Atlanta. . . . Bob Harris, Florida State Theatres confection sales manager, began a series of field trips to all theatres in the circuit.

## KANSAS CITY

A severe winter storm, six inches of snow at Kansas City, and more in the territory, affected attendance drastically in the first week of February. Many schools were closed on two days and many meetings were canceled. . . . E. C. Rhoden, Jr., has taken up his new work with Commonwealth Theatres as assistant to the president, Robert M. Shelton. . . . The case of "The Moon is Blue," rejected by the Kansas State Board of Motion Picture Review, appealed to the Kansas Supreme Court, will be heard in March. . . . Despite winter weather, three first runs had holdovers—one for its sixth week, two for second weeks. . . . The drive-ins were down to two for the weekend of February 4 after the winter storm, with streets icy except for main thoroughfares. The Boulevard, at the edge of town, and the Shawnee, in Johnson county, continue operations.

## LOS ANGELES

Bookers, salesmen and exhibitors attended a luncheon at Roger Young's held to honor Frank Reimer, Warner Bros. sales manager, who has been promoted to the position of branch manager of the Milwaukee office. Reimer was gifted with matched luggage and an electric shaver from the office staff. . . . Irving Levin, co-franchise holder of Realart, departed with his wife on the Lurline for a Honolulu vacation. . . . The Del Mar in Carpenteria has been shuttered. . . . Jack Case, manager of the Fox theatre in Hollywood, has been given a post in the home office advertising-publicity department. . . . At one time associated with the Vinnicof Theatres, Hap Simpson, veteran exhibitor, is now manager of the FWC Granada theatre in Wilmington. . . . Sam Berger of the Berger Electric Co. was back in town after a trip to Chicago. . . . Lester Rechin, who was a former exhibitor here, and is now associated with the Balaban and Katz Circuit, was a Film Row visitor. . . . Fox West Coast turned out the lights of its Iris theatre on Hollywood Blvd. while a new marquee and front are being installed.

## MEMPHIS

A new 350-car drive-in theatre has been built at Piggott, Ark., and opened this weekend. W. C. Smith, owner, named his new drive-in the Motorvue. It will book and buy out of Memphis. . . . W. L. Crull, Jr., has bought Pix theatre at Kosciusko, Miss., from W. A. Brower. . . . Denzil Ott has been named manager of Savoy theatre, Earle, Ark., and the Gay, Crawfordsville. . . . Gene Boggs is the new manager, in charge of all booking and buying for Joy and Missouri theatres and 61 drive-in, Hayti, Mo. . . . Amelia Ellis, who operates the Mason theatre at Mason, Tenn., and Frayser drive-in at Memphis, is now building a new drive-in at Millington, Tenn., 18 miles north of Memphis. Millington is the location of the Navy base with around 16,000 men enrolled in its schools, hospital and air wing. . . . Paramount's film, "The Bridges at Toko-Ri," brought a revival of record-breaking attendance to Strand theatre where the picture's first week was doing three times average business.

## MIAMI

NBC outlet, WGBS-TV's channel 23, got together with Florida State Theatres to offer the younger set a wow of a Saturday matinee with 23 cartoons for 23c at nine local houses. . . . Sonny Shepherd reports starlet Claudia Hall in town for a promotion and personal appearance tie-in for the Wometco theatres showing of "Six Bridges to Cross." . . . Bob Harris, Florida State confections executive, was in from Jacksonville on a short trip. . . . South Miami's Sunset theatre is the latest addition to the Wometco circuit and will be managed by Dick Treccase. . . . Recent staff switches bring Tom Braun back as assistant, Florida; Dave Cooperman, same position at the Paramount and Gene Fletcher promoted from student assistant at the Beach to assistant at the Sheridan. . . . Del Powell takes over as manager of the North Andrews drive-in following the resignation of Paul Baron. . . . Allan Johnson left his post as assistant of the Sheridan to assume management of the Dade. . . . Managerial changes included Flynn Stubblefield to Tower, James Frazier to Center and Bill Goller to the Serf.

## MILWAUKEE

Ladies Variety of Wisconsin is having a Valentine Party Feb. 19 in the club rooms at the Schroeder Hotel. Ed Johnson is planning many surprises for the party. . . . Gran Enterprises announced that on February 18 the Century theatre will reopen. Mrs. Florence Kreischer, former manager of the State theatre, will be manager of the Century. Harold Janecky, general manager said a wide screen and CinemaScope equipment would be installed. Foreign films will be shown one night a week, probably on Thursdays. . . . In town this week to attend Wisconsin Variety's Installation were Erv Mack, Nat Nathanson and Sam Levenson from Chicago. . . . The two nights set aside for Tent 14's "Braves Nights" at the Stadium are Friday, June 17 and Monday, August 1. The section to be reserved will either be behind first or third base.

## MINNEAPOLIS

Village fathers of suburban Golden Valley have upheld an anti-drive-in ordinance put on the books several years ago by a previous council. The action came up in connection with plans for a proposed $400,000 amusement center in the suburb, which was to include an outdoor theatre. Now such a center may be developed minus the drive-in. . . . Ben Segal, auditor from Selznick Releasing Organization, was at Independent Film Distributors. . . . Wedding bells rang recently for Bill Burke, booker at MGM. . . . C. J. (Fay) Dressell, RKO branch manager, was in St. Mary's hospital for a checkup. . . . Howard Gould has taken over management of the Crystal at Glencoe, Minn., for his brother, George, who will devote his time to other business interests. . . . Harry Weiss, RKO Theatres district manager, attended meetings at the home office in New York and upon returning to Minneapolis left for Denver for a swing around his territory.

## NEW ORLEANS

The Lafayette drive-in, Lafayette, La. closed advised R. A. Sellers one of the owners. . . . Curtis Matherne, who in the past few years did the buying and booking for Henry Meyers Biloxi Theatres, has joined Columbia's sales staff. He replaces John Winnberry, who was recently appointed manager of the company's Houston branch. . . . Lawrence Woolner was in Texas in the interest of Rebel Productions, Inc., which he, his brother Bernard and Don Kay hold the controlling interest. . . . The local Imperial is being completely reseated with cushioned chairs, supplied by American Desk Mfg. Co., Temple, Texas, announced co-owner Rene Brunet. Paul Shallcross, company representative, handled the sale. . . . John Luster, general manager W. W. Page Amusement Co., Robeline, La. advised that they have started remodeling a building in Coushatta, La. to convert it to a theatre, which will be known as the Paco theatre. This will be the company's second in Coushatta. . . . Tom Neely, Sr., NTS manager, is now a proud grand-pappy to a baby girl born to Mr. and Mrs. Tom Neely, Jr. February 4. . . . Al Ruh, formerly assistant manager at Pittman's Tiger has been promoted to manager.

## OKLAHOMA CITY

"Destry" is now showing at five suburban theatres in Oklahoma City. . . . The Airline drive-in theatre, Oklahoma City, was robbed of about $20, February 2, according to Edward Ogle, cashier. . . . That 1955 will be a banner year for more great motion pictures, is a reality and not talk, according to Johnny H. Jones, manager of the Hornbeck, Bison and Ritz theatres at Shawnee, Okla. He returned last week from a theatre managers conference and production clinic held in Oklahoma City. "We saw proof of a continued and larger flow of the greatest entertainment in the history of amuse-

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ments" he said. . . . The Orpheum theatre, Okmulgee, Okla., was reopened Jan. 29. It had been closed for remodeling, which is still going on. A new wide screen has been installed. . . . Filling the vacancy caused by the resignation of A. T. Boren as city manager for the East Texas Theatres, Henderson, Texas, Frank Gillespie of Rusk has been transferred to Henderson. The new theatre manager has been active in civic life at Rusk. James Pryor has been named to succeed Gillespie at Rusk.

## OMAHA

Mrs. Esther Green, owner of FEPCO Theatre Advertising, presented her oil portrait of Marc Wolf of Indianapolis, international main guy of the Variety Club, at Omaha Tent 16 installation ceremonies at the Blackstone Hotel. George Hoover, international chief barker, was present for the installation of J. Robert Hoff, vice-president of Ballantyne Company, to a second term as chief barker. . . . John Gaul last week took up his duties as assistant manager of the RKO-Brandeis theatre. He previously was with RKO at Sioux City and Dubuque, Ia. . . . Jimmy Schlatter, manager of the Sky-View drive-in, has two new grandsons. His daughter, Mrs. Alec Ellis, gave birth to twin boys, following the lead of Jimmy's boss, Ralph Blank, who recently became the father of twins.

## PHILADELPHIA

The New Palace, midtown Stanley Warner house, reopened after many years, with Nat Warshaw, former manager of the Sedgwick, coming in as the house manager. Maurice Dovberg returned to the company as manager of the Sedgwick. Also at the circuit houses, James Henwood, assistant manager of the suburban 69th Street, entered the Army; while Bill Heckman, manager of the Lion, Red Lion, Pa., returned to his post after a lengthy illness. . . . A. M. Ellis Theatres reported adding to its drive-in operations in taking over the Brandywine drive-in near Wilmington, Del., from Melvin C. Geller and Sam D. Taustin. . . . A film house is open again on the Boardwalk in Atlantic City, N. J., with the Stanley Warner circuit relighting its first run Stanley. . . . Dr. Harry J. Schad, head of the Schad Theatres, Inc., Reading, Pa., for many years second vice-president of the Reading Fair in that city, largest racing and agricultural fair in Pennsylvania, has been advanced to the office of first vice-president. . . . The Fox, Bordentown, N. J., reopened and is now known as the Marion. . . . John Kelly is the new manager of the Sterling, Wilkes-Barre, Pa., replacing Marcus Levan.

## PITTSBURGH

"The Racers" followed "Beau Brummell" on the Harris screen, with "The Long, Gray Line" also set for this house. . . . "Romeo and Juliet" now in its seventh week in the Guild, neighborhood art house, setting a record for longevity of any British film locally. . . . The Penn and Stanley shed "Vera Cruz" and "20,000 Leagues Under the Sea" after three big weeks for each picture, with "Green Fire" and "The Silver Chalice" taking over. . . . Harold Cohen and his wife Stephanie flew to Hollywood where Cohen will receive the Screen Director Guild award as America's best critic of the year Feb. 13. . . . Republic's "The Atomic Kid" and "Hell's Outpost" went first run into 11 neighborhood and suburban houses. . . . Independent theatre operator Bill Finkel and his wife left for Hollywood to visit their son, Bob, a TV director there.

## PORTLAND

Al Fourmet is in as new manager of Jesse Jones Roseway theatre. He was a manager for Florida State Theatres prior to his arival here, and has had extensive theatre management background. . . . Orville Goodrich went to Sweet Home, Ore., to take over as city manager of the two Jesse Jones spots there. Chuck Charles, former Sweet Home manager, bought and is operating the Canby theatre in Canby, Ore. Walt Rose is doing the booking and buying for the five J. Jones houses. . . . Evergreen's Oriental theatre went dark this week. Bert Gamble moved to Evergreen's Orpheum theatre as assistant manager to Kenny Hughes. Evergreen still operates two first runs and an ace neighborhood house here. . . . "Journal" drama editor Arnold Marks' father, Prof. Maurice Marks, worked in about 90 plays with Edwin Booth. Fact was exposed when Fox Theatre manager Oscar Nyberg was doing a campaign for "Prince Of Players."

## PROVIDENCE

The Lockwood & Gordon interests have taken over the Westminster Playhouse which only operated two weeks, under the guidance of Howard Levin, and a group of Boston men. The former Modern, Victory, Playhouse, etc., had been shuttered for almost two years. The L. & G. chain has not announced future policy, but temporarily will operate it as an art house, with occasional re-runs of outstanding foreign and domestic films. . . . The Avon Cinema, which held "Bread, Love and Dreams" for a third week, is doing extremely well with its special students shows. Students from Brown, Pembroke, Bryant, and other local colleges and universities, as well as high schools, receive a 10c discount at matinees, and a 20c discount, evenings, Monday through Friday. . . . Taking full advantage of the recent Charlestown (Mass.) prison "strike" which received considerable newspaper, television and radio publicity, locally, because of its relative close proximity, Bill Trambukis, Loew's State manager, playing "Black Tuesday," cashed in by tying-in newspaper headlines with his own advertising.

## ST. LOUIS

Two educational films were shown recently without charge at the Marion Plaza theatre in Marion, Ill., for all children of Williamson county under the sponsorship of the Illinois Department of Conservation, 4-H Clubs and Extension Service. . . . The Avenue Theatre Building at 219 Collinsville avenue in nearby East St. Louis, Ill., will soon be razed to make room for a modern building. Long a landmark in that city, it was purchased several years ago by the Ruttenburg Building Corporation of Chicago for $285,000. . . . The Center theatre, Ltitle Rock, Ark., has adopted the plan of opening every day at 11:45 a. m. . . . The Rialto theatre at Bushnell, Ill., has installed a new wide screen. . . . Manager Dan Roads of the Clark theatre at Shelbina, Mo., has announced that CinemaScope pictures soon will be shown at the theatre. . . . G. B. Odlum has taken over as manager of the Castle theatre, Bloomington, Ill., succeeding Walter Ahrens. Mr. Odlum is a former theatre manager and owner of Cleveland, Tenn., worked in the Paramount studios in New York and for three years managed six theatres at Oak Ridge, Tenn.

## TORONTO

In the Odeon Better Management Contest, leading the pack are Nicky Langston, manager, Capitol, Hamilton; Elliott Brown, manager, Odeon, Victoria; Vic Nowe, Odeon, Toronto; and Al Jenkins, manager, Vogue, Vancouver. Rialto, Edmonton, noses out the Hastings, Vancouver, attendance-wise, while confection-wise, Paradise, Toronto, slips past the McCarthy, Belleville. On the overall picture, the Rialto, Edmonton, leads, followed by the Hastings, Vancouver. . . . Portion of the upper front of the Perth theatre building, Perth, Ont., fell to the street with no one being hurt as crash occurred on a Sunday morning when business thoroughfare was practically deserted.

## VANCOUVER

Business was on the downbeat here this week. . . . Don MacKenzie, Prairie maintenance manager for FPCC, was in Regina installing wide-screen and CinemaScope equipment at the Rex and Grand Theatres. . . . Natie Mathews, head usherette at the Orpheum, has resigned and will move with her husband to Victoria. . . . New Canadians are giving the German-Italian language films a boost in the east-side theatres. . . . Lew Parry, president of Parry Productions, Vancouver, was elected a director of the Association of Motion Pictures Producers and Laboratories of Canada. . . . Len Johnson, of the Lougheed drive-in and president of British Columbia Exhibitors Association, is back from a three-month holiday in South America. . . . The turnover in downtown staffs is still a problem. Eight employees of two theatres in the circuits resigned from show business the past week. . . . Mr. and Mrs. Frank Soltice, of the Pines drive-in, Penticton, are back from a six-week vacation spent in California.

## WASHINGTON

Charles Redden, Loew's Columbia theatre, was married February 5 to Claire Smith. . . . The Variety Club membership committee approved the following men for associate membership: Emanuel Cohen, treasurer, Giant Food Dept. Stores, and Harry M. Meyerson, builder. The committee also approved Raymond Forman, office manager of Universal Film Exchange, for regular membership. . . . Ina Pritchett celebrated 30 years with the local Universal exchange. . . . Peter Kaufman, Allied Artists, is the father of a new son, named Michael Lawrence. . . . Joe Gins, Universal district manager, has transferred his membership from Tent 11 to the Variety Club of New England, Tent 23, and Michael Siegel, formerly with IFE Releasing Co., has transferred from Tent 11, to the Variety Club of Baltimore, Tent 19. . . . Arthur Levy has resigned as manager of IFE Releasing Co. . . . Robert Grace, Paramount office manager, is recuperating after recent surgery.

# Managers' Round Table




*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## New Techniques Stimulate Boom In Movie Attendance

THE Great, Grey *New York Times* has conducted a survey of business conditions in motion picture industry, and they say, we are out of a crisis and that we achieve stability. The headline above is their summary of what has taken place, based on information obtained from COMPO, and the National Broadcasting Company. Our old friend, A. H. Weiler, covers the home offices, while Tom Pryor is assigned to the studios, under the overall handling of motion pictures by Bosley Crowther, distinguished critic and reviewer.

We'll quote Abe Weiler in this Round Table meeting, because he reports on "Exhibition" as his share of the survey. And he brings up some good points—one that seems most obvious, but we have never seen it before in print. He says, in a discussion of our loss of patronage to TV, that the frequent movie-goer was the first to evaporate; he was among the first to buy a TV set. Quite naturally, because he wanted quantity rather than quality.

Perhaps our "lost audience" consists more of the gluttons than it does of the gourmets. Perhaps, we are gaining our stability with our new appeal to those who like better films, not merely more and more films, in endless volume. Perhaps, the gluttons for punishment are a less desirable permanent audience, for with their TV sets, they can see "B" pictures, sitting at home, for an average of five hours a day, every day, if they wish. And even they will get tired of TV—ad infinitum, ad nauseum.

The Times survey concludes that TV competition to motion pictures in theatres is "leveling off"—the downward spiral has been stopped, and film business is on the gain. The effect of nearly 4500 drive-in theatres has offset much or most of the closings that were not out of line with the usual quota of the closed houses, in many previous years. They say, only nine new conventional theatres were constructed in the nation last year. We believe our industry would learn something to their advantage if we had a score of new houses comparable to those built by Odeon Theatres, across Canada.

The survey reports the effect of the "bunching" of theatre business on weekends —as another effect of TV, which may change the pattern for playdates. But our big item for superior standing is our new dimensions—the scope and color that TV will take years to approximate, and then without serious competition to the proper presentation of motion pictures.

### CRITICAL OPINION

**"If somebody in Hollywood doesn't find a scissors soon, that slogan will have to be changed to 'The Movies Are Longer Than Ever'," says William K. Zinsser, writing on "The Movies" in the *New York Herald Tribune*. "The studios are making fewer pictures these days, so they are stressing 'production values' instead. That means more color, more screen, more spectacle, and more minutes."**

**"Length rarely improves a movie," he continues—and we are going along with him—"for, more often, it only magnifies the flaws. This is the lesson of quite a few garrulous and interminable pictures in recent weeks. One could have been absorbing, if thirty minutes had been snipped out of it. Another might have been good, if it had not meandered across the screen for more than two hours, enough to make it maudlin and insipid. Still another goes on for the appalling length of 150 minutes. A movie-goer might wonder what else he could do in that length of time—fly to Bermuda, for instance. And it's a rare housewife who won't give some thought to her grocery list in the late stages of these movies."**

**By a nice coincidence, this reviewer has praises for a current picture that runs just eighty minutes—but every minute counts. And he cites some memorable instances in the past, where Hollywood gained ground on the side of brevity.**

¶ TELEVISION COSTS are sky-rocketing, and it's no wonder they are reaching for more films. But TV sources have been long accustomed to getting programs at little cost, so it hurts when they find out how really expensive professional production can become, in studio practice.

Remember, just recently, Jackie Gleason signed a $7,000,000 contract, with the Buick division of General Motors? Well, he won't quite have all of that to spend. It goes to Jackie Gleason Enterprises, and he's just a hired hand. There are sixty people working as office and administrative personnel. Then come the salaries of a crew of 240 technicians, all on high union scale. Add to that the staggering cost of big-name guest stars, writers, musicians, personal managers, press agents, and other specialists.

There is also a weighty fee, in Gleason's case, to Music Corp. of America, the agency through which the contract deal was made. And, of course, taxes. Big stars, in top salary brackets, pay the Government as much as 92 per cent in addition to State taxes and other corporate obligations. They are finding out that Hollywood is no playground, nor are the best things free.

¶ JEFF JEFFERIS, who, with his better half, constitute the management of the Jefferis theatre and the Pine Hill drive-in, in Piedmont, Mo., is this week serving as Chairman for the National Allied Drive-in convention in St. Louis. What we like, in the mail, is a copy of his February program, mailed to box-holders under a postal permit. He lists "No Show" for February 8th, 9th and 10th, and in his "28 Day Movie Chatter" —mimeographed on the back of this card, he explains that the Jefferis will be dark on those dates "because ALL of us will be in St. Louis exchanging and getting ideas to give our patrons even better programs for the money." —*Walter Brooks*

# Tale of Three Cities

It's the same all over—the new trend in exhibitor relations. MGM's Tickets Selling Workshops have established a new standard for the industry. Here we see a few of the many who were present in three cities.



## Denver

*More than 250 attended.*



*Taa many to identify, and taa few wham we have raam ta picture an this page, but Fox Inter-Mauntain, Walberg Theatres, Caoper Faundatian, and many athers, had tables filled.*



*The experts, in Denver, included L. J. "Bill" Williams, at Union, Mo., making anather appearance an the Warkshap, as an exponent af small tawns. Alsa, Al Reynalds, general manager af Claude Ezell Associates, speaking far drive-ins.*



## Jackson

*Biggest ever in Mississippi, with a large delegatian fram New Orleans.*



*Jackson had many visitars fram a wide area, and many friends at the Round Table. It wauld take pages ta repraduce all the pictures, and names. But we nate Joy theatres, Paramaunt-Gulf, and many athers, amang graups represented.*



*Ivan Andersan, awner and aperator at the Liberty theatre, Narth Wikesbaro, N. C., was the small tawn panelist, and Jack Bruno, city manager far Caaper Faundatian Theatres at Puebla, Calorada, anather of the guest speakers at Jackson.*



## Memphis

*Three hundred warking managers greet the experts at the Peabody Hatel.*





*Mike Simans, who has this shaw an the raad, tells us it's hard ta get the bays collected, at their places, ta make graup pictures—and that we believe. In Memphis, they had a great turn-aut, in a big raom, many large circuits were present in farce—and C. V. "Buck" Jones, at United-Rawley Theatres in Dallas; M. B. Smith, far Commanwealth Theatres, Kansas City; and Beverly Miller, president at Kansas-Missauri Allied, flew ta Memphis far a first-hand laak-see.*

# Showmen in Action

Olga Sharabura, who manages the Orpheum theatre, in Sault Ste. Marie, Ontario, so successfully, says she is going to be married—to a program director in a radio station on the Sault Michigan side, but that she won't desert show business. Don't worry about it, Olga. We've never known whether radio and television were married to the movies, or vice versa—and it doesn't matter, for there's no business like show business.

▼

James E. Farrell, city manager for the Ellen Amusement Corp., in Ellensburg, Washington, had a fine, lead editorial in the local *Daily-Herald* because he took time and pains to visit the editor at his desk and talk shop. Ellensburg now has "four or five hundred on cable TV"—and it reminds the editor to remind his readers, that "there's no business like show business."

▼

If that picture title is often repeated, let it prove to you that the public as well as the press, and the professional managers of theatres, have much at stake in their belief in show business—and we can't stress it too strongly.

▼

John W. Godfroy, manager of the Paramount theatre, Ashland, Ky., sends in a phenomenal showing for "This Is Your Army" as a patriotic promotion, and exceptional exploitation for his theatre. The Army surely delivered military cooperation at the beachhead, for an upcoming picture page.

▼

Bill Exton, who operates "Bill Exton's Family Theatre" — the Roosevelt, in Kenosha, Wisconsin, sends samples of his chatty and convincing advertising on "Phffft"—which he felt needed both explanation and argument to provide "reason why" for going to the movies. And it is good—like his slogan, and his letterhead.

▼

Trueman Rembusch is proud of his manager, Bill Handley, in Franklin, Indiana, for having copped a prize in Warner's "Silver Chalice" contest, on five days' notice. Bill enlisted a telephone campaign conducted by students of Franklin College, soliciting the world premiere, and he is not discouraged winning fourth place in a national contest, in such short time.

▼

Milton Brown, city manager for Great States Theatres in Steator, Ill., had a fine, full-page of cooperative advertising on "White Christmas" that attracted favorable notice in home office circles from Chicago to New York—and from Paramount, to this desk.

▼

Jerry Fowler, manager of Schine's Geneva theatre, Geneva, N. Y., is the first of record to plant a "Miss Valentine" contest, and we'll be waiting to see pictures.

Ray McNamara, manager of the Allyn theatre, Hartford, tied up with the local Naval Air Reserve Station to have a helicopter fly banners of "The Bridges at Toko-Ri" for the Connecticut premiere of the picture, with air-sea rescue equipment displayed in the lobby. Newspaper photographers recorded the event.

▼

George E. Landers, division manager for E. M. Loew's Theatres in Hartford, got sizable space in local newspapers when Cleo Moore, featured in "Women's Prison," visited the local sportsmen's show and newspaper office.

▼

Roger Mahan's ads for "On the Waterfront" reminded patrons of last opportunity to see this potential Academy Award winning picture at his Tower theatre in Waterbury, Conn.

▼

Al Lessow, assistant manager of the Poli theatre, Bridgeport, Conn., obtained good newspaper space for "Prince of Players" resulting from an interview he arranged with Dr. Norman Reid, Professor of English at the local university, who is an authority on the history of the Booth family.

▼

Russ Berry, city manager for Fox Inter-Mountain theatres in Cheyenne, Wyoming, has formed a "Good Fellows' Club" of local men who will sponsor free shows for underprivileged children.

▼

Jimmie Thames, advertising and publicity director for Rowley United Theatres, used a reverse-cut teaser ad, scattered through the papers, which read: "It will be a Good Day in Little Rock When It's a 'Bad Day in Black Rock.'"

Bill Burke, manager of the Capitol theatre, Brantford, Ont., says "No Business Like Show Business" went over with a bang—and shows a full-page cooperative ad, and a page-wide spread of publicity, as a pictorial layout in the *Brantford Expositor*.

▼

MGM's "Motion Picture Theatre Celebration" was the subject of interest on WJLK, radio station, and WRTV, television station in Asbury Park, N. J. The radio station is newspaper-owned, and the TV-station belongs to Walter Reade.

▼

Two more important syndicated newspaper supplements have gotten behind the promotion of "Juniper's Darling," mailing special material direct to exhibitors in 64 key cities. "This Week" in 35 newspapers, and "American Weekly" in 29 newspapers have sent out reprints of their two-color spreads for the rainbow-hued elephants, and of course, the swimming star.

▼

RKO will post 4,976 twenty-four sheet locations for "Underwater!" in 73 areas, throughout the United States and Canada. Fifty per cent of the "Underwater!" billboards will be illuminated, and all will be highlighted by Jane Russell, underwater.

▼

Charlie Jones sold "Ricochet Romance" in his farming community, on the basis that it was pure corn by sending out post cards to 481 farmers on rural routes, and having grocery stores display window cards and put heralds in outgoing packages.

▼

Mary Murphy, lovely new Paramount starlet in "Hell's Island" and "The Desperate Hours" has been crowned "Tomato Glamour Queen of 1955"—and that we can believe. She was one of the Golden Circle of Paramount Starlets, at a Quigley Awards presentation in New York, some time ago, when J. P. Harrison was honored. It says here that the Produce Packaging Association will distribute in the current year, 500,000,000 Mary Murphy folders!



***Old friends meet! Philadelphia theatre men and zone press representatives of major companies, greet our old friend Louis Ruppell—"Raucous Ruppell" he was known as, in the old days—who now becomes editor of the Philadelphia Daily News, at the Old Original Bookbinders Restaurant—we've been going there for 38 years. Taxi, take us down to 125 Walnut Street, at the river!***

# 'Green Bay Story' Is National Plan











It was a labor of love—that dedication and celebration of MGM's nation-wide salute for the slogan, "There's More Fun at the Movies." Orlove—we mean, Louie—the MGM press representative in the area, who really went to the town of Green Bay, Wisconsin, and put it over. Much has been printed about Metro's national campaign, so we will concentrate on matters at the local level, and especially, the recognition of theatre managers, accorded them by the Association of Commerce, who were hosts at the festivities pictured above. You'll note the high-sign: "Green Bay Salutes 4 Great Showmen"—and these were, Russell Leddy, manager of the Orpheum theatre, E. R. Brennan, district manager for Standard Theatres, Harold Klika, manager of the Bay theatre, and Roger Garot, manager of the Time and West theatres. Those big photos are in the proper order, left to right, on the back wall.

In the second picture above, you see the four, with Mike Simons, of MGM, second from the left, and the Association president, Hearly McDonald, receiving their prizes as indications of good-will. Mike made another stop on his endurance flight from city-to-city, to make a speech at this luncheon. Below, Harold Klika alone in the picture, to get his award, and to give you a better look at the background decor. Note that these theatre managers are applauded for veteran's drives, March of Dimes, Packer Rallies (that's local), P. T. A. shows and Movies for Nuns, along with their regular duties as toastmaster, master of ceremonies and theatre management. In the final picture, you'll find a representative group, Dan LeFleur, city manager for Marinette, Menominee Theatres, Iron Mountain, Mich.; Clifford Lorbeck, Milwaukee; Harold Pearson, executive secretary, Allied Independent Theatre Owners of Wisconsin; Larry Belz, Grand theatre, Wassau; Sig Goldberg, president of Allied of Wisconsin; and Rance Mason, city manager, Copper Country Theatres, Houghton-Hancock, Michigan.

In recognition of the event, Mayor Dominio Olejniczak, issued a proclamation designating January as "More Fun at the Movies" Month. And Louie Orlove had the town plastered with posters, with every commercial window in the business section covered with movie promotions. The simultaneous showing of two new films at the Bay and Orpheum theatres, "Bad Day at Black Rock" and "Green Fire" must have reverberated all the way across two Great Lakes, three state lines and the International Border. In fact, that's an understatement—this was the national kick-off of MGM's excellent campaign to help everyone in the industry, to sell more tickets, for more movies, in more places, and oftener.—*W. B.*

## Paramount Supplements Ad-mats Beyond Xmas

Paramount has issued a supplementary press-sheet for additional ad-mats and publicity to prove that "White Christmas" is still current and colossal, and you may be playing it after Xmas, but it will still be Christmas at the box-office. The supplement plays down the dated holiday and plays up the attraction which will probably lead the field for intake, this year.

# Reade Rates Reduced For The Elderly

Walter Reade Theatres, who have been leading in the public-relations value of reduced-price tickets for teen-agers and school teachers, have taken up the idea of similar reductions for patrons past age 65, with the decision to test the plan in four of their houses. They will distribute individual discount cards, following the pattern established in this country by Stanley Sumner, at the University theater, Cambridge, Mass. By this procedure, those on relief and welfare lists, obtain cards good for reduced admission at the box office.

But, as we have always insisted in these Round Table meetings, the British have done this better—and much sooner—than we ever have. In England, "pensioners" carry their cards, and it is customary for them to show cards for other reasons. The "Old Folks Matinees"—known as "Darby and Joan Clubs"—are popular and there are many theatres, and many thousands, participating. Somehow, we can't believe that it is a good idea to obtain their credentials from relief rolls, and we think there are better ways to accomplish the same result.

### *Round Table Policy*

We believe there should be "Old Folks Matinees" at midweek, for adult entertainment—and *no children allowed,* on Wednesdays and Thursdays, and the admission should be "two-for-one" with the necessity that every such old person bring one other old person with them as their guest. No cards, no identification to establish their financial status—just the desire of two old folks to go to the movies, by themselves and to be themselves, without a family or children under foot. You'd be surprised, how willing the oldsters are to get rid of the small fry, once in a blue moon. We saw an advertisement in THE HERALD recently for a theatre, offered for sale in St. Petersburg, Florida—and if we had the house, we'd sell ONLY two-for-one tickets, at all times, in this Heaven for retired people. Same price, if you came alone, but don't do it.

Not long ago, there was public criticism of motion picture industry for not being kind to the old folks. And we don't wonder, for there are not half a dozen theatres in the country that cater to folks past 65, with any pretense of doing them a favor, or wanting their patronage. Stanley Sumner hit the headlines here with a solution that was news for us, but hardly comparable to English showmanship. It is reported that only 15% of the current audience consists of persons over 45 years of age, and that's our fault. The "Darby and Joan" Club in England, are hard for us to understand, but they only refer to a legendary couple, who were still fond of each other at age 65, and wanted to enjoy life together.

# Selling Approach

**THE BRIDGES AT TOKO-RI — Paramount.** In color by Technicolor. From the novel by James A. Michener, first published in LIFE magazines, that thrilled millions. Every raging page of the story now filmed in all its glory! William Holden, Grace Kelly, Fredric March and Mickey Rooney, in iheir greatest roles. Here they are, all the desperate and wonderful people of the novel, in this drama, unforgetably photographed in the vast, violent Pacific itself! 24-sheet and all posters, designed to create art material for your marquee and lobby display. Special herald, window cards and color-glo photos, to key the campaign for your situation. Newspaper advertising is strong, virile, different, unusual—following the pattern set at the Radio City Music Hall—and you will find lots of material for selection in all size sand shapes. This is a big picture, so use at least one big, smash ad, to sell it properly. It's an action picture, so put action into your showmanship. It's a bitterly dramatic, patriotic film, and you'll be surprised at the role Mickey Rooney plays—the 'copter pilot! The special campaign mat, selling for 35¢ at National Screen, gives you eleven ad mats and slugs, in 1- and 2-column width, and three publicity mats, sufficient for small theatres. But you should still use one smash ad to do this justice. The entire story appeared in one issue of LIFE, for July 6th, 1953, and the book is a best seller, with a Bantam Book reprint available in the 25¢ edition. Bantam Books and Curtis Circulations are primed to offer local cooperation, in book tieups. There's a title-tune that is on the Hit Parade, for music deals.

**JUPITER'S DARLING — MGM.** Giant of spectacles, in CinemaScope, and glorious color. The big show of motion picture musicals. Starring Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders, and elephants! Sights, scenes, splendors galore, love battles, aquatic thrills, dancing champions — and painted elephants! 24-sheet and all posters contain material for cut-outs. Special herald from Cato Show Print will really drag them away from their TV sets. Esther Williams—she swims to conquer. Howard Keel sings great songs. Cast of hundreds, including elephants! Newspaper ad mats suffer from too much copy and too little display. Give 'em air, meaning white space! The complete campaign mat, for which MGM is entitled to all honors, sells for 35¢ at National Screen, and contains nine well selected ad mats and slugs, two publicity mats and a length of linotype border, for small situations. There's a special 8-column mat to print your own handout booklet, "Some Heavenly Bodies"—very smartly done, and we should think the mat itself would break up to make a sponsored ad page for cooperative merchants to underwrite, at no cost to the theatre. Special mat No. 3XA will drop in to many uses, in Valentine's day mood. National interest in skin-diving will contribute to exploitation, and Esther Williams is helpful in this role. Don't overlook the Prancing Pachyderms—there are 80,000 pounds of pink elephants in this picture. No other motion picture promotion can make this statement! Tieups are numerous, with commercial lines, music shops, dance studios suggested. Pressbook shows you how to contact Fred Astaire studios in local situations. Also, how to use the 24-sheet art for your marquee and lobby display. Film is to have extensive Sunday magazine supplement advertising, through February.

**THE AMERICANO — RKO-Radio Pictures.** Color by Technicolor. In Brazil, they called him "The Americano" — some with love! Some with hate! Some with fear! A stranger to Brazil, he was no stranger to danger! Glenn Ford, in a strong role, with Abbe Lane, Frank Lovejoy, Cesar Romero and Ursula Theiss — a handsome cast, as the pressbook will prove. Use pictures of these attractive people to sell an exciting picture, made in Brazil. 6-sheet and other posters for display purposes in marquee or lobby. Good herald keys the campaign, and color stills sell color on your theatre screen. Newspaper ad mats are generous and glamorous, in all dimensions. They stand out with good theatrical quality, even though there are many credits. The 35¢ bargain mat at National Screen is particularly good, with eight ad mats and slugs and two publicity mats, all for the price of one. Buy this mat, on standing order, and use it to sell your newspaper man and composing room foreman on a plan for getting variety into your advertising. There is a choice, in hand, for no more cost. Arthur Murray Dance Studios enlisted to sell "The Americano"—the nation's newest dance, as done by Xavier Cugat and Abbe Lane. Consult your telephone book for the name of the nearest dance studio, for a cooperative proposition. We see several Round Table members in this RKO pressbook who won $10 prizes.






# Better Refreshment Merchandising

**. . . Timely news supplementing the special monthly department covering all phases of refreshment service.**

## Nestle Company to Sponsor New Dorsey Brothers' Show

The Nestle Company, Inc., White Plains, N. Y., will sponsor a new TV broadcast featuring the Dorsey Brothers' band and called "Stage Show," beginning in October, according to Donald Cady, vice-president in charge of advertising and merchandising. The program which will be shown coast-to-coast on 100 CBS-TV stations on Saturday nights from 8:00 to 8:30, will be presented on behalf of the company's instant coffee, Nescafe, as well as its other products including chocolate bars, EverReady, Quik and Semi-Sweet Morsels, he said.

The new Dorsey Brothers' show, which will be shown immediately before Jackie Gleason's "Honeymooners," is a Gleason Enterprises production. It has a musical variety format, featuring top stars and including as a regular feature the June Taylor Dancers.

●

## Heide Employees Honored

Two employees of Henry Heide, Inc., New York, manufacturers of "Jujubes," "Jujyfruits," and other confectionery products, were honored recently upon having reached 50 years of service with the company. The two employees — Frederick Flaschendreher, head of export packing, and Amelia Dadanna, candy packer—were guests of honor at the annual dinner of the Heide Horseshoe Club, which is composed of employees who have reached 25 years of service or more with the firm. The total membership of the club is 267. An address of welcome and the presentation of mementoes to the "Golden Jubilarians" were given by Herman L. Heide, president of the company. Andrew H. Heide, executive vice-president, was toastmaster.

●

## "Krazy Korn" Sales Expanded

Granny Goose Foods of Oakland, Calif., has announced that it is establishing national distribution for its refreshment product, "Krazy Korn," which consists of toasted kernels of imported "king-size" corn with a nut flavor. The item is packaged in ¾, 1½ and 5-ounce cellophane bags retailing for 5c, 10c and 25c respectively. Distribution through food stores, confectionery counters, vending machines and theatres is already established in ten western states, Hawaii and Alaska.

# CLASSIFIED ADVERTISING

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## Brotherhood Film Ready

A special Brotherhood Week newsreel featuring Jackie Gleason will be shown in theatres throughout the country starting February 16, it was announced this week by John H. Harris, national chairman of the amusements division of the Brotherhood Drive for 1955. The appeal, which enlists the support of all in the inter-faith effort, will launch the campaign for Brotherhood Week, February 20-28.

The reel, made under the supervision of Walton C. Ament, co-chairman of the newsreel committee, will be distributed by the five major newsreel companies.

Mr. Harris also announced that 19,000 campaign books and promotion kits were distributed to every exhibitor in the country. The kits, serviced by National Screen Service under the direction of Herman Robbins, chairman of the accessories committee, contain posters, display cards and Brotherhood membership cards.

Theatre men will receive local support from radio and television and the press, which are also participating in the Drive.

## Legion Approves 13 of 19 New Productions

The National Legion of Decency this week reviewed 19 pictures, putting six in Class A, Section I, morally unobjectionable for general patronage; seven in Class A, Section II, morally unobjectionable for adults; five in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "High Society," "Marshalls in Disguise," "Outlaw's Son," "Treasure of the Ruby Hills," "Two Gun Teacher" and "Wyoming Renegades." In Section II are "Captain Lightfoot," "Jupiter's Darling," "Long John Silver," "Mighty Fortress," "Port of Hell," "Tarzan's Hidden Jungle" and "Trouble on the Trail." In Class B are "Belles of St. Trinian's" because of "low moral tone;" "Cry Vengeance" because of "excessive brutality;" "Many Rivers to Cross" because of "suggestive sequence;" "The Racers" because it "tends to condone immoral actions," and "Three for the Show" because "this film contains a frivolous treatment of marriage and flippant attitudes toward purity, together with suggestive situations, indecent costuming and dancing." In Class C is "Game of Love" because "this picture, in the story it tells, condones immoral actions."

## Sugarman, Ohio Theatre Veteran, Dies in Miami

*COLUMBUS:* Albert Sugarman, one of the best known theatre men in Ohio, died February 3 at Jackson Memorial Hospital, Miami. Funeral services were held February 6 here, his home for the past 15 years. He came to Columbus from Cincinnati, where he had been branch manager for Universal. He was salesman for RKO and Columbia and was general manager for Academy Theatres here when Leo Yassenoff acquired the circuit here. Later he and Lee Hofheimer formed the H. & S. Theatres partnership and operated the Indianola, Avondale, Champion, Little, World and later the North Hi drive-in. The partnership was dissolved later because of Mr. Sugarman's ill health. The World, first art house in the Columbus area, is operated by Charles Sugarman, Mr. Sugarman's son.

## U-I Beauty Short Ready

"A World of Beauty," Universal-International's color featurette built around the presentation of the Miss Universe Beauty Contest and Pageant Winners of 1955, has been set for special release in March, it is announced by Irving Sochin, short subjects sales manager.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 127 attractions, 8,449 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| About Mrs. Leslie (Par.) | 3 | 13 | 16 | 21 | 25 |
| Adventures of Hajji Baba (A.A.) | – | 11 | 38 | 10 | – |
| Adventures of Robinson Crusoe (U.A.) | 5 | 19 | 27 | 12 | 3 |
| Apache (U.A.) | 8 | 24 | 31 | 25 | 5 |
| Athena (MGM) | 9 | 15 | 26 | 8 | 1 |
| Barefoot Contessa (U.A.) | 9 | 25 | 14 | 4 | 1 |
| Beau Brummell (MGM) | – | 17 | 19 | 14 | 8 |
| Bengal Brigade (U-I) | – | 12 | 22 | 19 | 15 |
| Betrayed (MGM) | 2 | 35 | 44 | 21 | 9 |
| Black Dakotas (Col.) | – | 2 | 5 | 1 | – |
| Black Horse Canyon (U-I) | 1 | 14 | 38 | 31 | 4 |
| Black Knight (Col.) | 3 | 18 | 20 | 11 | 1 |
| Black Shield of Falworth (U-I) | – | 15 | 60 | 19 | 6 |
| Black Widow (20th-Fox) | 3 | 33 | 34 | 5 | – |
| Bounty Hunter, The (W.B.) | 4 | 10 | 25 | 5 | 4 |
| Bowery Boys Meet the Monsters (A.A.) | – | 4 | 6 | – | 4 |
| Brigadoon (MGM) | 6 | 18 | 24 | 24 | 5 |
| Broken Lance (20th-Fox) | 28 | 34 | 17 | 11 | – |
| Bullet Is Waiting, A (Col.) | – | 9 | 21 | 18 | 8 |
| Caine Mutiny, The (Col.) | 42 | 46 | 35 | 14 | 1 |
| Carmen Jones (20th-Fox) | 9 | 18 | 3 | – | – |
| Crest of the Wave (MGM) | – | 2 | 3 | – | – |
| Crossed Swords (U.A.) | 1 | 5 | 5 | – | 3 |
| Cry Vengeance (A.A.) | – | 2 | 3 | – | 1 |
| Dawn at Socorro (U-I) | 1 | 25 | 26 | 22 | 20 |
| Deep in My Heart (MGM) | 5 | 5 | 8 | 3 | 1 |
| Demetrius and the Gladiators (20th-Fox) | 34 | 29 | 17 | 7 | 1 |
| Desiree (20th-Fox) | 13 | 24 | 9 | 8 | – |
| Destry (U-I) | 2 | 9 | 14 | 1 | – |
| Dial M for Murder (W.B.) | 8 | 56 | 26 | 22 | 8 |
| Down Three Dark Streets (U.A.) | – | 2 | 4 | – | – |
| Dragnet (W.B.) | 56 | 37 | 16 | 7 | 2 |
| Drive a Crooked Road | – | 13 | 9 | 17 | 6 |
| Drum Beat (W.B.) | 10 | 23 | 5 | 14 | – |
| Drums Across the River (U-I) | – | 19 | 41 | 9 | 4 |
| Duel in the Jungle (W.B.) | 21 | 6 | 32 | 1 | 2 |
| Duel in the Sun (S.R.O.) (Reissue) | – | 17 | 19 | 27 | 5 |
| Egg and I (U-I) (Reissue) | – | 10 | 8 | 9 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 34 | 17 | 6 |
| Elephant Walk (Par.) | 15 | 54 | 33 | 7 | 3 |
| Fire Over Africa (Col.) | 2 | 11 | 19 | 10 | 1 |
| Flame and the Flesh (MGM) | – | 16 | 31 | 43 | 13 |
| Four Guns to the Border (U-I) | – | 12 | 18 | 7 | – |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| Gambler from Natchez (20th-Fox) | – | 14 | 43 | 31 | 1 |
| Garden of Evil (20th-Fox) | 15 | 27 | 11 | 9 | 4 |
| Gog (U.A.) | – | – | 5 | 3 | – |
| †Golden Mistress (U.A.) | – | 2 | 1 | 2 | – |
| Gone With the Wind (MGM) (Reissue) | 56 | 33 | 16 | 9 | 3 |
| Greatest Show on Earth (Par.) (Reissue) | – | 7 | 5 | 8 | – |
| Gunfighters (Col.) | 3 | 2 | 5 | 1 | 1 |
| Hans Christian Andersen (RKO) | 9 | 4 | 11 | 5 | 4 |
| Hansel and Gretel (RKO) | 15 | 13 | 6 | – | – |
| Hell Below Zero (Col.) | 1 | 18 | 53 | 24 | 8 |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Half Acre (Rep.) | – | 6 | 35 | 11 | 5 |
| Her Twelve Men (MGM) | 7 | 15 | 27 | 26 | 11 |
| High and Dry (U-I) | – | 18 | 16 | 3 | 5 |
| High and the Mighty, The (W.B.) | 75 | 62 | 9 | 3 | – |
| Hobson's Choice (U.A.) | 10 | 9 | 9 | 3 | – |
| Human Desire (Col.) | – | 5 | 10 | 17 | 7 |
| Human Jungle (A.A.) | 10 | 10 | 21 | 5 | 3 |
| Indiscretion of an American Wife (Col.) | – | 1 | 17 | 9 | 11 |
| Jesse James' Women (U.A.) | – | 14 | 17 | 3 | – |
| Johnny Dark (U-I) | 5 | 52 | 47 | 20 | 4 |
| Johnny Guitar (Rep.) | 30 | 53 | 38 | 6 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 22 | 4 | 3 |
| Jungle Gents (A.A.) | – | 3 | 5 | 5 | 8 |
| Khyber Patrol (U.A.) | – | 13 | 19 | 5 | 2 |
| King Richard and the Crusaders (W.B.) | – | 9 | 11 | 17 | 22 |
| Knock on Wood (Par.) | 9 | 11 | 32 | 34 | 22 |
| Law vs. Billy the Kid (Col.) | – | 16 | 20 | 11 | 2 |
| Last Time I Saw Paris (MGM) | 19 | 34 | 17 | 9 | – |
| Living It Up (Par.) | 40 | 49 | 25 | 12 | 3 |
| Magnificent Obsession (U-I) | 70 | 68 | 18 | 2 | – |
| Man With a Million (U.A.) | – | 15 | 32 | 49 | 17 |
| Masterson of Kansas (Col.) | – | – | 10 | 1 | 1 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (GBD) | 6 | 11 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 16 | 9 |
| On the Waterfront (Col.) | 31 | 43 | 30 | 11 | 1 |
| Outcast, The (Rep.) | 5 | 31 | 23 | 9 | 5 |
| Outlaw Stallion, The (Col.) | – | – | 9 | 5 | 2 |
| Phffft (Col.) | 11 | 13 | 19 | 2 | – |
| Princess of the Nile (20th-Fox) | – | 5 | 19 | 10 | 11 |
| Private Hell 36 (Filmakers) | – | 2 | 5 | 3 | 1 |
| Pushover (Col.) | – | – | 6 | 12 | 12 |
| Raid, The (20th-Fox) | – | 18 | 27 | 24 | 16 |
| Reap the Wild Wind (Par.) (Reissue) | – | 4 | 2 | 8 | – |
| Rear Window (Par.) | 29 | 44 | 22 | 1 | – |
| Return to Treasure Island (U.A.) | – | 1 | 1 | 7 | 15 |
| Ricochet Romance (U-I) | – | 12 | 8 | 12 | 5 |
| Ring of Fear (W.B.) | 2 | 15 | 23 | 10 | 18 |
| Rogue Cop (MGM) | 4 | 33 | 32 | 15 | 6 |
| Sabrina (Par.) | 21 | 23 | 17 | 18 | 1 |
| Saracen Blade, The (Col.) | 1 | – | 7 | 13 | 4 |
| Secret of the Incas (Par.) | 1 | 10 | 24 | 31 | 15 |
| Seven Brides for Seven Brothers (MGM) | 74 | 50 | 14 | 1 | 2 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 8 | 5 |
| Shield for Murder (U.A.) | 3 | 14 | 5 | 10 | 3 |
| Sign of the Pagan (U-I) | 2 | 6 | 3 | – | – |
| Silver Chalice (W.B.) | – | 2 | 4 | 1 | – |
| Silver Lode (RKO) | 4 | 19 | 31 | 18 | 7 |
| Sitting Bull (U.A.) | 2 | 20 | 8 | 18 | – |
| †Six Bridges to Cross (U-I) | 2 | 5 | – | – | – |
| So This Is Paris (U-I) | 2 | 9 | 9 | 4 | – |
| Star Is Born, A (W.B.) | 17 | 25 | 22 | 6 | 5 |
| Student Prince, The (MGM) | 8 | 22 | 35 | 21 | 4 |
| Suddenly (U.A.) | 18 | 23 | 26 | 13 | 10 |
| Susan Slept Here (RKO) | 16 | 56 | 11 | 6 | 4 |
| Tanganyika (U-I) | 7 | 11 | 37 | 14 | 29 |
| Them (W.B.) | 3 | 18 | 23 | 29 | 15 |
| There's No Business Like Show Business (Fox) | 17 | 8 | 1 | – | – |
| They Rode West (Col.) | – | – | 1 | 3 | 2 |
| This Is My Love (RKO) | – | 8 | 11 | 9 | 5 |
| Three Coins in the Fountain (20th-Fox) | 50 | 62 | 18 | 6 | 1 |
| Three Ring Circus (Par.) | 10 | 16 | 5 | – | – |
| Track of the Cat (W.B.) | 2 | 16 | 10 | 3 | 1 |
| 20,000 Leagues Under the Sea (B.V.) | 9 | 3 | 1 | – | – |
| Valley of the Kings (MGM) | – | 10 | 41 | 27 | 10 |
| Vanishing Prairie (B.V.) | 34 | 25 | 14 | – | – |
| Violent Men (Col.) | 2 | 4 | 3 | 1 | – |
| Vera Cruz (U.A.) | 15 | 7 | 2 | – | – |
| White Christmas (Par.) | 48 | 25 | 8 | – | 1 |
| Weak and the Wicked (A.A.) | 10 | 13 | 11 | 1 | 4 |
| Woman's World (20th-Fox) | 37 | 37 | 22 | 5 | 7 |
| Young at Heart (W.B.) | 5 | 8 | 5 | 1 | – |

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*PRIZE BABY OF THE INDUSTRY*

FEBRUARY 19, 1955

# MOTION PICTURE HERALD

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## FCC Questionnaire on Toll-TV Is Applauded

## *Report from St. Louis*

—A Pictorial Feature

***REVIEWS*** (In Product Digest): EAST OF EDEN, THE BIG COMBO, THE GLASS SLIPPER, DOCTOR IN THE HOUSE, NEW ORLEANS UNCENSORED, NEW YORK CONFIDENTIAL

*Entered as second-class matter January 11, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.* *All contents copyrighted 1955 by Quigley Publishing Company, Inc.*

*It is predicted that Leslie Caron's new picture will be on 10 Best lists, just as "Lili" was.*



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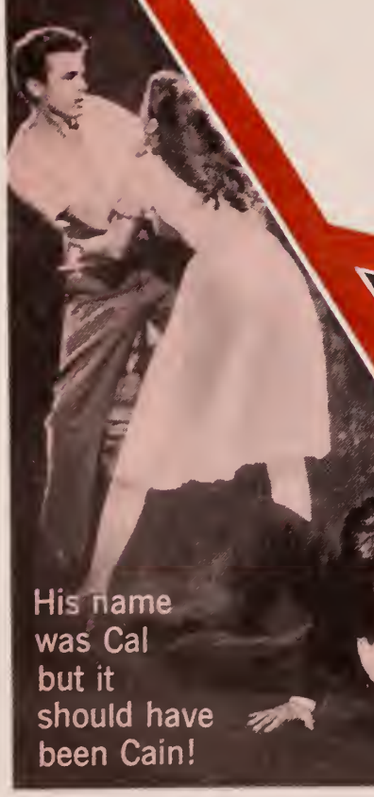
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Vol. 86 No. 46 Hollywood (28), California, Monday, February 7, 1955 13 Ten Cents

# 20TH UPS '55 PROD'N TO 22 PIX

## Zanuck Boosts Sked From Originally Planned 16; All To Be In C'Scope, Color

Production sked for 20th-Fox is being upped for 1955 to 22 films, all in CinemaScope and color, as compared to the previously planned 16 pix, Darryl F. Zanuck said yesterday. Added product will be top bracket pix based on legiter, recently purchased "Anastasia," as well as best-selling tomes such as "Katherine" and "View from Pompey's Head."



just what you asked for...
just when you need it!

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 198, No. 8

February 19, 1955

## Trade Practice Outlook

IT WOULD be unwise to place too much stress on the fact that the Allied board of directors recently instructed its emergency defense commmittee to press for a bill in Congress to regulate rentals. From the beginning the project of Federal regulation has been viewed by Allied—and repeatedly so proclaimed by its spokesmen—as a measure of last resort. Many Allied members had hoped that a conference would have been held between exhibitor representatives and presidents and distribution heads of the major companies before the Allied board meeting. Since the conference was not scheduled in time, it was inevitable that the board would turn again to the bill.

At the closing session of the Allied drive-in convention, February 10, William C. Gehring, assistant general sales manager of 20th-Fox, explained why the round table meeting had not yet been arranged. He also said that Al Lichtman, who had offered to call the conference, was continuing to press for an early date. Mr. Gehring expressed the hope that the meeting could be held in three weeks.

Whether the proposed round table discussion between exhibitors and policy makers in distribution may be able to deal effectively with certain trade practices cannot be predicted at this time. In any event the conference is well worth holding. At best it could lead to an "era of good feeling" in the industry; at worst nothing would be lost except some time. Even that time spent by exhibitors and distribution leaders would not be wasted because the meeting would certainly result in a better understanding of mutual problems.

■ ■ ■

## Amateur Night in Hollywood

THE television program of the Academy Award nominations, February 12, reflected little credit on Hollywood, the television industry or on the individuals concerned. It was another demonstration—if another is needed—that a good program requires more than talented performers. The greatest star is just a "ham," if he has nothing to do.

It was preposterous to think that the reading of the nominations for honors in a long list of categories and the awkward and embarrassed posing of "nominees" could result in a "television spectacular". The only thing that was "spectacular" was the amount of technical apparatus and skilled talent that was put to such ineffectual use.

Previous telecasts of the Academy Awards presentation have shown that that event makes a good program. Then there is the inherent drama of learning the identity of winners, matching one's own prediction or preference with the results of the poll. The nomination program, on the other hand, might be compared with a prerace inspection of horses in the paddock. The element of surprise is wholly absent. Only the horses, owners and trainers are really interested.

If the Academy is to lend its name, prestige and the time of its members to another "nomination" program, it should be a short one, not over a half hour. The names of the nominees should be read and the visual part of the program should consist of film clips. Those nominated should not be on hand.

Incidentally, in planning for next year, it would be well to take into account the requirements of the press who in past years have given important attention to the story of the nominations. Also there is no good reason why the Academy nomination show, of whatever length, should be scheduled on television to conflict with the best theatre hours of the week—Saturday evening.

■ ■ ■

## New Era for Drive-ins

THE drive-in convention sponsored by Allied last week in St. Louis gave significant indications that the golden era of outdoor theatre operation is just beginning. The exhibitors operating drive-ins—men who almost without exception also are active in conventional theatres—are dedicating themselves and their financial resources to improving service for their patrons.

Since drive-ins represent the youthful part of American exhibition, it is to be hoped that future drive-in conventions will not fall into the pattern of most exhibitor meetings in that selling the show is wholly or partially neglected. About the only thing lacking in the St. Louis convention was full attention to exploitation of product. Surely this is as important in drive-ins as buying and booking, refreshment sales and effective projection and good screens.

The only cloud on the drive-in sky, and still a relatively small one, is the continuing recklessness on the part of some operators who cannot decide whether they are running a family business or a modern version of Minsky's burlesque house, complete with in-car privacy. Let there be no mistake—the drive-in business is a family business! Any drive-in operator who features films unsuitable for the family—or worse still—"road show" type films that regular theatres have passed up—is not just endangering his own future but that of every other drive-in proprietor. The drive-in theatre associations should not close their eyes to this problem. Their leaders and responsible members know there is no substitute for decent entertainment.

*—Martin Quigley, Jr.*

# Letters to the Herald



## Toll TV No Menace

To the Editor:

Its odd working hours must be the answer to why the theatrical industry has always depended for its personnel on screwball talent—and the country's cream at that. But natch, I've been with it twenty-seven years myself. From one who thought back in the thirties that exhibition's divorcement and block booking attitudes were wrong, now comes an opinion on slaying the current ogre:

Toll TV in the home will not destroy motion picture theatres. It will save them!

It is difficult for a box office to compete with free TV. But your own bigwigs say that toll TV will curtail free TV. So then, *any* toll is a price; it is not free. Even now you see theatrical attendance patterns not fashioned by amount of price. Any toll TV will re-establish the box office as an equal while at the same time cannibalizing its progenitor, free TV.

But exhibition's talent, the divorcers and the blockbusters but natch, are busy bugabooing (scaring the hell out of the little guys). They don't want toll TV. The bigwigs want toll TV inside their theatres instead of in the home. But toll TV in the home will rescue the other thousands of theatres. So big brother is helping out his lesser kin again—out, that is.

Of course, in accordance with this industry's high standards, for a retainer of two bucks I could render an opinion diametrical—lengthwise and crosswise (three bucks edgewise).

Maybe I should reconsider by exit from screwball lodge. Maybe all theatres will survive and I should be with it—but with it. But if colleaguefracide persists as is I had best durn well amscray whilst my exodus short of exitbust.—*DELMAR L. SECOR, Delsee Research, De Pere, Wisconsin.*

## Report from Japan

To the Editor:

First of all let me say Happy New Year to you.

In my first report this year I must say that the industry in Japan has suffered a depression since last year. Despite fine weather and crowds in the city during New Year's vacation most theatres have not had capacity audiences, the total attendance showing a 15 per cent decline from last year.

However, the admission tax was recently reduced, resulting in theatre income over the New Year showing a slight increase compared to the same period in 1954.

The big news is that all theatres which belong to Nikkatsu show only Nikkatsu productions now. Of the three main release routes formerly used to show foreign films, Nikkatsu, the largest, shows only Japanese movies now resulting in a 19 per cent increase of income for the other two releasing companies.

As you know, Prime Minister Hatoyama replaced Mr. Yoshida last year, bringing about changes in many phases of Japanese life. For instance, according to current newspapers, the Cabinet decided, with the approval of the Minister of Education and the Minister of Welfare, that films should not be shown for more than two and one-half hours at a time. Recently some theatres have been showing three or four different films at one time, lasting five or six hours. This naturally gives rise to problems of health and public morals in the theatre.

At present, two Japanese or foreign movies are released at one theatre in a week; but in the future only one Japanese or one foreign movie will be released in one week.—*TOSHIO MIYAMOTO, Manager, Shinkoiwa Theatre, Tokyo.*

## "Time" Remakes

To the Editor:

Now is the time for all good shorts to come to the aid of the exhibitor. The "March of Time," perhaps the best short on the support, was withdrawn due to high costs to the producer. Now with CinemaScope bringing in the public again I can see a great future for this series as they will definitely lend themselves to the CinemaScope technique and it is my bet they pay healthy dividends.—*D. S. KLEIN, Astra Theatre, Kitwe, Nkara, Northern Rhodesia, Africa.*

## Depend on "Herald"

To the Editor:

"What the Picture Did For Me" is always the first thing I read in each new HERALD. It is something we can usually depend on in a small town.—*PRESTON B. HENN, Henn Theatres, Murphy, North Carolina.*

### SUBSCRIBER—RANGE

In these columns this week readers from neighboring North Carolina and from distant Northern Rhodesia in Africa and Tokyo, Japan, address The HERALD on matters of interest and importance to the industry. Herein lies an indication of the extent of The HERALD's subscriber-range. These columns are always open to readers.

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# On the Horizon

SPONSOR

There should of course be a nationally telecast show which would sell Hollywood and its product, and he, Elmer C. Rhoden, is ready to help support it. That's what the president of National Theatres declared in the production capital Monday. Mr. Rhoden added he believes the show should be for one half hour, on a Sunday, between 5 and 6 p.m. During that period, he feels a producer should be able to tell the story of a film he will release.

FINE INCREASE

The maximum Sherman Act fine may be increased from $5,000 to $50,000, if the House judiciary subcommittee has its way. It approved a bill for such increase and last week also discussed uniform limitations on private suits. The consensus seemed to be a five year time limit. There also is talk, but nothing else, about allowing Federal judges to impose less than treble damages.

REVERSE ENGLISH

In England, Sidney Bernstein's Granada Theatres will be showing Ed Murrow's "See it Now" television reports, beginning with "Report on South Africa." Mr. Bernstein sees no objection to capitalizing on programs which television created, and made popular, and therefore pre-sold for his theatre audiences.

OSCAR

Republic has a British "Oscar" boast. Britain's Film Academy last week voted Kenneth More best actor of 1954 for his performance in "Doctor in the House."

DISNEY IN 16mm

Walt Disney has decided his product, in 16mm, should be not merely entertaining for the youngsters but instructive and just incidentally a tremendous help in popularizing the Disney approach. Well publicized in women's magazines is non-theatrical release through 90 film dealers across the country of 18 cartoons, two nature shorts, one feature, and three specials.

DRIVE-IN

RKO Theatres might one of these days have a drive-in theatre. Sol A. Schwartz, company president, said as much in New York this week. The circuit has been considering offers, and might even take a flyer by building one, he indicated. It would, of course, first seek court permission. That is necessary for a "divorced" circuit. The court must be certain the action is not to injure competition.

WIDE SCREEN ARMY

Two hundred and thirty of its 363 theatres now have CinemaScope, the Army and Air Force said last week, through motion picture service director Fred Bund, in Washington. One hundred and one of the equipped theatres also can show stereophonic sound. Mr. Bund added he hoped that by the end of June equipped houses will number 300.

GOES TO SEA

The S.S. United States is reported to have installed CinemaScope equipment in its first, cabin and tourist class theatres since now so many of the top features are being produced in the medium. The equipment cost $12,000 and the screens measure 18 feet wide by nine feet high.

DELAY

Continued study by both theatre owners and the armed services is delaying another exhibitor-Defense Department meeting on the question of competition given first-run theatres by military post theatres. Both sides are considering various possible solutions.

PROGRESS REPORT

Entertainment theatres now equipped with CinemaScope number 11,287, Twentieth Century-Fox claims. Installations now are more than 200 per week, the company adds. Of the total so far, drive-ins are 1,508. Abroad, installations are 6,000.

Peter Burnup-Floyd Stone
J. A. Otten-Vincent Canby

## WHEN AND WHERE

**February 22:** MGM Ticket Selling Workshop, Statler Hotel, Detroit.

**February 22-23:** Annual convention of Allied Theatres of Michigan, Statler Hotel, Detroit.

**February 28-March 1:** Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

**February 28-March 1:** Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

**March 1:** MGM Ticket Selling Workshop, Columbus, Ohio.

**March 1:** Annual convention of the Independent Exhibitors of New England, Inc., Bradford Hotel, Boston.

**March 2-3:** Kansas-Missouri Theatre Association, spring convention, Continental Hotel, Kansas City, Mo.

**March 3:** MGM Ticket Selling Workshop, Continental Hotel, Kansas City, Mo.

**March 9:** Golden jubilee banquet honoring Claude C. Ezell, veteran Texas exhibitor and showman, Adolphus Hotel, Dallas.

**March 9:** MGM Ticket Selling Workshop, Adolphus Hotel, Dallas.

**March 10-11:** Annual convention of the Texas Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

**March 21-22:** 33rd annual convention and showmanship forum of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel Roosevelt, Pittsburgh.

**March 28-30:** Annual spring convention of the Allied Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

**March 30:** NBC telecast of the annual awards banquet of the Academy of Motion Picture Arts and Sciences, Hollywood.

**April 18-22:** Seventy-seventh semi-annual convention of the society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

**May 2-3:** North Central Allied, annual convention, Minneapolis.

# This week in pictures




"THE LONG GRAY LINE" marched for Columbia into Washington and then New York last week, earning especially in the latter news and pictorial coverage remarkable for extent and sincerity. Especially publicized was the parade of West Point cadets to the Capitol, New York.






NEW YORK MAYOR Robert F. Wagner, on TV, welcomes Lt. Gen. Blackshear Bryan. Right, commentator Tex McCrary.

AT THE CHARTER BANQUET of the new New Orleans Variety Club: international chief barker George C. Hoover, Governor Robert Kennon, publishing executive George Healey, and chief barker Page M. Baker.



IN WASHINGTON, at RKO Keith's: Sol Schwartz, RKO Theatres president; Mrs. Matthew Ridgway; Army Chief of Staff General Ridgway; and Jack Cohn, executive vice-president of Columbia Pictures.

ANOTHER OPENING, and also on Broadway: that institution known as Cinerama brings out a second opus, "Cinerama Holiday." The publicity also was enormous, and the reviews friendly. Crowds saw the opening, ticket sales are heavy and once more everyone can be a breathless armchair traveler.






MRS. EISENHOWER, left, greets Marty Maher, whose career the film portrays. The watchers, at the Washington premiere, are Maureen O'Hara, Bill Leslie, Robert Francis, and Harry Carey, Jr.

CITATION, and an election. The scene at the New York Variety Club luncheon Tuesday, as Universal actress Suzan Ball received from the club, through Leonard Goldenson, president of AB-Paramount Theatres, a citation for outstanding courage during disastrous physical calamity. The donor of the kiss is her husband, Richard Long. On the right, Edward Fabian, retiring chief barker. William German, as new barker, heads the slate elected Tuesday following the luncheon.



by the Herald



GEORGE A. SMITH, Paramount western sales manager, will retire March 1, after 33 years. He came in as Toronto exploiteer. Neal East will succeed him. Mr. East has been assistant western division manager.

VARIETY'S GUEST, below, in London: the Duke of Edinburgh, who spoke about aid to his charities. Posed in the photograph below are Crew members David Jones, Sir David Griffiths, Kenneth Hargeaves, Norman Harrington, Max Thorpe; C. J. Latta, international representative; the Duke; James Carreras, chief barker; D. J. Goodlatte, Bill Butlin, and Teddy Langton.



SHOWING United Nations' "Assignment Children," 20 minute film which Paramount will distribute. At the New York screening in the UN General Assembly Hall, below, are A. W. Schwalberg, Paramount Film Distributing Corp. president; Mrs. Guido Pantaleoni, UN International Children's Emergency Fund; Dag Hammarskjold, UN Secretary-General; and Dr. Balachandra Rajan, UNICEF. Paramount paid productions costs, and Danny Kaye made and appeared in the picture.





MEETING THE SHOWMEN. Star of Warners' "Unchained," Elroy "Crazylegs" Hirsch has been appearing in 14 cities. Above, at the Cleveland press luncheon: Ernest Sands, branch manager; Milt Mooney, Community Circuit; Mr. Hirsch; Howard Higley, Allen Theatre; Fred Lentz, and Jack Armstrong, Armstrong Theatres; and Joe Weinstein, Stanley Warner Theatres.

# PRESENTING "FAME" AWARD

PARAMOUNT studio executives, stars, sales heads and Los Angeles theatre executives were present February 10 at a luncheon in the studio dining hall at which Martin Quigley presented the second annual Fame Achievement Award to Y. Frank Freeman, "in recognition of the notable contribution of VistaVision to the art and industry of motion pictures. . . ." The luncheon and the presentation ceremony are pictured on this page.

Accepting the Award "on behalf of the entire Paramount studio organization," Mr. Freeman said, "It is the obligation of all in the industry to strive for even greater accomplishments, still greater quality of production and still greater character and moral values in our pictures for the benefit of the world. It is heartening to know that leaders and people in the industry are thinking ahead. . . . The future will bring accomplishments now undreamed of."

Mr. Freeman introduced the Paramount engineering and technical staff which developed VistaVision under the supervision of Loren L. Ryder.



*Y. Frank Freeman holds the Fame Achievement Award. Martin Quigley, left, and Adolph Zukor, right.*



*Exhibitors and sales representatives present at the luncheon included the group above: George A. Smith, retiring Paramount western division manager; Jerry Zigmond, AB-Paramount Theatres; Mr. Quigley; Mr. Freeman; Ben H. Wallerstein and Leo Miller, Stanley Warner Theatres; H. Neal East, new Paramount western division manager; A. R. Taylor, Paramount Los Angeles branch manager, and Hugh Bruen, independent exhibitor.*



*Adolph Zukor, right, told the gathering, "VistaVision confirms my belief the industry will make greater strides in the next 50 years than in the past half-century."*



*Don Hartman, executive in charge of production; Mr. Quigley, Danny Kaye and Mr. Freeman, during the luncheon.*



*Accepting the Achievement plaque, Mr. Freeman said he had been given the honor "on behalf of the entire Paramount organization" and he called on the studio technical and engineering staff to share it with him, right. Standing are Ray Hinsdale, John R. Bishop, Russ Brown, Hal Pereira, Mr. Quigley, Mr. Freeman, Dr. Charles R. Daily, Henry Fracker and Walter Beyer. Loren Ryder and Frank Caffey were unable to attend. Seated at left is D. A. Doran, assistant to Mr. Hartman.*

# TOA BOARD "APPROVES" DRAFT OF ARBITRATION

## *Annual Meeting Reaches "Adopted in Principle" Decision on System*

by J. A. OTTEN

*WASHINGTON:* The board of directors of the Theatre Owners of America has "approved and adopted in principle" a proposed draft of an arbitration system worked out by a 10-man committee of representatives of distribution and exhibition, TOA president E. D. Martin announced Tuesday.

On the final day of TOA's mid-winter board meeting, held here at the Statler Hotel, the board instructed TOA's delegates to meet with the committee and work out a clarification of a few points in the proposed system.

### *Differences of Opinion Aren't "Insurmountable"*

"It does not appear to us today, however," said TOA general counsel Herman Levy, "that any of these details are insurmountable." The TOA executive board chairman, Alfred Starr, declared he is "hopeful that an arbitration system is really imminent."

No details of the plan were revealed by the TOA officials. They said the proposed system provides for a conciliation service which would attempt to solve grievances on a local level; that it lists all arbitrable subjects and outlines the complete mechanics for the organization and operation of the arbitration system. According to Mr. Levy, the proposed system "covers much more ground than the system proposed in 1952 and has widened the scope of arbitrability."

TOA spokesmen would not comment on whether or not the proposed system contained provision for the arbitration of film rentals. The 10-man committee was scheduled to meet this Thursday at the Motion Picture Association of America offices in New York, to go over with the TOA delegates the clarifications requested by the board.

"I am still enthusiastic about arbitration and very pleased with the progress made jointly by distributors and exhibitors," Mr. Martin declared, "in bringing to the industry an effective, inexpensive and speedy system of arbitration under which all exhibitors may go to have their grievances aired and determined."

### *Approved Draft Drawn by 10-Man Committee*

The draft approved in principle Tuesday by the TOA board was drawn up by Mr. Levy and Adolph Schimel, attorneys representing exhibition and distribution, respectively, on the 10-man committee. Other committee members from exhibition are: Mitchell Wolfson, S. H. Fabian, Leo Brecher and Max Cohn; from distribution: chairman Ralph Hetzel, Al Lichtman, Abe Montague and Charles Reagan.

Most of Monday's session was devoted to Mr. Starr's report on subscription television. The co-chairman of the Joint Commitee on Toll TV reported afterwards that the board had agreed to throw the full weight of TOA behind the committee's efforts and to approve the campaign to raise funds from exhibitors to finance the Joint Committee's work.

### *Recommends Preparation of Information Material*

The board recommended that the Joint Committee prepare kits to send to all theatre owners so that they could be "alerted to expose on the local level the inherent fallacy of subscription television claims." Also recommended were nationwide clinics to be held to train and instruct speakers to do the same thing.

Mr. Starr, in his report, pointed out "the necessity for TOA's taking a stand to counteract the almost incredible propaganda that is pouring out of somebody's machine favoring subscription television." He said that last week's Federal Communications Commision order asking for public comment on toll TV was very helpful to the industry. He called it "not only wise but absolutely inevitable, considering the great issues involved that affect the public interest."

Adopted by the board Monday was a finance committee recommendation to expand TOA's field representative work. At least one, and possibly two, additional representatives will be added to work with George Gaughan in direct contact with theatres and with state and local organizations.

Mr. Martin announced that the first stockholders' meeting of the Exhibitors Film Finance Group will be held May 15 at a place still to be decided. This announcement came after Sam Pinanski read his report on the activities thus far of the EFFG.

### *Will Announce Plans and Officers at May Meeting*

Mr. Martin said he expected that important announcements concerning production plans and officers would be made at the May meeting. "If the funds continue coming in the way they have been," he said, "we will be well up in seven figures in stock subscription by that time."

EFFG has mailed out 7,500 prospectuses and subscription forms to date, Mr. Martin said, and plans to mail out 7,500 more. Many of these will be mailed to industries allied with motion pictures, such as equipment dealers, film carriers and concession

(*Continued on page 20, column* 1)

## TOA DEMANDS ACTION AT TALKS WITH DISTRIBUTORS

WASHINGTON—The Theatre Owners of America Tuesday bluntly and angrily warned the distributors to be prepared to talk business on film rentals and other exhibitor problems at the forthcoming industry round table meeting.

Otherwise, TOA leaders declared, the meeting will be a waste of time.

Winding up its mid-winter board meeting at the Mayflower Hotel here, the TOA board of directors passed a resolution declaring that TOA would be happy to send delegates to the round table conference called by Al Lichtman, 20th Century-Fox distribution director, for some time in the next two to three weeks.

But, the TOA board resolution went on, "these delegates will be instructed to have designated for top agenda importance the obtaining of relief from prohibitive film rentals and other inequitable conditions of licensing films."

The TOA general counsel, Herman Levy, explained that "other inequitable conditions" included such items as extended runs and price floors.

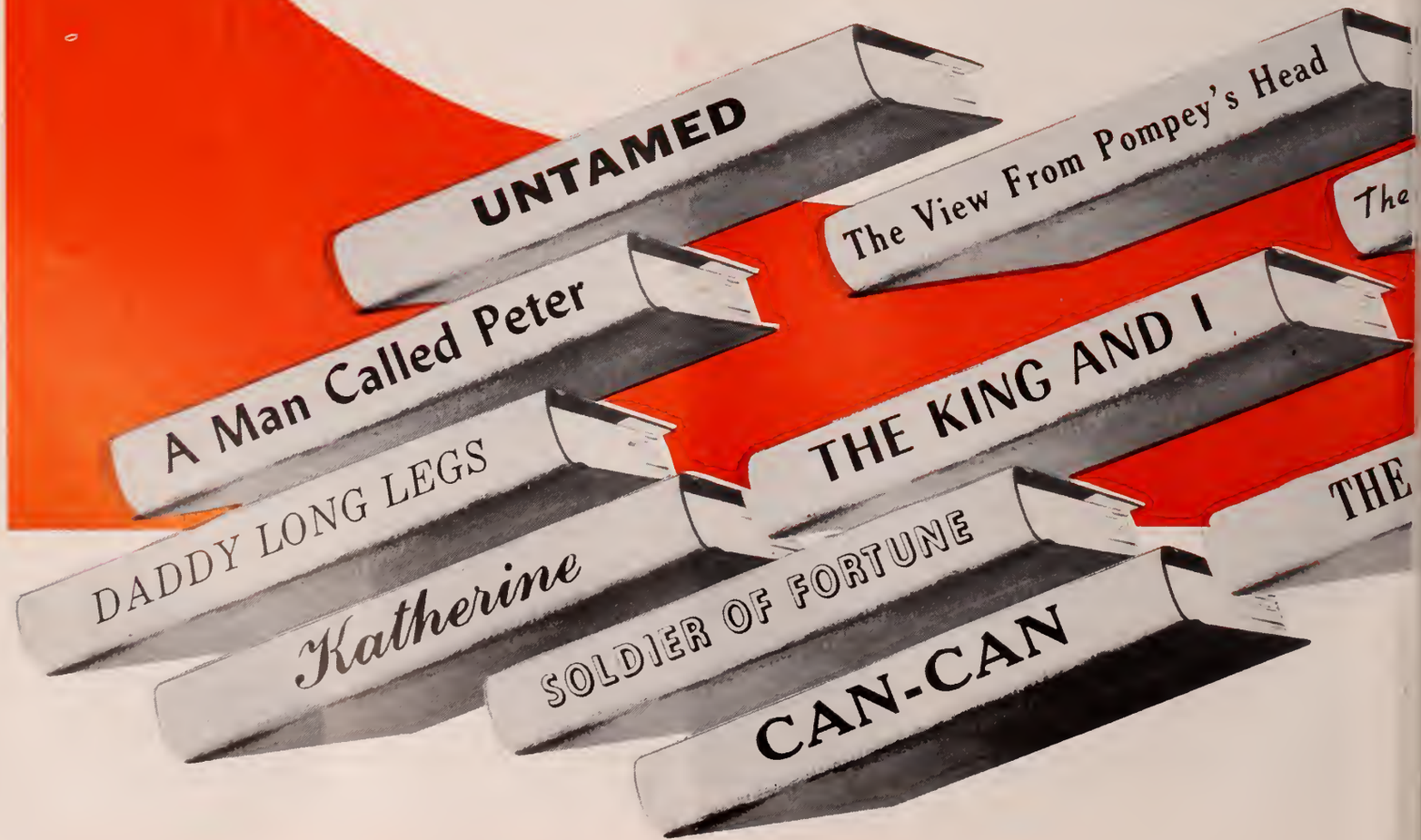
Moreover, the TOA resolution provided that the TOA executive committee is to meet after the round table sessions are finished, get a report from the TOA delegates to the round table conference, and consider the need for further action in the field of rentals and other problems.

TOA's fighting mood was clearly shown in remarks by TOA leaders after the board meeting. "The reason they passed this resolution," said board chairman Walter Reade, Jr., "is that the board wants the company heads to know that if they're going to have a conference and have a bull session and talk about irrelevant matters that have been talked over and over again, it would be a waste of time. But if they're ready to talk about the guts of what's bothering every exhibitor in the country, we're ready and willing to go."

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THE RAINS CAME
The Left Hand of God
SEVEN CITIES OF GOLD
A Many-Splendored Thing
ese
in
E
The Day the Century Ended
TIGRERO!
The Greatest Story Ever Told
VIOLENT SATURDAY
Girl in the Red Velvet Swing
ANASTASIA
The Sixth of June
THE SEVEN-YEAR ITCH
TALL MEN
Watch for
all these wonderful
attractions from
20th
CENTURY-FOX!

**Report from St. Louis**

# *ALLIED HOLDS UP BILL PENDING ROUND TABLE*

ABRAM F. MYERS, Allied general counsel and chairman of the board, made it clear in his talk February 10 at the concluding session of the second Allied drive-in theatre convention that the organization would not push its bill for Federal control of rentals provided the projected round table affords a basis for the hope of improvement in trade practices.

Although the convention, attended by over 700 exhibitors and equipment and refreshment services representatives, was called for drive-ins, the two major issues —film rentals and subscription television—were all-exhibition problems.

"There has got to be some relaxation of the terrific pressure being put on theatres," Mr. Myers told the delegates. He continued, "Our door is open every day to the reception of any plan to get the necessary relief."

The move to start a drive in Congress for the passage of a bill to regulate rentals was taken reluctantly, the Allied counsel explained. Should what he termed "this legislative experiment" become a reality, in his opinion the blame would rest on the executives of the major distributing companies who failed to take action after Allied sounded warnings about allegedly excessive rentals last summer and at the annual convention in Milwaukee last October.

In order to be prepared for any eventuality, Mr. Myers urged drive-in operators to develop close contacts with their Congressmen and Senators.

[*Text and pictures by Martin Quigley, Jr.*]

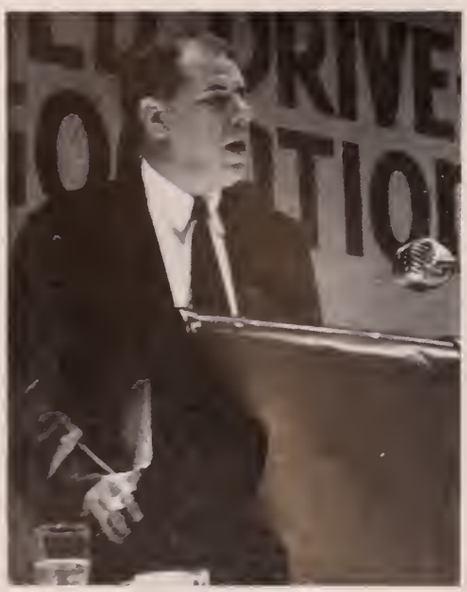


• A. B. "JEFF" JEFFERIS was principally responsible for the planning and organization of the meeting. It was a success, in every respect.





• LEO JONES is new chairman of Caravan Committee. Data on terms will be distributed in the regional bulletin.



• BEN MARCUS and RUBEN SHOR. The new president of Allied is congratulated by his predecessor, Mr. Marcus, who declined to be a candidate for a second term. Mr. Marcus plans to continue to be active in Allied affairs.

At the request of Mr. Shor a meeting of the Allied and TOA representatives scheduled for Washington on February 16 was postponed. Mr. Shor was instructed to take a short rest. It was also reported that Allied would like to wait to see whether the proposed round table is called.

• HAROLD WOLFF (at left), public relations counsel for the Joint Committee on Toll-TV, explaining the tremendous impact made on the press and public during the past five years by the advocates of subscription television. Following the drive-in convention Mr. Wolff flew to Los Angeles and Washington in connection with organizing the campaign.



• JULIUS GORDON, new Allied secretary, delivers a report covering the conclusions of the film clinics for large and small drive-ins. Ruben Shor listens. Excessive terms, especially "must" 50% films and shortage of prints were criticized.



# BETTER SERVICE

TO the surprise of some of the representatives of equipment and refreshment services with displays and exhibits, the St. Louis drive-in meeting was "a buying convention."

Rarely in the history of the industry have so many exhibitors at a convention taken so much interest in the exhibits or spent so much time listening to manufacturers and dealers. The scheduling of convention business sessions, with meetings beginning with a lunch at noon, gave a good opportunity for the exhibitors to inspect the latest in equipment and refreshment merchandise. The exhibits also were kept open until 9 PM on one evening of the convention.

The major problems pertaining especially to drive-ins in the minds of many owners in St. Louis were how best to enlarge screen towers to accommodate CinemaScope films and how to improve refreshment services, with principal interest on cafeteria style concession counters.

### *CinemaScope Conversion*

The fact that many drive-ins will be soon converting to CinemaScope was indicated by William C. Gehring, 20th-Fox assistant general sales manager, who said that only approximately 1,500 drive-ins have enlarged their screens and installed anamorphic lenses up to now. With the coming of Spring the conversion rate is expected to jump rapidly. At the present time, Mr. Gehring said, 20th-Fox orders 285 prints with stereophonic sound to serve the 3,200 conventional theatres fully equipped for CinemaScope and 195 prints with optical sound for the other, 7,000 possibilities, including the drive-ins.

It is expected that the number of optical prints will be increased considerably when more drive-ins are prepared to show CinemaScope films. Prints with stereophonic sound were reported to cost an average of $750 and to be used for only an average of 11 bookings. Optical prints in CinemaScope are getting about 35 bookings, against 60 to 65 before CinemaScope.



• WILLIAM C. GEHRING repeats his plea made at the Allied Milwaukee convention against Government regulation. In his view men within the industry can solve existing problems through negotiation.



• ABRAM F. MYERS urges drive-in owners to be prepared to resist efforts of the divorced circuits to go into the operation of outdoor theatres. Drive-ins are now "a powerful factor in the industry."



• The Allied general counsel and RAY G. COLVIN, executive director of the Theatre Equipment Dealers Association, enjoy a laugh together as they discuss plans for the joint Allied and TESMA-TEDA convention in Chicago in October.

## BEHIND THE RAMP
## at Drive-in Meeting

by WILFRED P. SMITH

*Owner, Garden Auto-Torium, Ledgewood, N. J.*
*Drive-in Editor, Better Theatres.*

While Toll TV legislation, film rentals and refreshment sales at the drive-ins were the dominant subjects on the agenda at St. Louis last week, "the halls of conversation" brought out a few enlightening subjects not heretofore mentioned as important.

▽

The expressions from a great many of the delegates were quite pointed in their condemnation of "stereotyped press sheet mats." Each picture from each company appears to have the same old format of type and layout as for the past 25 years.

Many offered the conclusion that it would be well worth while for the publicity men to prepare a page of mats to be made available in each pressbook combining the picture credits, playground for children, the picnic atmosphere of viewing motion pictures outdoors, building up the factor of no baby sitting expenditures, the ease and comfort of informal attire.

Other mats could include the selling of pictures on the "majestic new wide mammoth screen" which are now rapidly going into the vast majority of drive-ins.

▽

Another item of importance that came in for a full measure of attention was "screen surfacing." It is quite apparent the drive-in operation is going to settle for nothing less than superior quality of projection and light, such as presented in the conventional theatre. There can be no question that the manufacturer who comes up with the final answer to many problems now involved because of 90 to 130-foot screens is going to be the most popular in the industry.

The delegates are not convinced that what the present market offers in theory is all inclusive or conclusive. For lack of an actual "outdoor laboratory" in the outdoor operation, caution appears to be the byword. However, they are enthused over the progress made in such a short period of time and, "we will find the answer this year" is the encouraging part of their program for duplicating the quality of light and projection of the conventional theatre.

*Note:* Our March issue of *Better Theatres* will have much to say on screen surfacing and light projection for drive-in theatres.

▽

A rising tide of interest was voiced in the writer's suggestion in *Better Theatres* last month regarding the "Go to the Movies Week" for *only a penny*. This campaign is going to be used by a number of drive-in exhibitors in reopening for 1955, while the majority are going to run it the full week of April 24 to 30 as the followup of the Rexall penny week, which is scheduled for April 17.

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*WEST...*

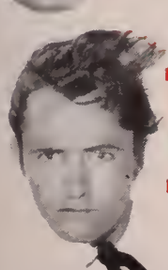
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JAMES
CAGNEY
*as the man who teaches*
VIVECA
LINDFORS
*and*
JOHN
DEREK
*that there is a time to fight...*
*and a time to run for cover!*







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# TOA BOARD

(*Continued from page* 13)

suppliers. EFFG has already received requests from people in other industries asking if they can buy into the group, the TOA president said, and added that EFFG has received authorization to sell stock in 44 states.

On approval of the board, Mr. Martin also named Elmer Rhoden, R. J. O'Donnell, Arthur Lockwood and J. J. O'Leary to comprise a permanent committee which each year will select a recipient for what is now established as TOA's annual "Star of The Year" award. TOA made the first such award last year to Danny Kaye.

The board was not planning action on, or even discussion of, Allied States Association's sponsorship of a bill for Federal regulation of the film industry. According to Walter Reade, "When we know what they mean and what they are going to do, then we'll be able to discuss what we're going to do."

The 1955 TOA convention is to be held in Los Angeles in October. One interesting aspect of this week's board meeting was the presence here, as observers, of a group of Canadian exhibitors headed by J. H. Strauss, of the Theatre Owners Association of Quebec, with headquarters in Montreal.

## Washington Towns With Ticket Taxes Total 121

There are 121 municipalities in the state of Washington with ticket taxes, the *U. S. Municipal News* discloses. This is of a total of 244. All towns over 10,000 and all but one over 5,000 use an admissions tax for revenue. The tax usually is five per cent of the admissions, the *News* adds.

## Dallas Tent 17 Installs New Crew And Officers

New officers and a crew were installed recently by the Dallas Variety Club, Tent 17. International representative C. A. Dolsen presided during the installation ceremonies. The new crew is led by Kendall Way. Reports were made on club activities such as the Boys' Ranch, the Heart Committee, the New Year's Party. And tribute was made to members who had died.

## TOA-ALLIED TALKS DELAYED SOME WEEKS

**The proposed meeting between committees representing Theatre Owners of America and Allied States Association for the purpose of discussing rental terms and other matters relating to Allied's Emergency Defense Committee may not be held for four to six weeks. It originally was to be held in New York Thursday of this week. However, Ruben Shor, new Allied president, said in Cincinnati Monday that he was leaving shortly for an Arizona vacation and would not be available for such a meeting until mid-March. Agreement by TOA and Allied leaders to get together was reached shortly before the Allied board, meeting in St. Louis last week, voted to seek Federal regulation of the industry.**

# Warners in Deal on TV

Negotiations were completed in New York Tuesday whereby approximately 190 cartoon short subjects formerly released by Warner Brothers were acquired by Guild Films for TV distribution. The deal, handled through the William Morris Agency, was concluded between Guild and Sunset Productions.

The short subjects include the series of "Looney Toons," "Porky Pig," "Buddy's Adventures," "Bosco's Antics," and others.

Guild was represented in the negotiations by Rube Kaufman, president; Aaron Katz and Charles Seton. Norman Moray, Howard Houseman and Al Brodax were the representatives for Sunset.

# Digesting the "DIGEST"

*A total of six new pictures are reviewed in the Product Digest Section of this week's HERALD. A sentence of significance follows from several of the reviews:*

EAST OF EDEN (Warner Bros.)—"a fine, dramatically powerful, emotionally sincere and compelling motion picture . . . may . . . emerge as one of the company's great grossing pictures."

THE BIG COMBO (Allied Artists)—"well-written, graphically produced . . . promises big returns in all the country's cities and most of its towns."

THE GLASS SLIPPER (MGM)—"The once-upon-a-time tale . . . has been given the literal treatment . . . with Leslie Caron . . . the film comes close to its intended goal of charming make-believe."

DOCTOR IN THE HOUSE (Republic)—"a natural for some theatres and with proper and sufficient exploitation informing the public of the treat in store, it could be a winner generally, as well."

# ColumbiaNet At Record $2,823,000

Columbia Pictures Corporation this week reported its highest six-month earning figure in the company's history.

Harry Cohn, president, announced a net profit of $5,153,000 before taxes for the six months ending December 25, 1954. The net profit after estimating Federal, state and foreign taxes was given as $2,823,000. This also was a new high for the corporation, as was the $3.40 earned per share of common stock.

The earnings for the first six months of Columbia's fiscal year thus showed a substantial gain over the similar period for 1953-54, a record year in which the company hit a high of over $80,000,000 in gross income.

The comparative figures for the first six months of last year showed $4,759,000 in net profit before taxes, $1,910,000 net profit after taxes and $2.24 earned per share of common stock. For both years the earnings per share were based on the 794,236 shares of common stock which were outstanding on December 25, 1954.

## Leavens Buys Three Theatres in Ottawa

*TORONTO:* National Theatre Services, Ltd., headed by Sam Fingold, has sold its three circuit theatres in Ottawa, the Elmdale, Glebe and Towne, to the company's former district supervisor, Fred Leavens, who has formed the Fredell Theatre Company for ownership and operation of the houses, which have a total capacity of 2,300 seats. One manager change has been made by Mr. Leavens in the replacement of Jack Boddam at the Towne by Rod Earle, previously assistant manager at the Elmdale, which Mr. Leavens himself manager. Mr. Boddam has joined Canadian Odeon in Toronto.

## New Construction Planned For California Studios

*HOLLYWOOD:* Gross-Krasne, Inc., which recently was awarded clear title to the California Studios formerly owned by the late Harry Sherman, has announced it has signed a $1,000,000 contract for new construction at the studios. It provides for the erection of three new sound stages, 40 modern offices, an animation department, sound dubbing quarters, rehearsal hall, two new projection rooms and other units. The company said it will be one of the largest television production studios in the country.

## To Film New Hemingway

It has been announced by Frank McCarthy that he and William Lowe have obtained an option on the screen rights to Ernest Hemingway's new, untitled novel.

# IT *BLASTS* THE SCREEN WITH MORE *VIOLENCE* THAN SUCH MILESTONES AS

**"LITTLE CAESAR"**

**"PUBLIC ENEMY"**

**"THE KILLERS"**

**"BRUTE FORCE"**



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# Ask All Film Censors Be Ruled Illegal

*WASHINGTON:* The American Civil Liberties Union Tuesday asked the Supreme Court to declare unconstitutional all state and local laws requiring film censorship prior to public showing. The ACLU told the court that its recent actions on film censorship cases had left the situation confused. and that it was now time for the court to say that all licensing or other restraint prior to showing is "repugnant to the First and Fourteenth Amendments."

The ACLU put the matter before the Supreme Court in a case challenging the validity of Chicago's city ordnance prohibiting public exhibition of films without a permit from the Police Commissioner and requiring the Commissioner to determine that the film is neither immoral nor obscene.

Charles Liebman sought a permit to show "The Miracle." This was refused. With the aid of the ACLU, he then brought suit challenging the constitutionality of the city ordnance. A lower court found the Chicago film licensing system unconstitutional, but the Illinois Supreme Court held that it did not violate the Constitution. The Illinois Supreme Court did not pass on whether "The Miracle" was or was not "obscene," but merely said that Chicago could deny a license to any picture found to be "obscene."

The ACLU and Mr. Liebman Tuesday appealed this ruling to the Supreme Court, declaring that the entire matter needs clarification.

## Zanuck Goes to Europe for Meetings on New Product

Darryl Zanuck, production chief of 20th Century-Fox, left New York last Saturday for London, where he is to confer with Sir Alexander Korda and Anatole Litvak on their forthcoming production, "The Deep Blue Sea," for 20th-Fox release. He also will finalize plans with Andre Hakim for the production in CinemaScope of "The Man Who Never Was." He is to be joined in London by Spyros Skouras, 20th-Fox president, with whom he will go to Munich to see a rough cut of "Oasis," the first CinemaScope picture to be filmed in both French and German.

## Guinness Film for Easter

"To Paris With Love," first Alec Guinness Technicolor comedy, will have its American premiere in a major Eastern city around Easter time, it has been announced by Frank Kassler, president of Continental Distributing, Inc. It is the first film the company is releasing under what it calls the "Continental Plan," designed to ease the product problem for specialized theatres. Walter Reade, Jr., president of Walter Reade Theatres, is associated with Mr. Kassler in Continental Distributing.

## MEMPHIS COUNCIL AND CENSOR DON'T AGREE

MEMPHIS: The Better Films Council of Memphis has approved as patriotic the film, "The Bamboo Prison," which was banned by the Memphis and Shelby County Board of Censors as unpatriotic. Lloyd T. Binford, chairman of the censor board, said, "Well, that's all right if they like it, but I don't care what they think. Difference of opinion is what makes people trade horses." The 88-year-old chief censor added that if the council ever expressed an unfavorable opinion about a picture, he never heard of it.

## New Ohio Censor Bill Specifies Patrons' Age

*COLUMBUS, O.:* Censorship of films to be shown to those Ohio citizens under 21 is provided in a fourth censorship bill introduced February 14 in the Ohio House of Representatives by Rep. Louis J. Schneider Jr., Cincinnati Republican. The bill was introduced on the last day for introduction of new legislation.

The Schneider bill says: "Only such films as are, in the judgment and discretion of the Department of Education, of a moral, educational, or amusing and harmless character shall be passed and approved by such department." Fee of $3 per 1,000-foot reel is provided, the money so raised to go into the state's general fund.

Previously introduced were bills by Rep. Andrew Putka and Reps. John J. Conway, James P. Kilbane, Jess Yoder and Charles Whalen, Jr., to strengthen censorship. Sen. Charles Mosher introduced a bill to abolish all film censorship.

## Holden Family Praised by New York School Official

In a letter to Edward R. Murrow, Dr. William Jansen, Superintendent of Schools of New York City, paid tribute to William Holden, who appeared on Mr. Murrow's television program, "Person-to-Person." Dr. Jansen said, "I am sure that a number of people were made happier by your interview with the Holden family last Friday evening (January 28) . . . it is very refreshing to meet families where there seems to be a real affection not only between the parents but also with their children."

## Ohio Bill Proposes State Daylight Time

A bill to make daylight saving time mandatory throughout Ohio from the last Sunday in April to the last Sunday in September was introduced in the Ohio legislature by Rep. Ray T. Miller, Jr., Democrat, Cleveland. Similar proposals have been introduced several times in the past. A number of northern Ohio communities operate under fast time. Rural and downstate legislators generally are against the measure.

# U.A. Sets Six In 2 Months; Signs Fonda

United Artists will release six productions during March and April, it was announced this week by William J. Heineman, vice-president in charge of distribution.

The films include: "Big House, U. S. A.," crime drama starring Broderick Crawford and Ralph Meeker, produced by Aubrey Schenck and directed by Howard W. Koch; the Leonard Goldstein Production, "Stranger on Horseback," Ansco Color Western starring Joel McCrea, produced by Robert Goldstein, directed by Jacques Tourneur; Hecht-Lancaster's "Marty," based on the television play, produced by Harold Hecht, directed by Delbert Mann.

Also, J. Arthur Rank's Technicolor drama, "The Purple Plain," starring Gregory Peck, produced by John Bryan, directed by Robert Parrish; "A Bullet for Joey," starring Edward G. Robinson and George Raft, produced by Sam Bischoff and David Diamond, directed by Lewis Allen, and "Lilacs in the Spring," Eastman Color, with Errol Flynn in his first musical, produced and directed by Herbert Wilcox.

The company also announced that Henry Fonda has formed an independent company that will make six films for U.A. release over a three-year period with the actor starring in at least three of them. His most recent screen appearance was in the forthcoming "Mister Roberts," in which he also played on the stage.

## New York City Will Appeal Tax Decision

Stanley Buchsbaum, New York City Assistant Corporation Counsel, will appeal the Brooklyn Supreme Court decision in the five per cent amusement tax suit to the state Court of Appeals, Albany, seeking a reversal of the ruling which declared the local levy exceeded the limitations of the State Enabling Act of 1947 and forbids the city to collect the tax breakage. Mr. Buchsbaum said he hoped a hearing could be arranged on or shortly after February 21, when the court term begins. The high court could send the case back to the lower courts for reargument by both sides or settle the case as it sees fit.

## Grand Rapids Variety Club Elects Officers for 1955

*GRAND RAPIDS, MICH.:* Martin Giaimo has been elected chief barker of the Grand Rapids Variety Club for 1955. Other officers elected were William Freck, first assistant; Phil Osterhouse, second assistant; Joe Busic, dough guy; Clive R. Waxman, property master, and Fred J. Barr, Jr., international canvassman. Canvassmen elected were Jay Abbott, Don Clark, Don Elliott, Abe Geldhof, Emmett Goddrich and Edward K. Lane.



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# Hollywood Scene

by WILLIAM R. WEAVER
*Hollywood Editor*

LAST WEEK the Academy of Motion Picture Arts and Sciences, Hollywood's favorite organizational face to the world and at the same time everybody's whipping-boy, ventured far from precedent and ran into most of the problems it met in the course of its 26 previous Award years plus some new ones.

The venture consisted in switching its annual Awards Nominations announcement from midweek, where it long had been one of the staple news stories of Hollywood, to a Saturday night—and letting TV in on the event. It took courage.

### *Press Had Built Story To International Incident*

The press, it is to be noted, has built the story of Oscar and the Annual Awards from a small occurrence taking place in Hollywood to an international incident, and it is proud enough of its job to expect to have a say in when and how the story is released. The release at a convenient hour on Wednesday night, so that newspapers around the globe can make the best use of it has been highly satisfactory to the general press for a good many years now.

But a Saturday night is, in the vernacular, murder—and that's the word the big and small newspapers, and the wire services began screaming the moment they heard the dating for a Saturday night.

Probably loudest among the complainers were the metropolitan morning papers that ship their whopping Sunday editions two or three days in advance. A Saturday night Academy break can't be caught up with by this kind of newspaper for less than Midas-type money. The Academy had to sacrifice the prospects of big display in Sunday editions to stick to the Saturday night date, but the contract made with NBC, and NBC's contract with Oldsmobile for sponsorship, were firm commitments and the Academy was stuck with them.

The wire services screamed, but the more they screamed the more crystal clear it became that no advance, confidential release of the Saturday night disclosures could possibly be considered.

### *Did Not Get Thorough Study at Beginning*

The idea of putting the Nominations on television, as had been done with the Awards for two years previously, looked too bright and shiny, at first, to prompt intensive study before adoption. But one or another of the parties to the negotiations with NBC did have the foresight to specify that the commitment be a one-timer, for 1955 only unless continuation turned out to be agreeable. The program duration, similarly, was determined somewhat perfunctorily, and took its length from the 90-minute standard set by NBC for its "spectaculars," but it took on frightening elongation when the gentlemen charged with filling up 90 minutes with announcements of nominations sat down to figure out what the show was to consist of.

### *Committee at Least Had Much Talent Available*

The Academy committee in charge was composed, of course, of artisans who, in their own medium, need a year or longer and up to $3,000,000 to put together a motion picture capable of providing 90 minutes of entertainment. The committee had about four weeks, and very little money, to put together a 90-minute television show capable of holding nationwide attention. If it hadn't been a labor of love, so to speak, the project couldn't have gotten off the ground.

The committee's best substitute for the millions it would have taken to produce an appropriate 90-minute feature was talent. The committee sounded out some of them and found everybody ready, willing and able to do his or her bit. It was discovered also that three of Hollywood's widely known restaurants were disposed to extend hospitality to groups awaiting the naming of the nominees by Jack Webb at NBC's studio.

This looked attractive, but a compact American Federation of Radio and Television Artists took a dim view. It threw a large wrench into the proceedings by declaring the players appearing at any and all of the places would have to be paid at least their minimum wages.

This wasn't a trouble that couldn't be got rid of for cash money, as the press problem had been, but it was substantial trouble unforeseen.

### *Statisticians Have Yet To Foot Up Totals*

It will be a while before the statisticians shall have footed up the totals on the Academy's first Award Nominations telecast.

It will take a good while to check the newspapers and magazines of the world to determine whether more printed space was obtained this year than ever before. It will take much longer to determine whether the Nominations function, preceding the Presentations themselves by six weeks, shall have taken the luster from the latter. And it may, or may not take longest of all for the showmen of the country to find out, for themselves and for the Academy, whether the Saturday night Nominations ceremonies are good or bad, monetarily speaking, for the business.

## THIS WEEK IN PRODUCTION:

### STARTED (3)

**ALLIED ARTISTS**
Timeslip (Todon Prods.)

**REPUBLIC**
The Big Jackpot

**U-I**
The Rawhide Years (Technicolor)

### COMPLETED (6)

**ALLIED ARTISTS**
Dark Venture
Las Vegas Shakedown
Spy Chasers

**PARAMOUNT**
The Girl Rush (VistaVision; Technicolor)

**U-I**
All That Heaven Allows (Technicolor)

**WARNER BROS.**
I Died a Thousand Times

### SHOOTING (15)

**COLUMBIA**
The Calico Pony (Copa Prods.; CinemaScope; Technicolor)

**INDEPENDENT**
The Lonesome Trail (L&B Prods.)

**MGM**
The King's Thief (CinemaScope; Eastman Color)
Love Me or Leave Me (CinemaScope; Color)
It's Always Fair Weather (CinemaScope; Color)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

**REPUBLIC**
A Foreign Adventure (Trucolor) (formerly Rebel Island)

**20TH-FOX**
House of Bamboo (CinemaScope; Color)

**UNITED ARTISTS**
The Brass Ring (Challenge Pics., Inc.)
The Beast of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

**U-I**
The Spoilers
The Private War of Major Benson (Technicolor)

**WARNER BROS.**
Blood Alley (Batjac Prods.; CinemaScope; WarnerColor)

THREE PICTURES were started during the week, providing small offset to the completion of six others and bringing the over-all shooting total to 18, a sorry score for the contemplation of exhibitors needful of more than the present flow of releases to keep their customers happy. But, to paraphrase an old adage recklessly, where there's so little shooting there must be a lot of preparing—and on that optimistic note, consider the new undertakings.

"The Rawhide Years" is the Universal-International contribution to the shooting activity. It has Tony Curtis, Colleen Miller and Arthur Kennedy in principal roles, and is produced by Stanley Rubin, directed by Rudolph Mate. It's to have color by Technicolor.

Republic started "The Big Jackpot," under associate producer William J. O'Sullivan. It has Victor McLaglen, John Baer and Kathleen Crowley, and is being directed by William Witney.

"Timeslip," a Todon Production for Allied Artists release, got under way in London with Gene Nelson, Faith Domergue and a British supporting cast directed by Ken Hughes. A. C. Snowden is the producer.

# ACADEMY TELECASTS ITS AWARDS NOMINATIONS

## *Televised for First Time; "Waterfront" Is Leader with 12 Designations*

by SAMUEL D. BERNS

*HOLLYWOOD:* The 1954 Award Nominations of the Academy of Motion Picture Arts and Sciences were announced to the public in a unique nationwide telecast last Saturday night. The National Broadcasting Company presented a 90-minute sponsored show, the first time in Academy history the nominees were telecast.

The television audience, which saw more Hollywood professional personalities than on any previous show, was shown brief scenes from the five films nominated in the best picture category—"The Caine Mutiny," "The Country Girl," "On the Waterfront," "Seven Brides for Seven Brothers" and "Three Coins in the Fountain"—as well as bits from older films.

"Waterfront" led in most nominations from all categories with 12, including best director, actor and three supporting actors. "Country Girl" and "Caine Mutiny" followed with seven each. The nominations were culled from votes by 13,438 industry workers and tabulated by Price, Waterhouse & Co., accountants.

Academy members will select, by sealed ballot, winners in each category to receive their "Oscars" on a similarly-sponsored telecast from the Hollywood Pantages theatre March 30.

***The background of the decision to televise proceedings and some of the problems encountered as a result of that decision are detailed by William R. Weaver, Hollywood editor, in Hollywood Scene, on the page opposite.***

### *Television Show Set Technological Records*

NBC set several new technological records for live program coverage by using 18 cameras to pick up personalities from four places, including the NBC studios and three Hollywood restaurants. Jack Webb, master-of-ceremonies, and several others, read off the names from the various locations.

The decision as to whether this program will become a regular practice will be reached after reaction from exhibitors and the public has been evaluated.

Following are those nominated in all categories:

**Best Motion Picture:** "The Caine Mutiny," Columbia, Stanley Kramer, producer; "The Country Girl," Paramount, William Perlberg, producer; "On the Waterfront," Columbia, Sam Spiegel, producer; "Seven Brides for Seven Brothers," MGM, Jack Cummings, producer; "Three Coins in the Fountain," 20th Century-Fox, Sol C. Siegel, producer.

**Best Actor:** Humphrey Bogart, "The Caine Mutiny"; Marlon Brando, "On the Waterfront"; Bing Crosby, "The Country Girl"; James Mason, "A Star Is Born," Warner Bros.; Dan O'Herlihy, "Adventures of Robinson Crusoe," United Artists.

**Best Actress:** Dorothy Dandridge, "Carmen Jones," 20th Century-Fox; Judy Garland, "A Star Is Born"; Audrey Hepburn, "Sabrina," Paramount; Grace Kelly, "The Country Girl"; Jane Wyman, "Magnificent Obsession," Universal-International.

**Best Supporting Actor:** Lee J. Cobb, "On the Waterfront"; Karl Malden, "On the Waterfront"; Edmond O'Brien, "The Barefoot Contessa," U. A.; Rod Steiger, "On the Waterfront"; Tom Tully, "The Caine Mutiny."

**Best Supporting Actress:** Nina Foch, "Executive Suite," MGM; Katy Jurado, "Broken Lance," 20th Century-Fox; Eva Marie Saint, "On the Waterfront"; Jan Sterling, "The High and the Mighty," Warner Bros.; Claire Trevor, "The High and the Mighty."

**Best Director:** "The Country Girl," George Seaton; "The High and the Mighty," William Wellman; "On the Waterfront," Elia Kazan; "Rear Window," Paramount, Alfred Hitchcock; "Sabrina," Billy Wilder.

**Best Writing for Motion Picture Story:** "Bread, Love and Dreams," Ettore Margadonna; "Forbidden Games," Francois Boyer; "Night People," Jed Harris and Tom Reed; "Broken Lance," Philip Yordan; "There's No Business Like Show Business," Lamar Trotti.

**Best Screenplay:** "The Caine Mutiny," Stanley Roberts; "The Country Girl," George Seaton; "Rear Window," John Michael Hayes; "Sabrina," Billy Wilder, Samuel Taylor and Ernest Lehman; "Seven Brides for Seven Brothers," Albert Hackett, Frances Goodrich and Dorothy Kingsley.

**Best Story and Screenplay** (writers who have developed their own motion picture stories into completed screenplays): "The Barefoot Contessa," Joseph L. Mankiewicz; "Genevieve," William Rose; "The Glenn Miller Story," Valentine Davies and Oscar Brodney; "Knock on Wood," Norman Panama and Melvin Frank; "On the Waterfront," Budd Schulberg.

**Best Art Direction of a Black-and-White Production:** "The Country Girl," Paramount, Hal Pereira and Roland Anderson, set decoration, Sam Comer and Grace Gregory; "Executive Suite," MGM, Cedric Gibbons and Edward Carfagno, set decoration, Edwin B. Willis and Emile Kuri; "Le Plaisir," Stera Film-CCFC Production, Arthur Mayer-Edward Kingsley, French release; "On the Waterfront," Columbia, Richard Day; "Sabrina," Paramount, Hal Pereira and Walter Tyler, set decoration, Sam Comer and Ray Moyer.

**Best Art Direction of a Color Production:** "Brigadoon," MGM, Cedric Gibbons and Preston Ames, set decoration, Edward B. Willis and Keogh Gleason; "Desiree," 20th Century-Fox, Lyle Wheeler and Leland Fuller, set decoration, Walter M. Scott and Paul S. Fox; "Red Garters," Paramount, Hal Pereira and Roland Anderson, set decoration, Sam Comer and Ray Moyer; "A Star Is Born," Warner Brothers, Malcolm Bert, Gene Allen and Irene Sharaff, set decoration, George James Hopkins; "20,000 Leagues Under the Sea," Walt Disney, John Meehan, set decoration, Emile Kuri.

**Best Cinematography of a Black-and-White Production:** "The Country Girl," John F. Warren; Executive Suite," George Folsey; "On the Waterfront," Boris Kaufman; "Rogue Cop," John Seitz; "Sabrina," Charles Lang, Jr.

**Best Cinematography of a Color Production:** "The Egyptian," Leon Shamroy; "Rear Window," Robert Burks; "Seven Brides for Seven Brothers," George Folsey; "The Silver Chalice," William V. Skall; "Three Coins in the Fountain," Milton Krasner.

**Best Costume Design of a Black-and-White Production:** "The Earrings of Madame De," Arlan Pictures, French, Georges Annenkov and Rosine de Lamare; "Executive Suite," Helen Rose; "Indiscretion of an American Wife," Columbia, Christian Dior; "It Should Happen to You," Columbia, Jean Louis; "Sabrina," Edith Head.

**Best Costume Design of a Color Production:** "Brigadoon," Irene Sharaff; "Desiree,"

(*Continued on following page, column* 1)

### TV CRITICS AGREE SHOW DISAPPOINTING

Television critics of the New York newspapers unanimously agreed that the nominations telecast was a disappointment if not a bore. They felt it was not only unfavorable to both films and television, but was a waste of time and talent. Jack Gould, Times, said, ". . . the video and film industries can stop worrying about competition. The only thing they have to fear is cooperation"; Ben Gross, Daily News, ". . . lackadaisical and lacking in suspense"; Harriet Van Horne, World-Telegram and Sun, ". . . tedious and flat and stuffed with free plugs"; Jay Nelson Tuck, Post, ". . . by and large . . . a 90-minute bore . . . show us the good things Hollywood has done, instead of just the faces of some of the people who have done them."

# NOMINATIONS

(Continued from preceding page)

Charles Le Maire and Rene Hubert; "Gate of Hell," Ed Harrison, Japanese, Sanzo Wada; "A Star Is Born," Jean Louis, Mary Ann Nyberg and Irene Sharaff; "There's No Business Like Show Business," Charles Le Maire, Travilla and Miles White.

**For Distinctive Achievement in Documentary production: Short Subjects**—"Jet Carrier," 20th Century-Fox, Otto Lang, producer; "Rembrandt, a Self Portrait," DCA, Morrie Roizman, producer; "Thursday's Children," World Wide Pictures, B.I.S., Morse Films, producer. **Feature** — "The Stratford Adventure," National Film Board of Canada, Guy Glover, producer; "The Vanishing Prairie," Walt Disney.

**Best Film Editing:** William A. Lyon and Henry Batista for "The Caine Mutiny;" Ralph Dawson for "The High and the Mighty;" Gene Milford for "On the Waterfront;" Ralph E. Winters for "Seven Brides for Seven Brothers;" Elmo Williams for "20,000 Leagues Under the Sea."

**Best Scoring of a Musical Picture:** Hershel Burke Gilbert for "Carmen Jones;" Joseph Gershenson and Henry Mancini for "The Glenn Miller Story;" Adolph Deutsch and Saul Chaplin for "Seven Brides for Seven Brothers;" Ray Heindorf for "A Star Is Born," Alfred Newman and Lionel Newman for "There's No Business Like Show Business."

**Best Scoring of a Dramatic or Comedy Picture:** Max Steiner for "The Caine Mutiny;" Muir Mathieson for "Genevieve;" Dimitri Tiomkin for "The High and the Mighty;" Leonard Bernstein for "On the Waterfront;" Franz Waxman for "The Silver Chalice."

**Best Song in an Eligible Picture:** "Count Your Blessings," "White Christmas," Irving Berlin; "The High and the Mighty," music by Dimitri Tiomkin, lyrics by Ned Washington; "Hold My Hand," "Susan Slept Here," music by Richard Myers, lyrics by Jack Lawrence; "The Man That Got Away," "A Star Is Born," music by Harold Arlen, lyrics by Ira Gershwin; "Three Coins in the Fountain," music by Jule Styne, lyrics by Sammy Cahn.

**Best Achievement in Short Subjects: Cartoons, 1,000 Feet or Less**—"Crazy Mixed Up Pup," Walter Lantz; "Pigs Is Pigs," Walt Disney; "Sandy Claws," Edward Selzer; "Touche Pussy Cat," Fred Quimby; "When Magoo Flew," Stephen Bosustow. **One Reel**—"The First Piano Quartette," Otto Lang; "The Strauss Fantasy," Johnny Green; "This Mechanical Age," Robert Youngson. **Two Reel**—"Beauty and the Bull," Cedric Francis; "Jet Carrier," Otto Lang; "Siam," Walt Disney; "A Time Out of War," Denis and Terry Sanders.

**Best Sound Recording:** "Brigadoon," Wesley C. Miller; "The Caine Mutiny," John P. Livadary; "The Glenn Miller Story," Leslie I. Carey; "Rear Window," Loren L. Ryder; "Susan Slept Here," John O. Aalberg.

**Best Special Effects:** "Hell and High Water," 20th-Fox; "Them," Warner Brothers; "20,000 Leagues Under the Sea," Walt Disney Productions.

## Bookers Club Changes Date

The Motion Picture Bookers Club of New York has changed the date of its annual theatre party to Thursday evening, April 21. The play is "The Desperate Hours" at the Ethel Barrymore theatre, New York, directed by Robert Montgomery.

## National Theatres Sees Second Quarter Increase

*HOLLYWOOD:* The high quality motion pictures in the second quarter of National Theatres' fiscal year offset the downward trend of the first quarter, Elmer Rhoden, president, told the stockholders at the annual meeting here Tuesday. The first seven weeks of the second quarter showed an increase in gross of 4.2 per cent and estimated profits before Federal taxes were 12 per cent greater than same period last year, he said. He added that the company is now in position to embark on a program of expanding its earnings as a result of its compliance with the Government in divestiture of 105 theatres. The management's program calls for investment in additional theatres, advertising and sales research and liquidation of unproductive properties. All directors were reelected. Added was a new board member, George H. Heyman, Jr. The board also reelected its officers following the meeting.

## Academy Gets First 3-Color Technicolor Live Picture

The first three-color Technicolor live action motion picture was given to the Academy of Motion Picture Arts and Sciences recently by Dr. Herbert T. Kalmus, Technicolor president and general manager. The picture is the two reel "La Cucaracha." Since then, the company has manufactured 4,000,000,000,000 feet of 35mm. color prints. Charles Brackett, president of the Academy, accepted the print at a special ceremony in Hollywood.

## County in Washington Cuts Amusement Tax

*VANCOUVER, WASH.:* Clark County commissioners here have reduced the county's amusement tax on theatre and other tickets. The county will impose a one-cent levy on each ticket costing 50 cents or more and will not tax tickets costing less. The original tax was one cent on each 10 cents or fractional amount. In June, 1951, the tax became one cent on each 20 cents or additional fraction.

## Ezell to Be Honored In Dallas March 9

*DALLAS:* A banquet honoring Claude C. Ezell, Texas drive-in theatre operator, for his more than 50 years in show business, will be held at the Hotel Adolphus here March 9. Friends in all phases of show business, including distribution and production executives from all parts of the world, have already indicated their desire to attend, according to the committee in charge of the affair.

## Altec, Smalley Sign Pact

Altec Service Corporation has announced it will service the nine theatres comprising Smalley Theatres, Inc., Cooperstown, N. Y. The contract was concluded by Mrs. Hazel S. Smalley, circuit president; Marty Wolf, Altec assistant sales manager, and J. A. Darrow, company field engineer.

# *Fox Tools Up For Coast TV Filming*

The board of directors of 20th Century-Fox, meeting in New York late last week, approved the allocation of "several million dollars" for the complete retooling of the company's Western Avenue studios in Hollywood for television production. Thus 20th-Fox officially has joined the ranks of the major companies to enter the TV production field. Of the big companies now only MGM and Warner Brothers remain outside the field.

Sid Rogell, 20th-Fox studio executive, is to head the multi-million dollar project which will see the Western Avenue's 10 stages and theatre geared for full television production.

The 20th-Fox board also unanimously approved plans for production head Darryl Zanuck to increase from 16 to 22 the number of CinemaScope productions to be made at the studio this year. Mr. Zanuck came to New York from Hollywood expressly for the board meeting to present plans for the nearly 40 per cent increase in the production schedule.

The approval sees $50,000,000 earmarked for the 22 pictures, an increase of $13,000,000 over the 16-picture slate previously planned. The accelerated budget, it was said, stems from exhibitor requests for more product.

Twentieth-Fox announced Monday the consummation of an unusually big exhibition deal, estimated as resulting in excess of $10,000,000 in film rentals for the years 1955-57, with Famous Players Canadian Corp., operators of nearly 200 theatres and the biggest circuit in the Dominion. The agreement, in which the circuit will exhibit 20th-Fox feature and short films, is said to be the largest ever worked out for 20th-Fox CinemaScope product.

Details of the deal were worked out by president John J. Fitzgibbons, Rube Bolstead and Ben Geldsaler of the theatre organization; while representing 20th-Fox were Al Lichtman, director of distribution, Arthur Silverstone, assistant general sales manager, and Peter Myers, Canadian division manager.

## International Premieres For "Man Called Peter"

Simultaneous world premieres in April of "A Man Called Peter" in the United States and Europe were announced this week by 20th Century-Fox. In the United States, the CinemaScope film will open at the Roxy theatre, New York, and in Atlanta and Washington, while also opening in Glasgow, Scotland. The story of Peter Marshall, who served as chaplain to the United States Senate, it stars Richard Todd and Jean Peters and was produced by Samuel G. Engel.

# FCC'S BID FOR TOLL TV COMMENT IS APPLAUDED

## *All Factions 'Welcome' a Move to Clarify Status of Medium in Future*

by VINCENT CANBY

The Federal Communications Commission's request for public comments, to be filed by May 9, on whether it should approve subscription television, has apparently made everybody happy, with the single exception of Madame Commissioner Hennock, who would like a public hearing on the subject "without delay."

Toll TV proponents and opponents, immediately following the Commission's announcement late last week, lost no time in issuing communiques praising the FCC action. Everybody is happy, but for different reasons. Among those reporting were:

Alfred Starr and Trueman Rembusch, co-chairmen of the Joint Committee on Toll TV, who said they "applauded" the decision to conduct a "full scale investigation into the pros and cons of subscription television";

Arthur Levey, president of Skiatron Electronics and Television Corp., who said the decision "should be welcomed by all those who have the interests of the television industry at heart";

Paul MacNamara, vice-president of the International Telemeter Corp., who said, "We welcome the notice of the proposed rule making by the FCC" and who pointed up Telemeter's more or less armed neutrality in the toll TV battle by adding, "This notice specifically and by clear implication disposes of any petitions by special interests and opens the door for a full discussion on the subject. ... We at Telemeter have always favored this broad approach....";

Commander Eugene F. McDonald, president of Zenith and whose approach heretofore has not always been "broad," who said he was "delighted" with the decision since it "will enable those interested to show the Commission and the American public, with a minimum of delay, that subscription television can bring right into American living rooms the great entertainment which is not now available except in the theatre or stadium"; and

Leonard Marks, of the Washington law firm of Cohn and Marks, legal counsel of the exhibitors' Joint Committee, who said the action guaranteed an ultimate hearing and was therefore a victory for exhibitors planning to fight toll TV.

Meanwhile, there were indications that the Commission's action would delay some of the previously proposed Senate investigations into the medium. A spokesman for the Senate Commerce Committee said he felt the FCC anouncement would change the committee's plans to study the subject and that "we should stay out until we see what happens at the Commission."

The Commission's action was announced in a notice of proposed rule-making. In it, the Commission declared "the purpose of this proceeding is to determine whether the Commission should amend its rules and regulations to authorize television stations to transmit programs" on a pay basis.

### *Ask for Opinions on All Phases of Toll Problem*

The FCC said its present rules do not authorize subscription television operations and that before it could adopt "such a significant change as subscription television" it felt it should have the views of interested parties on all phases of the problem.

The Commission's action turns down petitions made late last year by Zenith Radio Corp. and Teco, Inc., asking immediate authorization of subscription television. The Commission's action also denies—for the time being, at least—the request of the Joint Committee on Toll TV for a full and public hearing on the question.

The Commission indicated that after it gets the written comments, it will then decide whether to hold public hearings on the question or whether to issue proposed rules authorizing subscription television without any formal hearing. At least two commissioners have said they feel that public hearings at any stage would be too time-consuming and should be avoided, and that at the most there should be oral argument at a later stage on proposed rules.

The Commission asked for comments on more than two dozen questions relating to law, facts and public interest. One question asked specifically for information "disclosing the role to be played by the motion picture industry in subscription television."

Here are some questions on which the FCC asked for comment:

Law: Whether the FCC has authority to authorize and regulate subscription TV; whether the latter constitutes "broadcasting" under the Communications Act, or whether it is a common carrier or other type of service, and whether the FCC has authority to permit it to use channels assigned to TV broadcasting; if the FCC does not have authority to authorize and regulate subscription TV, what amendments to the act would be required to permit it.

### *Want Technical Data on Operation of Systems*

Fact: Technical data relating to the operation of proposed subscription TV systems; possibility of degradation and interference to regular TV service, and any adverse effect on TV receivers now in the hands of the public; cost of equipment, including necessary modification of existing transmitters and receivers; cost to the viewing audience; means, methods and organizations intending to engage in toll TV operations.

Public interest: Whether subscription TV will "generally encourage the larger and more effective use of radio in the public interest"; its impact on advertiser-sponsor broadcasting; its effect on broadcast of news and diverse views on controversial issues, and safeguards to insure that such broadcasting will continue to be available to the public without charge; safeguards to insure that the public will continue to receive well-balanced TV programming without charge; safeguards to prevent monopoly.

The Commission notice said that comments in reply to the original comments should be in by June 9.

### *Joint Committee Sends Information Letters*

Shortly before announcement of the FCC action at the end of last week, the Joint Committee on Toll TV mailed to theatre organizations throughout the United States information letters concerning the committee's program. Accompanying the letter, signed by the committee's co-chairmen Mr. Starr and Mr. Rembusch, were pledge cards asking exhibitors to contribute to the campaign.

In order to support these efforts, the committee asked exhibitors to contribute an amount equal to last year's contribution to the Council of Motion Picture Organizations.

### PUBLIC, SAMPLED, NOT ENTHUSIASTIC

The New York Daily News, said to have the largest circulation of any newspaper in the United States, last week published the results of one of the few impartial samplings of public opinion on toll TV, and toll TV struck out. The News' Inquiring Fotographer traveled the by-ways of the asphalt jungle asking "What will coin-TV do for sports?" Of the six answers, six were in the negative. Jack Fine, a cornetist, said it would "boomerang," that people if they had to pay would rather see live sports. Backing up Mr. Fine were one foreman, one service supervisor, one bar and grill owner, one bar manager and one music student.

# CEA UPSET AT MGM DECISION

## *Disturbed at Dropping of Wide Screen Releases in British Market*

by PETER BURNUP

*LONDON:* As might have been anticipated, MGM's decision to discontinue distribution of wide screen pictures has worked considerable perturbation in Cinematograph Exhibitors Association circles.

In a report to the executive committee, the association's officers say: "No reason is given for this decision but it would seem to be one of economy, although the cost of producing normal prints from CinemaScope negatives is but very little higher than the cost of normal printing.

### *Hits U.S. Approach*

"The decision reflects the policy of some American producers which has been indicated in previous reports, namely, that their primary interest is in the large cinema and that the smaller hall can be disregarded.

"In the United Kingdom about 20 per cent of cinemas are equipped to show CinemaScope productions. If MGM adheres to the policy it would seem that they are excluding themselves from an important proportion of the United Kingdom market.

"The general council is recommended to bring this announcement to the attention of the Board of Trade so that arrangements understood to have been promised for continuation of supply of films shall be implemented."

### *Allegations Made*

Allegations were freely made in the course of a short debate in the executive committee that American companies were deliberately set on putting the small exhibitor out of business, or, alternatively, stampeding him into an equipment expenditure which he could not afford. The association's treasurer, E. J. Hinge, asserted that American theatre men could still obtain conventional ratio versions of CinemaScope pictures. Mr. Hinge added that the Board of Trade must regard it as a corollary to the Anglo-American monetary agreement that exhibitors here are assured a free supply of product and without having to incur what he called "this tremendous expense."

A strong case will undoubtedly be presented to the Board of Trade. CEA also proposes asking the Government's Monopolies Commission to "investigate the prices being charged for sound equipment for cinemas and the methods of marketing."

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In a characteristic compromise, the CEA has decided not to increase the amount of members' subscriptions; at least for the time being.

The association's officers hope the threatened deficit due to the withdrawal of the Rank Organisation will be averted if local branches bear the expense of their delegates attending general council or the executive committee. The proposal was agreed to on condition that the whole matter, including the constitution of general council itself, is gone into again in a year's time. An unexpressed but nevertheless discernible hope ran through the discussions that within that year's period Mr. Rank's theatres will have returned to the fold.

### GET QUOTA WARNING

The Board of Trade has issued a strong warning to exhibitors here that extended playing time or shortage in wide screen British films does not relieve them of Quota obligations.

The warning is contained in a letter from the board to CEA's general secretary, W. R. Fuller, and reads in part:

"It seems possible that some exhibitors may experience a temporary shortage of British films specially designed for showing by means of the particular type of equipment which they have installed, although they can obtain and show British films not so designed. Neither such shortage nor the terms of an exhibitor's agreement relating to the showing of specially designed films will be regarded by the Board as absolving an exhibitor from the statutory requirement to show his prescribed quota of British films."

### TECHNICOLOR DIVIDEND

Technicolor, Ltd. directors are recommending a final dividend of 15 per cent, plus a bonus of two per cent, for the year ended November 30, 1954. This final dividend and bonus together with the interim dividend of 10 per cent paid in October, 1954, gives a total distribution for the year of 27 per cent, compared with 25 per cent in the previous year.

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United Kingdom exports of motion picture equipment, it is now revealed, increased substantially in 1954, as compared with the previous year, but were affected in the final quarter by a crippling nationwide dock strike.

Shipments during the nine months to September 30 amounted to £1,471,000 for the whole of 1953. But for the dock strikes, it is thought that 1954 would have been a record year for cinematograph exports, particularly as the figures for December show that for the first time exports exceeded £200,000 in a month.

Steady increases were achieved in exports to the majority of world markets, particularly in Australia, where, up to September 30, £270,000 worth of equipment had been exported, compared with £150,000 for the whole of 1953.

For the year 1954 exports to Australia are now expected to have exceeded £300,000, easily the highest value exported by the industry to any one market in a single year.

### TV TAKES STUDIOS

Concern continues to mount here over the inroads by commercial TV interests on the smaller film-studios. Two further plants — Merton Park and Twickenham — went over to TV production in the course of last week and fears are expressed in many quarters that the volume of production may not match up to Quota requirements.

The position now is that—apart from the five major plants: Associated British, Ealing, MGM, Pinewood, Shepperton—there are virtually now only two minor ones—Beaconsfield and Nettlefold — available to smaller independent producers.

Moves are nevertheless to be observed toward a rapprochement between motion pictures and TV, a significant example of which occurred in a speech made by Cecil McGivern, head of the BBC's television services, at a recent London Variety Club luncheon.

### *Appeals for Harmony*

Mr. McGivern appealed for closer working between the two industries. "I regret that we are still worlds apart," he said, "and now things are made even more difficult with the new screen aspect ratios which the film industry has introduced. We in television, however, still hope that we'll all get together."

He suggested that the two entertainment media should work out at least a year's operation and see at the end of that time how the experiment succeeded.

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The Irish Film Censorship Board reports that of 477 feature films presented to them during 1954, 26 were rejected by the censors for public showing, and 156 allowed to pass after cuts had been made. Six of the rejected films were, on appeal, permitted to pass subject to certain cuts. Of 314 trailers, five were rejected in entirety. In all, 493 films over 2,000 feet were dealt with. Of these, 320 were American, 137 British, 16 Italian, 13 French, 4 Mexican, and one each from Austria, Germany and Switzerland.

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## Titanus to Make Life Of Goya This Year

Titanus Films in Rome has secured special permits from the Government of Spain to film its production of the life of Goya in that country in June or July, it has been announced by Goffredo Lombardo, president of the company. Permission has also been granted for the use of original Goya paintings. To be filmed in color by Technicolor and CinemaScope, it will be directed by Alberto Lattuada. Cesare Girosi will be executive producer.

# Seek Ruling On Status of Cooperative

*WASHINGTON:* The G. and P. Amusement Company of Cleveland Monday asked the Supreme Court to rule that a film-buying cooperative that combines theatres in both open and closed situations violates the anti-trust laws.

The company, which was the lessee of the Moreland theatre in Cleveland from 1937 to 1950, brought suit against the competing Regent Theatre Company, various other companies owned by the owners of the Regent, four distributors—20th Century-Fox, Loew's, Warner Brothers and Universal—and Cooperative Theatres of Ohio, a central booking agent that included the Regent and other theatres.

It charged that Cooperative had used its power to buy for theatres in closed situations as a lever to get the best product from the four distributors for the Regent, as against the Moreland, and that this finally forced the Moreland to close in 1950.

The Cleveland District Court and the Sixth Circuit Court of Appeals at Cincinnati threw out the suit, and this week the company appealed to the Supreme Court. The lower courts found that Cooperative had not exercised or attempted to exercise any monopoly power.

## Court Indicates Schine Conspiracy Charges Stay

*BUFFALO:* Federal Judge John Knight indicated last week he will not dismiss the conspiracy charge against most of the defendants in the Schine Theatres contempt-of-court trial, but that he is tentatively excluding Elmer F. Lux and Donald G. Schine, who were not among the original defendants in the case. The jurist reserved decision on motions for the dismissal on all counts, including conspiracy and charges of alleged unlawful film booking and buying practices, pending examination of memoranda and briefs. The defense was to open its case this week.

## Senate Unit Approves Japanese Tax Treaty

*WASHINGTON:* The Senate Foreign Relations Committee has approved a tax treaty with Japan which limits the Japanese tax on film rentals to 15 per cent. The tax is currently about double that. The committee approved the same treaty in the last Congress but it was blocked on the Senate floor.

## Edinburgh Film Festival Approved by Federation

The Edinburgh Film Festival has been approved by the International Federation of Film Producers Associations following the Edinburgh organization's acceptance of the IFFPA's general condition applicable to all film festivals. Among these conditions are two which require the agreement of the government authorities concerned. One says that all foreign films shown at a festival may be distributed commercially within the country over and above any importation quota or other similar quantitative limitation while the other states that all funds deriving from such distribution, in so far as due to interests outside the country, may be freely remitted over and beyond any remittance limitation or agreement relating to remittances.

## Tax Relief Assured to Ontario Exhibitors

*TORONTO:* The Canadian Government has indicated that Premier L. M. Frost will announce tax reductions in the provincial legislature to be effective with the start of the fiscal year April 1. The tax likely will be abolished on tickets of 50 cents and under and reduced on higher admissions. It was estimated the Ontario amusement tax revenue for the current fiscal year will be $7,000,000.

## Allied Unit Signs Labor

A two year contract with the IATSE Local 171 has been signed by the labor committee of the Allied Motion Picture Theatre Owners of Western Pennsylvania. On the committee were chairman Harry Hendel, Norman Mervis, Paul Bronder, Morris Finkel, and George Tice, representing 46 theatres. Representing the union was its executive board of which James V. Sipe is chairman.




# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending February 12 were:

Albany: THE FAR COUNTRY. (U-I).

Atlanta: ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS (U-I); THE FAR COUNTRY (U-I); MANY RIVERS TO CROSS (MGM); VERA CRUZ (U.A.) 3rd week.

Baltimore: BATTLE CRY (W.B.) 2nd week; VERA CRUZ (U.A.) 2nd week.

Boston: BRIDGES AT TOKO-RI (Par.); MANY RIVERS TO CROSS (MGM); THE RACERS (20th-Fox); SIX BRIDGES TO CROSS (U-I) 3rd week.

Buffalo: BATTLE CRY (W.B.) 2nd week; THE COUNTRY GIRL (Par.); UNDERWATER! (RKO); VERA CRUZ (U.A.) 2nd week.

Cleveland: BRIDGES AT TOKO-RI (Par.) 2nd week; SIX BRIDGES TO CROSS (U-I).

Columbus: MANY RIVERS TO CROSS (MGM).

Denver: THE AMERICANO (RKO); BRIDGES AT TOKO-RI (Par.) 2nd week; THE RACERS (20th-Fox); ROMEO AND JULIET (U.A.) 2nd week; SO THIS IS PARIS (U-I).

Des Moines: BRIDGES AT TOKO-RI (Par.) 2nd week.

Detroit: BRIDGES AT TOKO-RI (Par.); THE RACERS (20th-Fox); SO THIS IS PARIS (U-I).

Hartford: BLACK TUESDAY (U.A.); THE FAR COUNTRY (U-I); LITTLE KIDNAPPERS (U.A.) 8th week; PRINCE OF PLAYERS (20th-Fox).

Indianapolis: BRIDGES AT TOKO-RI (Par.) 3rd week; THE FAR COUNTRY (U-I); THE RACERS (20th-Fox).

Jacksonville: BATTLE CRY (W.B.); THE FAR COUNTRY (U-I); UNDERWATER! (RKO).

Kansas City: BRIDGES AT TOKO-RI (Par.) 3rd week; THE FAR COUNTRY (U-I) 2nd week; VIOLENT MEN (Col.) holdover.

Memphis: BAD DAY AT BLACK ROCK (MGM); SIX BRIDGES TO CROSS (U-I).

Miami: BATTLE CRY (W.B.); DEEP IN MY HEART (MGM) 8th week; THE FAR COUNTRY (U-I) 2nd week.

Milwaukee: BRIDGES AT TOKO-RI (Par.) 2nd week; CARMEN JONES (20th-Fox) holdover; THE SILVER CHALICE (WB) holdover; VERA CRUZ (U.A.) 3rd week.

Minneapolis: SIX BRIDGES TO CROSS (U-I) 2nd week; WHITE CHRISTMAS (Par.).

New Orleans: BATTLE CRY (W.B.); BAD DAY AT BLACK ROCK (MGM) 2nd week; SILVER CHALICE (W.B.); THERE'S NO BUSINESS LIKE SHOW BUSINESS (20th-Fox); A STAR IS BORN (W.B.).

Oklahoma City: BRIDGES AT TOKO-RI (Par.) 2nd week; PRINCE OF PLAYERS (20th-Fox) 2nd week; THE RACERS (20th-Fox); UNDERWATER! (RKO); THE VIOLENT MEN (Col.) 2nd week.

Philadelphia: BRIDGES AT TOKO-RI (Par.) 3rd week; THE COUNTRY GIRL (Par.).

Pittsburgh: BEAU BRUMMELL (MGM).

Portland: BRIDGES AT TOKO-RI (Par.); MANY RIVERS TO CROSS (MGM); VERA CRUZ (U.A.) 2nd week.

Providence: DESTRY (U-I); MANY RIVERS to Cross (MGM); SIGN OF THE PAGAN (U-I).

Toronto: BAD DAY AT BLACK ROCK (MGM); BELLES OF ST. TRINIAN'S (A.A.) 9th week; CARMEN JONES (20th-Fox); SITTING BULL (U.A.); VERDI (Card.).

Vancouver: BLACK TUESDAY (U.A.); CARMEN JONES (20th-Fox); MODERN TIMES (U.A.) (reissue); PURPLE PLAIN (JARO); VANISHING PRAIRIE (B.V.).

Washington: BATTLE CRY (W.B.); CARMEN JONES (20th-Fox) 2nd week; THE COUNTRY GIRL (Par.); SIX BRIDGES TO CROSS (U-I) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 7th week; VERA CRUZ (U.A.) 3rd week.

## "Hit the Deck" Benefit Premiere in Maryland

*EASTON, MD.:* The world premiere of MGM's "Hit the Deck" will be held February 25 at the Avalon theatre here for the benefit of the "Music Therapy Fund," it was announced by Mrs. Margaret Dickson, general chairman of the benefit, at a luncheon held last week. Also speaking there was Emery Austin, MGM exploitation manager.

## House Group Approves Trade Pact Bill

*WASHINGTON:* The House Ways and Means Committee approved—practically without major change—the Administration's reciprocal trade agreements bill. It was endorsed by the Motion Picture Association of America and by the president of Bell and Howell, but opposed by other photographic equipment manufacturers. The bill extends the reciprocal trade agreements act for three years and gives the President broad power to cut tariffs under new international trade negotiations.

## "Studs Lonigan" for UA

"Studs Lonigan," the trilogy by James T. Farrell, will be filmed by Lew Kerner for United Artists release, it has been announced by Arthur B. Krim, U.A. president. The film will be Mr. Kerner's first independent production. He is currently vice-president in charge of production of Motion Pictures for Television, Inc.

# Fight Canada Music Fee Payments

*TORONTO:* Long a contentious issue, that of payment of royalties for music to the Composers, Authors and Publishers Association of Canada, Ltd., is to be fought by theatres on two fronts.

First salvo to be fired came from the Musical Protective Society of Canada, representing the users of copyright music of Canada, at the Ottawa hearing of the Royal Commission on Patents, Copyright, Trade Mark and Industrial Designs. This will be followed by opposition from the Motion Picture Theatres Association of Ontario a week later at the Copyright Appeal Board.

The Protective Society in its brief contended that CAPAC is as much the representative of publishers as it is composers and that its methods have been criticized by a Royal Commission in 1935 and in the United States by the Supreme Court.

The MPTAO does not object to the present fees of CAPAC, since CAPAC does not intend to raise them, but opposes the principle of any fee on the ground that there exists double payment. The MPTAO committee contends that music in motion pictures is paid for through a fee charged the producers. Payment of a scale of fees according to the number of seats and size of theatre, as practiced in Canada, was eliminated in the United States some years ago by anti-trust legislation.

## Danny Kaye Short Wins National Conference Award

The National Conference of Christians and Jews last week announced the award winners selected from all divisions of media communications "for outstanding contributions promoting the cause of good will and understanding among the people of our nation." "Assignment: Children," produced for the United Nations by the film industry and Danny Kaye, won the motion picture award. Taylor Mills, executive assistant of the Motion Picture Association of America, who was chairman of the awards committee, said formal presentation of the awards will be made during Brotherhood Week, February 20-27. Among others serving with Mr. Mills on the committee was Leon J. Bamberger, RKO sales promotion manager.

## Murray Stohl Buys Five From Claughton Chain

Murray Stohl last week bought the Roxy, St. Petersburg; and the State, Palma, Cinema and Northtown, Tampa—from the Claughton chain, through A. W. Corbett, its general manager. Mrs. Lilian Claughton, president, said the sale was to eliminate management by "remote control" and not because of business pessimism. She added her circuit is looking for new houses.

# Court Study N.S.S. Case

*WASHINGTON:* The U. S. Supreme Court last week took under advisement the question of whether the Independent Poster Exchange's suit against National Screen Service should be barred because of a similar suit settled by a consent judgment in 1942.

Both sides have concluded argument in the case, which was thrown out by the Third Circuit Court of Appeals. In both suits Independent charged NSS with a conspiracy to create a monopoly. In the current suit, eight major producers were named as defendants. At the time of the 1942 suit, however, NSS had contracts with only three producing companies and only those three were named.

Arguments from Francis Anderson, attorney for Independent; Louis Nizer, NSS attorney, and Earl Harrison, representing the producers, centered on proving whether or not the same issues were being tried now as were tried in 1942.

## Western Pa. Allied Meet In Pittsburgh March 21

*PITTSBURGH:* The Allied Theatre Owners of Western Pennsylvania will hold its 33rd annual convention and showmanship forum at the Roosevelt Hotel here, March 21-22. Harry Hendel has been appointed general chairman of the convention which will have an equipment mart and exhibit displaying the newest innovations in theatre equipment.

## Independents No Longer Have Financing Problem

*HOLLYWOOD:* Qualified independent producers can now flourish without facing the problem of obtaining financing, according to Herbert L. Golden, vice-president of Bankers Trust Company. They can work out a profit participation deal in exchange for major company financing of a basic package which generally consists of the story, star and director in addition to the services of the producer, Mr. Golden added.

## Charity Judging Arranged

Nathan D. Golden, International Heart Chairman for the Variety Clubs, has announced that the judging for the Charity Citation Award will be by a group of trade press representatives in conjunction with the convention May 4-7 in Los Angeles.

## First Bridgeport Drive-In

*BRIDGEPORT*: Lockwood and Gordon Enterprises, in association with Seymour Levine of the Bowl Drive-In theatre, West Haven, Conn., have announced they will build the first drive-in theatre in Bridgeport in the spring. The cost is estimated at more than $250,000 by Doug Amos, Lockwood and Gordon district manager.





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# Warners in Talent Hunt

*HOLLYWOOD:* A new nationwide talent search plan is to be launched immediately by Warner Brothers under the authorization and guidance of Jack L. Warner, executive producer. He will send Solly Baiano, studio casting head, into the field for several months.

Mr. Baiano will tour almost all the 48 states and will pay special attention to the off the "parade route" spots which have largely been neglected as talent sources. At intervals of approximately two months, he will return to the studio to supervise personally the screen tests of his most promising discoveries.

"We propose to find roles in important pictures at once for the newcomers we discover," Mr. Warner said. He cited several new personalities who have recently appeared in his company's pictures, including James Dean, Dick Davalos and Lois Smith of "East of Eden"; Tab Hunter and Perry Lopez of "Battle Cry." Rossana Podesta and Jack Sernas of "Helen of Troy."

Under the stepped-up talent program, Mr. Warner said, the new discoveries will be given intensive studio training, and will be introduced in important pictures.

## Supreme Court Upholds Fox in Lardner Firing

*WASHINGTON:* The U. S. Supreme Court Monday refused to interfere with a lower court decision upholding 20th Century-Fox's right to fire screen writer Ring Lardner, Jr. Mr. Lardner was fired under the "morals" clause in his contract after he refused to answer House Un-American Activities Committee questions in 1947. He sued the film company, a district court jury found in his favor but the Ninth Circuit Court of Appeals upheld the company's right to fire him under the contract clause allowing contract termination for moral turpitude. Mr. Lardner then appealed to the Supreme Court and the judges today refused to hear the appeal. They gave no reason. The case will probably set a precedent for deciding several similar suits.

## COMPO Ad Hits Burying Of Constructive News

The 37th COMPO advertisement in *Editor & Publisher* hits at the tendency of newspapers to bury constructive motion picture industry news in the back pages. Reprinting a paragraph from a recent issue of *The New York Times* that told of the help Hollywood personalities had given worthy causes, the ad carries the headline, "Just a Stick of Type on Page 28. . . ." The paragraph was in the Hollywood news column in *The Times* and quoted figures of personal appearances made by Hollywood people at national and local patriotic and public service activities.

# People in The News

Spyros P. Skouras, 20th Century-Fox Film president, has been named chairman of the Greater New York Red Cross Motion Picture Committee for the March, 1955 Campaign for Members and Funds of that organization.

Robert F. Blumofe, United Artists vice-president in charge of West Coast operations, returned to New York this week from Europe following an eight-week survey of the company's overseas production. After conferring with home office executives, he flew to Hollywood.

Louis Nizer, attorney, has been named chairman of the speakers division of the United Jewish Appeal for the 1955 campaign. He will coordinate the activities of some 200 speakers for the cause.

Frank A. Ungro, financial manager of Westrex Corporation, flew to Europe last week. He will return to New York March 11.

Julian Lamm, manager of the Colony theatre, Cleveland, has been elected an executive board member of the Shaker Square Association for a three-year term. Association is composed of all the merchants in the Shaker Square area.

Thomas J. Johnson was appointed chief of information and promotion for the National Film Board of Canada. He succeeds Stan Helleur, who returned to the *Toronto Telegram* to write a column.

Jack Braunagle, former chief of drive-in operations for Commonwealth Amusement Corp., Kansas City, has become district manager and supervisor of drive-ins for United Theatres Corp., North Little Rock, Ark.

Mervin Houser, executive assistant to national publicity and advertising director of RKO, left for Hollywood last week following a month in New York during which time he set up the national and New York camapigns for "Underwater!"

Leon Serin, recently manager of the Center theatre, Buffalo, has been appointed city manager of three AB-Paramount Theatres in Philadelphia, the Tower, Nixon and Roosevelt.

## Canadian Group Protests Present Tax Burden

*TORONTO:* The Association of Motion Picture Producers and Laboratories of Canada will make representations to the Federal Government on the matter of the handicap placed on Canadian commercial motion picture production by present taxes, providing imported subjects with a price advantage under some conditions. The all-day session elected Pierre Harwood, Omega Productions, Inc., Montreal, president, as successor to W. J. Singleton, Associated Screen News, Montreal, who did not run again. Graeme Fraser, Crawley Films, Ottawa, is vice-president and Donald M. McClymont, Ottawa, was reelected secretary-treasurer.

## U.A., Schine Named in Fight Film Action

*ALBANY:* A New York Supreme Court action for damages against United Artists for breach of contract and against Schine Service Corp. for "illegal, unlawful and improper interference with the contractual right of plaintiff" has been started by Sylvan Leff, operator of the Town theatre, Watertown, N. Y. It resulted from alleged print switching which enabled Schine's Avon theatre, Watertown, to show the Marciano-Charles fight picture June 20-26, simultaneously with its exhibition by Mr. Leff, who claimed an exclusive first run license. The plaintiff asked damages of $10,163 against Schine, plus exemplary and punitive damages. He asked the same amount against U.A. which, he said, took no steps to prevent or bar the picture's exhibition in the Avon, after he had notified the Schine company of the license infringement.

## Wisconsin Allied to Meet In Milwaukee March 28

*MILWAUKEE:* S. J. Goldberg, president of the Allied Independent Theatres Owners of Wisconsin, has announced the spring convention will be held at the Schroeder Hotel here, March 28-30. He has appointed Angelo Provinzano, Alamo and Pix theatres, Milwaukee, as general chairman, and Edward E. Johnson, Roosevelt theatre, Milwaukee, advertising chairman. Mr. Goldberg also announced that MGM will hold a workshop meeting the first day of the convention.

## Expect Buffalo Cinerama To Begin February 27

If the radical renovation can be completed, Cinerama will open at the Shea's Teck theatre February 27. Conversion will cost $50,000, Cinerama officials say. The seats will total 1,100; there now are 1,263. Lester Isaacs, national director of the company, handling technical details, said in Buffalo last week amortization would take six months, and the picture would play a year.

## Old Theatre Reopens

*PARK RIDGE, ILL.:* The Park Avenue Cinema here has reopened. The theatre has been closed for the past 18 years and was reopened by Stanford Kohlberg.

# The National Spotlight

## ALBANY

Location of a miniature golf course adjacent to a drive-in is desirable in the latter's operation, believes Donald Gilson, owner of drive-in theatres at Canton, Massena and Alexandria Bay (Tony Scalise is a partner in the latter), and planner of another east of Massena. Gilson said here that there would not be room for a course on the 11-acre plot acquired for construction, this spring, of a 700-car drive-in, but that one might be built adjoining his 300-car Sunset at Massena. . . . John Lawson, 69, for many years fireman in the State theatre building, Schenectady, N. Y., died Feb. 4 at his home after a long illness. His wife, four daughters and a son are among the survivors. . . . Approval by Variety Club membership of new quarters, tentatively selected by the Jules Perlmutter survey committee, would be "the first step which must be taken to ensure the rehabilitation of the Club's social program," according to property master Lewis A. Sumberg. . . . Norman Jackter, Columbia manager, moved his home to Niskayuna, near Schenectady. . . . Assemblyman Harold I. Tyler, owner of Delphia theatre, Chittenango, and Mrs. Tyler meet local industry people while the Legislature is in session here.

## ATLANTA

Mrs. Mills B. Lane, Jr., founder and chairman of the board of the Atlanta Variety Club cerebral palsy school-clinic, has been named as Woman of the Year by Mayor William B. Hartsfield. . . . The Nol drive-in, Daytona Beach, Fla., has installed CinemaScope. . . . Mrs. J. E. Moses, mother of Judson Moses of MGM, died at her home in Atlanta. . . . E. A. Wilbert, father-in-law of Tom Jones, Storey theatre, died at his home here. . . . John R. Moffitt, of Moffitt Theatres, Montgomery, Ala., said that he would open his colored drive-in there about March 15. . . . The New theatre, Huntsboro, Ala., has opened. . . . L. E. Searcy is the new owner of the Jolin theatre, Ariton, Ala. . . . Curley Burns has returned to Columbia Pictures' booking department. . . . Doris Honea, formerly with Exhibitor Service, is now a secretary at Buena Vista. . . . The Center theatre at Knoxville, Tenn., owned by Jesse Key, has closed. . . . C. N. Roberts and A. E. Lord, are the new owners of the Palm drive-in, Savannah, Ga.

## BALTIMORE

Ray Trumbule, Keith's theatre, had Richard Egan, player in "Undewater," in town for press and radio interviews. . . ."Crazylegs" Hirsch, pro-football star-turned-actor, in town in advance of "Unchained.". . . George Mathews, Town projectionist, is in Fort Howard veteran's hospital. . . . Howard McCall, Little projectionist, back at work after a siege of illness. . . . The Variety Guild, Ladies auxiliary of the Variety Club, held its third annual dinner dance at the club with Mrs. Bill Brizendine in charge. . . . T. L. Harrison, Jr., has been appointed general manager of the Lexington Park Theatres, Inc., and the 235 drive-in, California, Md. . . . I. M. and M. T. Rappaport are staying in Washington for the next few weeks. . . . Richard Dizon, Town theatre manager, visiting in Pennsylvania. . . . The J. F. Dusman Co. has been awarded the contract to furnish equipment to the new State Line drive-in to be erected in Middleburg, Pa., according to Amos Harper, representing the owners of Transamerica Theatres Corp.

## BOSTON

Al Swerdlove, who is distributing "Long John Silver" in New England for Distributors Corporation of America, with Al Longo, publicist, and Jack Saef of New England Theatres, staged a press reception for Rodney Taylor, Australian actor who plays Israel Hands, in the Sheraton Plaza. . . . Herbert Gaines has come from Buffalo to be assistant branch manager at Warner Brothers, following promotion of Ralph Iannuzzi to division manager and Bill Kumins to branch manager. . . . A highlight of the Independent Exhibitors of New England annual meeting at the Bradford Hotel, March 1, is to be a discussion of toll TV. Irving A. Isaacs, president, will conduct the meeting, with election of officers, which will be preceded by a board of directors meeting and a luncheon. . . . William C. Purcell has handed over his lease on the Embassy theatre, Fall River, owned by the Yamins interests, to Norman Francoeur who also operates another Yamins house, the Island theatre, Portsmouth, R. I. Mr. Purcell has leased the Metropolitan, Providence, from the Snider circuit. . . . Phil Berler, head booker for E. M. Loew's theatres is expected back, with Mrs. Berler, from a vacation on the West Coast and in Hawaii. . . . Larry Laskey, Loew partner, is spending a month's vacation in Florida with his wife and two small daughters.

## BUFFALO

With all the fanfare of a Hollywood premiere, Cinerama will bow into Buffalo with a colorful civic premiere in the Teck theatre on the evening of March 17. . . . Eddie Miller, manager of the Paramount announces the coming to the stage of that theatre of the Birdland Stars of '55 Revue, for two shows only on Friday evening, March 4. In the cast are Sarah Vaughn, Count Basie and his orchestra, George Shearing Quintet, Erroll Garner, Stan Getz and Lester Young. . . . The Moviemobile assembled by the Eastman House staff under sponsorship of Loew Theatres and filled with reminders of the old movie days came home to Rochester last weekend and was parked for two days in front of Lester Pollock's Loew theatre. The trailer has been touring through the Midwest and New England. It soon will be dismantled and its exhibits returned to the George Eastman House. . . . Murray Whiteman, past chief barker, Tent 7, Variety club, was prominent on the arrangements committee for the dinner in honor of Thomas W. Ryan, a former Buffalo police inspector and for the last eight years director of the State Safety Commission. The affair was staged Feb. 10 in the Statler and the local distribution and exhibition ends of the industry were well represented.

## CHICAGO

Aaron Fox, who has been associated with Universal International's Chicago office, is being transferred to Indianapolis. Elizabeth Wetter, who has been a U-I employee for 48 years, is enjoying a Florida vacation. . . . Harry Rouda, manager of the Frolic theatre, has taken a leave of absence because of illness in his family. John Fields of the Shore theatre will take over at the Frolic until Rouda returns. . . . Sam Chernoff, head of IFE in Chicago, spent the week in Milwaukee in connection with the opening of "Aida.". . . Irwin S. Joseph, general sales manager of Modern Film Distributors, named the new franchise holders for three areas. They are Dutch Konemann, Denver and Salt Lake City; Otis Bollinger, St. Louis and Kansas City; Gidney Talley for Dallas and Oklahoma City. . . . Ed Wolk, head of Ed Wolk Supply Co. is spending the winter in Mexico.

## CLEVELAND

M. B. Horwitz, head of the Washington Circuit, has completed arrangements to leave May 22 on a 32-day European trip including a visit to Israel. . . . Cleveland United Artist office, headed by "Dan" Rosenthal, leads Group 2 in the Robert Benjamin sales drive that ends March 5. . . . Granada theatre, former Loew house now operated by Associated Theatres circuit, is undergoing a $100,000 remodeling program which will take several months to complete. . . . Geneva Elwood, National Screen Service booker was married Monday to Don Smith. . . . Forrest Weaver, Staff Sergeant in the Strategic Air Command, and son of Mary Lou Weaver, secretary to Warner branch manager Bill Twigg, has orders for overseas duty in the Pacific area, probably Okinawa. . . . Ernest Sands, promoted from Cleveland branch manager to manage the company's New York office, will return here on March 7 as guest of honor at an industry farewell party sponsored by the Salesmen's Club of Cleveland. . . . William Dodson, retired, 73, former projectionist in local first-run theatres, died. Survivors are his wife and two daughters.

## COLUMBUS

Worthington village council ordered the police force to enforce all anti-gambling laws, including bingo. Worthington is a Columbus suburb. . . . The 1,200-car capacity underground parking garage at Broad

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and High streets, in the heart of downtown theatre district, moved a step nearer reality when an Ohio Senate committee approved a proposal to build the facility. . . . Columbus Fire Department tied up with Heart Fund and Loew's Ohio in Cleo Moore's local personal appearance for "Women's Prison." Firefighters sold 1,000 keys for benefit of the fund. Lucky key opened a "prison cell" erected in front of theatre, freeing Miss Moore. Winner got a dinner date with the Columbia starlet. . . . It's reported that several local theatremen who are ex-servicemen are interested in the $7,500-per-year post as manager of the Franklin County Veterans' Memorial auditorium to open this fall. The 4,000-capacity hall will have film projection equipment as well as full stage facilities. Manager must be an ex-serviceman and reside in Franklin County.

## DENVER

Ralph Batschelet, vice-president and general manager of Television Theatres, has resigned to enter other business. Batschelet managed several theatres, including first run, in Denver for Harry Huffman and Fox Inter-Mountain Theatres, before joining Television Theatres. . . . Chas. Gilmour, president and general manager of Gibralter Enterprises, and Mrs. Gilmour, are vacationing in Hawaii for three weeks. . . . Pat McGee, Denver, and Nathan Greer, Santa Fe, N. M., attended the TOA convention. . . . John Notman has sold the Zia, Las Lunas, N. M., to Joe Wills. . . . Mrs. M. Stroup has sold the Wyolin, Lingle, Wyo., to G. M. Kinnan. . . . Wm. Fitzgerald, publicity director of the Denham, underwent an emergency appendectomy at St. Luke's hospital. . . . CinemaScope has been installed in the Aladdin, with "Prince of Players" being the first film to be shown. . . . Herb Buschmann, United Artists salesman, headquartering in Albuquerque, N. M., was in to pick up his new company car, a Chevrolet. . . . M. R. Austin, United Artists branch manager, went to Salt Lake City for conferences with Ralph Clark, western district manager, and James Velde, western sales manager.

## DES MOINES

Dean Jones has been named manager of the State in Cedar Rapids by Tri-States Theatre Corp. Jones had been associated with a bond and mortgage firm here for 18 months. For 19 years prior to that he had been with Balaban and Katz theatres in Chicago. Jones succeeds Helen Davey, who became assistant to Tri-States' city manager in Cedar Rapids. . . . Members of the board of directors of the Marcus theatre in Marcus are making plans to reopen the shuttered house. . . . Because of a lack of patronage, the management of the Rialto theatre in Missouri Valley has decided to close the house three days a week. It will be dark Tuesdays, Wednesdays and Thursday. The reduction in attendance has occurred despite recent installation of CinemaScope. . . . For the second consecutive year, R. M. Phillips has been honored as "master showman of the year" by Central States Theatre Corp. He was chosen over 50 other managers in Iowa and Nebraska and received a gold cup and cash for his achievement. Phillips has managed the Algona theatre at Algona since 1952. . . . The Rivola at Oskaloosa has undergone a complete modernization program and at the same time has been converted into a first run house. Improvements include a new large screen, new front and canopy, new carpeting, ceilings, air conditioning and heating. . . . Special matinee showings of "Julius Caesar" were shown at the Perry theatre in Perry for students from surrounding schools. The showings were held by Carl Schwanebeck, theatre manager, to furnish background for the students' history and Latin studies.

# DENVER'S YOUNG MAN OF YEAR

DENVER: Robert F. Lotito, manager of the Denham, here, 29 years old, has been awarded the 1954 distinguished service award as Denver's "Young Man of the Year." The award was made because of his "outstanding contributions to community and state civic and charity drives," for his work with Jaycee activities and "general leadership and service to Denver."



*Robert F. Lotito*

The award was made at a Jaycee luncheon, with the judges withholding the information of the award even from Mr. Lotito, who has been doing publicity work for the organization, so that he was unable even to brief the press on the event until it actually took place. The service award is presented annually during Jaycee week to the young man deemed to have served the community best druing the preceding year. The winner cannot be over 35.

Born in Denver, Mr. Lotito finished his education here, graduating from the University of Denver where he was president of the Inter-fraternity Council and chairman of the demonstration committee. He has been manager of several Fox Inter-Mountain theatres here, and was public relations for Loretto Heights college two years. The award was made by Mayor Quigg Newton, a previous winner of the plaque.

## DETROIT

The Sol Krim venture into legitimate theatre with the presentation of the Canadian Players "St. Joan" played to disappointing audiences. . . . Howard Pearl, United Artists, was telling friends that he was off to Colombia and Venezuela for an "18-day boatride." . . . District manager Frank Upton's new daughter Linda Lee has been named "Miss Cinerama of 1955." She's the first baby born to a Cinerama executive this year. . . . M. F. Gowthorpe, Butterfield Theatres president, announced plans for the construction of the newest BT house in Ann Arbor. The new theatre, to be located on the site of the old Whitney Opera House and the Earle Hotel, will get under way shortly. It will have a seating capacity of 1,400, stereophonic sound, CinemaScope, and other new projection techniques. . . . Film Exchange Employees Local B25 held its midwinter dance February 19 at the Elks Temple Ballroom. . . . Ashmun Bros. have plans to build another drive-in at Saginaw.

## HARTFORD

Ed Maloney, son of the late Art Maloney, veteran Hartford theatre executive, has returned to Houston, following a Connecticut visit. The younger Maloney is associated with a Houston department store. . . . Carl Munday has resigned as assistant manager of the Stanley Warner Strand, Hartford. . . . Hartford visitors: Phil Knapp, Abe Sinow, DCA exploitation department; Rodney Taylor, DCA's "Long John Silver" featured player; Art Moger, Warner Bros. exploitation department; Elroy Hirsch, "Unchained" star; Joe Friedman, Warner Bros. home exploitation department. . . . A decision of the Glastonbury (Conn.) Zoning Board of Appeals that the building inspector had erred in refusing to grant a building permit for an outdoor theatre to Jack Leitao, East Hartford businessman, has been appealed by theatre opponents to the Common Pleas Court.

## INDIANAPOLIS

William A. Carroll, executive secretary of the Allied Theatre Owners of Indiana, has been named recording secretary of National Allied. . . . Three days of sub-zero weather reduced first run expectations here, but "Far Country," "The Racers" and "The Bridges at Toko-Ri," now in its third week, are doing average business or better. . . . Bob Conn, succeeding himself as chief barker of Variety, was presented with an outdoor barbecue outfit at the installation party Saturday night. Dinners were served for 102 in the new clubrooms. . . . Paramount employes held a farewell party Friday night for Jimmy Smith, veteran salesman, who quit to become manager of the Twin drive-in. . . . Several drive-ins here are getting set for a Feb. 25 opening date, the earliest on record, if the weather lets up. . . . Howard Rutherford, manager of Loew's, has scheduled the city's first test of Cartoon-O-Rama for a Saturday morning children's show.

## JACKSONVILLE

Jerry Gold of Pahokee, president of the Motion Picture Exhibitors of Florida, presided over a legislative meeting of the organization at the Roosevelt Hotel, February 10, which was attended by 14 officers and regional directors. . . . As adequate central heating is the exception rather than the rule in south Florida, the worst cold snap in 15 years, February 11-14, sent shivering thousands into the warmth of theatres. . . . And chill winds swept over the deserted ramps of drive-ins. . . . Exhibitor Fred Kent became the new Chief Micanopy of the Semi-

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nole Club. . . . Harold Spears of Bailey Theatres came in from Atlanta to attend the MPEOF session. . . . WOMPI President Janice Claxton named the following on the new group's board of directors: Mamie Newman, Betty Loop, Marian Stowe, Marjorie Roberson, Edna Cox, Gretchen Knight, and Anita McDaniel. . . . A baby girl was born to Mrs. Joan Sterritt, formerly of the Columbia staff.

## KANSAS CITY

Plans for celebration of Brotherhood Week in Greater Kansas City include a meeting of Film Row personnel being arranged by James Lewis, branch manager of RKO, chairman for distributors, and one for theatre personnel under the direction of Senn Lawler, general manager of Fox Midwest, chairman for exhibitors. . . . Crisp winter weather, and recovery of normal traffic movement after handicaps the previous week resulted in all three "all winter" drive-ins givings a full three-night schedule—that is, their usual Friday-Sunday schedules. . . . It is the eighth week for "Romeo and Juliet" at the Kimo, and for "The Detective" at the Vogue. . . . A. L. Kolitz, district manager for RKO, headquarters in Denver, was a visitor last week, in conference with James L. Lewis, branch manager. . . . A bill has been introduced in the Kansas legislature for including TV films in the state law for review of motion pictures. There is now no state control of TV, film or live.

## LOS ANGELES

Millie and Lou LaMel, owners of the popular M and L cafe on Film Row, celebrated their 25th anniversary. . . . Ruth Sitton, who was formerly a clerk at 20th Century-Fox, is now associated with the Judy Poynter booking office. . . . Charles Kranz of Realart Pictures was off to Arizona to attend to some company business. . . . Bob Ableson, Paramount sales manager, who has been ailing at the Veterans Hospital in Sawtelle, is improving so nicely that he has been able to come home each weekend. . . . Bob Dunningen, Blythe exhibitor, paid one of his rare visits to the Row. . . . Freddie Dee has assumed the operation of the Dale and Carlton theatres. . . . Joe Sarfaty, Warner Bros. salesman, has been upped to the sales manger's post to succeed Frank Reimer, who was recently named branch manager of the Milwaukee office. . . . George Tripp, Warner salesman, checked in after a business trip to Arizona. . . . Seen on the Row were Willard Blunt, Glendora theatre, Glendora; Ben Bronstein, Palm Springs; Joe Markowitz, Encinitas; and Bill Alford, Palm Springs.

## MEMPHIS

Memphis will have a new 1,400-seat, $350,000 first run theatre. It will be the Whitehaven Plaza. It is being built in the new Whitehaven Plaza Shopping Center by John B. Goodwin, builder. The new theatre will have a CinemaScope screen, 50 feet wide, and stereophonic sound. It will be operated by Augustine Cianciolo, who operates the Plaza, Luciann and Rosemary in Memphis. . . . Two Memphis first runs used their vaudeville stages again for the first time in nearly a year. Malco presented Frances Langford and The Fellows for five days along with the regular film menu. Warner staged a premiere with Marine drill teams performing in connection with the opening of the film, "Battle Cry." . . . Good business was reported by both. . . . Announcement of the engagement and approaching marriage of Miss Jean Paulas, secretary of Monarch Theatre Supply Co., to Stanley Ellington of St. Louis was made. The ceremony will be performed at Hellenic Orthodox Church in Memphis April 24.

## MIAMI

The reopening of the Olympia last week had all the fireworks of a Hollywood premiere with radio and TV action, bands, majorettes and Major Albert Warner as honored guest, being interviewed by Mayor Abe Aronowitz. Film offering was "Battle Cry." . . . Tim Tyler, manager of the Miami, may find himself heading a date bureau due to his exploitation for "The Long Gray Line" which had cozy notes in the respective powder rooms reminding patrons, "Remember our Date, Tuesday, Feb. 22, Maureen." The gals notes were signed, "Tyrone," of course. . . . The Saxony was host to Mori Krushen of United Artists recently. . . . The stork made a stop in our midst lately, leaving a little girl, Teri, for Bette and Howard Bernard Shaw. Proud papa handed out cigars to co-workers at Reela Films, Inc., where he is national sales executive. . . . Lee Ruwitch, veep and general manager of WTVJ, announced the addition of Keith Leslie to the staff.

## MILWAUKEE

The board of directors, of the Independent Theatre Owners of Wisconsin, held a meeting February 16 in Allied's office. . . . Del Halfman, manager of the Myers theatre, Janesville, Wis., is the proud father of a baby girl, Kearn Patricia, born Jan. 30. . . . The Gran Enterprises Co., Milwaukee, owner of the Century theatre, filed a formal application with the Federal Communications Commission for television channel 12, now being used here by Station WTVW. L. F. Gran, president of the company, advised the FCC that by early next week he would file a petition for a comparative hearing at which he proposes to contest the Hearst Corp., which has asked the FCC to approve its purchase of the station for $2,000,000. . . . Don Perlewitz, Parkway theatre, left for a Florida vacation. . . . John Mednikow, branch manager of National Screen Service, was reported doing fairly well at Mount Sinai hospital after his recent operation.

## MINNEAPOLIS

John Norgang, operator of the New Lake at Rib Lake, Wis., is vacationing in Mexico. . . . Alex Harrison, Western sales manager for 20th-Fox, was in on routine business. . . . Laverne Boerner, secretary at Independent Film Service, vacationed at Wichita, Kans. . . . Columbia's "The Long Gray Line" will open March 9 at the Orpheum for an indefinite run. . . . Oren Williams is reopening the Audio at Colfax, Wis., Feb. 26. . . . W. L. Diemert closed the Roxy at Steele, N. D., Feb. 14. . . . Nicky Goldhammer, Allied Artists district sales manager, and Roy Brewer, in charge of AA exchange operations, were in. . . . Pat Delton, district manager's secretary at 20th-Fox, was home ill for two weeks. . . . CinemaScope equipment has been installed in the Sherburn at Sherburn, Minn. . . . C. J. Dressell, RKO branch manager, remained in the hospital for the second week of a checkup. . . . Several suits brought by the major film companies against Guy A. Troyer, Carter S. Troyer and Otis K. Engen, operators of the Lyric at Rugby, N. D., growing out of the alleged filing of false admission reports were dismissed in Federal Court at Fargo, N. D.

## NEW ORLEANS

Floyd Harvey, Jr., Memphis, Tenn., Buena Vista's regional representative was in town. He was accompanied by district manager Douglas O. Desch, Dallas. . . . Among Variety Clubs International officers here for Variety Club of New Orleans Charter banquet visiting the row were ringmaster Bob O'Donnell, Dallas; international representative C. A. Dolson, Dallas; dough guy, Jack Dumestre, Atlanta, and executive director, Col. Wm. McCraw, Dallas. . . . A. L. Royal and T. V. Garraway, chief stockholders in Panorama Pictures, Inc., are in Hollywood to line up the cast, technicians and camera man for their second production "Birthmark.". . . Mrs. Hattie Atkin, mother of Mrs. Claire Tremorel, U.A. booker and the WOMPI's national publicity chairman, died Febuary 1 in New Orleans. Burial was at Rochester, New York. . . . A. L. Royal's, Royal Music Hall, Jackson, Miss. has been equipped to handle four-track magnetic sound. . . . An extensive remodeling program is underway at Frank Smith's Grand, Grand Island, La. . . . There were many dark theatres during the week of February 7 in southwest Louisiana, including both drive-in and indoor theatres in Lafayette, Lake Charles, Opelousas, Crowley and many other towns in the area because of high water and floods caused by heavy two- and three-day rains.

## OKLAHOMA CITY

Theatre Owners of Oklahoma held its regular monthly meeting Feb. 7, with 16 attending. Regular business routine was discussed and theatre business was reported very good for the month of January. . . . Ed. Thorne, president of Theatre Owners of Oklahoma, left for New York City Feb. 9 en route to Washington, D. C. to attend the Theatre Owners of America mid-winter board of directors meeting. . . Mrs. Zelma Plato, former manager of the Chieftain Theatre, has been named manager of the Agnew theatre. She has been on a leave of absence for the past six months. . . . Harold Combs, manager of the Concessions Departments for the Barton Theatres, was in St. Louis last week attending the Allied States Association national drive-in convention. . . . The Del Drive-in theatre is undergoing complete remodeling. A new wide screen and more speakers are included in the program. The drive-in will be reopened about March 1. . . . Wide screens will be installed in all drive-ins in the Barton chain of theatres. . . . R. Lewis Barton, of Barton Theatres, is building a new home for the O. K. Furniture Co.

## PHILADELPHIA

Melvin J. Fox, head of the independent Fox Theatres chain, purchased the Olympia Lakes, N. J., resort nearby, and will add a drive-in theatre to the recreation area. . . . Local Variety Club will tender a luncheon in honor of newly-appointed Judge Leo Weinrott, of the Common Pleas Court of

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Philadelphia, at the Bellevue-Stratford Hotel, Feb. 28. A member of the club, Judge Weinrott served as its legal counsel and was instrumental in the construction of the club's camp for handicapped children. . . . Abraham M. Ellis and Martin B. Ellis, head of the Ellis Theatres, were among the community leaders attending the Pennsylvania Day Conference of Yeshiva University at Hershey, Pa. . . . Max Chasens, manager of the Hollywood, Atlantic City, N. J., became father of a son born last week. . . . A total of $10,113 was raised this year by the March of Dimes drive in 80 independent theatres here, compared with a similar campaign last year which raised $8,714, it was announced by Edward Emanuel, chairman of the theatre drive. . . . Jay Wrem, city manager for the Paramount Theatres, signed a three-year contract as managing director of Sley's Viking, first-run center city house. . . . Mrs. Bea Formato, wife of the MGM district manager, Lou Formato, was confined to Jefferson Hospital. . . . Carl Beresin, son of Lou Beresin, executive of the Berlo Vending Company, announced his engagement to Connie Goldman.

## PITTSBURGH

Actor Robert Wagner spent a day here plugging "White Feather" which the Fulton gets following the current, "Far Country." . . . "Cinerama Holiday" enjoyed a plush premiere at the Warner Theatre under auspices of the Junior Chamber of Commerce. Among those here for the opening were Louis de Rochemont, its producer; John and Betty Marsh, Fred and Beatrice Troller, the couples featured in its cast; Si Fabian and Sam Rosen, Stanley Warner top officials. . . . M. A. Silver, local Stanley Warner zone manager, back from a Florida vacation. . . . Associated Drive-In Theatres, operated by Stern Brothers, plans a new drive-in, with a capacity of 1,200 to 1,500 cars, on Route 22 E. between Pittsburgh and the Miracle Mile shopping center. Jack Vogel is the architect. . . . The Allied Motion Picture Theatre Owners of Western Pa. will hold its 33rd annual convention and showmanship forum in Hotel Roosevelt on March 21 and 22.

## PORTLAND

Russ Brown, Oregon district manager for the Evergreen chain, flew to Los Angeles earlier this week to pinch hit for Dean Haskell an editor of "Showman," National Theatres' nationally distributed house organ. Haskell is undergoing a hip operation. . . . Oscar Nyberg, manager of the Evergreen's Fox Theatre, takes over Mr. Brown's job here during his absence. . . . Paramount theatre manager Dick Newton and Paramount field man Walter Hoffman had an effective campaign for "Bridges At Toko-Ri." Results were a smashing box office take during first week. . . . Guild theatre manager Marty Foster was packing for a three-week trip to Hawaii. . . Zolly Volchock, Northwest Releasing Corp., was in town for a few days. . . . Elmer Rhoden, National Theatres chief, was in Portland for a day on an inspection tour of the Evergreen houses.

## PROVIDENCE

Joseph Jarvis, owner-manager of the Gilbert Stuart, Riverside neighborhood house, is receiving congratulations on the birth of a second son. . . . Elroy Hirsch, football star and motion picture actor, was a recent visitor in town. Unheralded, Hirsch was the guest of Willard Mathews, manager of the Majestic, and made several informal appearances. . . . Eddie Fisher has been signed to appear as the featured performer on the annual St. Vincent Assembly Charity Concert program. . . . "Bread, Love and Dreams" starring Gina Lollobrigida, went into a fourth week at the Avon Cinema. . . . WJAR-TV local video station, will soon premiere a new "live" show, once weekly, which should prove advantageous to local exhibitors. The format of the telecast will be based on local activities in the entertainment field. . . . The long-shuttered Metropolitan was recently reopened for a showing of "Gang-Busters."

## SAN FRANCISCO

George Mitchell, branch manager at Republic, is back at his desk after being hospitalized due to an auto accident. . . . Jerry Zigmond, Paramount Pictures west coast representative, in town for meetings with Earl Long, district manager. . . . Rose Ribas, booking secretary at Allied Artists, is confined to her home with flu. . . . Robert Patton, operator of the Calaveras theatre, San Andreas, has installed a new CinemaScope screen—likewise Bob Borovoy, manager, Cortland theatre in San Francisco. . . . Ray Glasgow replaces Lew Williams as manager at the Fox Cinema with Williams moving to the same spot at the Orpheum. . . . King Trimble, salesman for Paramount, gladly threw away his cane recently after a long bout with a bad knee. . . . Owner T. Hernandez is now operating his Decoto theatre, Decoto, Calif. . . . Roy Cooper, Roy Cooper Theatre Co., has fully recovered from an attack of influenza. . . . Hospitalized for the past four years, Nick Laurice, long time operator for Warner Bros., passed away recently. . . . Mr. and Mrs. F. Martinez are opening the Star theatre, Gonzales, Calif. formerly operated by Tony Bautista. . . . The Brockway theatre at Lake Tahoe has reopened. . . . Porterville drive-in has reopened with a new CinemaScope screen installed by owners C. N. Spivy and Vern Schwin.

## TORONTO

Following the resignation of Rex Shale from Perkins Electric, as their Toronto manager, A. A. Richardson has taken over the managership. Shale has gone on an extended holiday, and will announce his plans on his return. Richardson was with Perkins Electric for the past two and a half years. . . . There were a total of 25 inductees into the Canadian Picture Pioneers from various parts of the province. The largest group of 16 came from Toronto, with others coming from such centres as Hamilton, St. Catharines, Montreal, Peterboro and Ottawa. . . . E. D. Rowe purchased the Capitol, Meaford, from Phillip Fingold. . . . Bruce Yeo, prominent motion picture exhibitor in Prince Edward Island, has been returned for the third time in a row as mayor of his town. . . . M. C. Healy sold his interest in the Swift Current Amusement Company to F. J. Lundholm, thus ending a partnership formed over 28 years ago. Although the partnership has been dissolved, there is no change in the name of the company, of which Vic Phaneuf is manager. The company operates the Eagle and Lyric in Swift Current. . . . Theatre operator for more than 50 years in Toronto, Jacob Smith, 74, died at his home of a heart attack. He operated the Kum-C in Toronto for 45 years.

## VANCOUVER

The heavy increase in attendance at all Vancouver's downtown theatres since the holidays continued until the current week, which was spotty at most theatres. . . . Famous Players Theatre Managers Association of B. C. elected a new roster of officers for 1955: president, Dick Letts, Strand; vice-president, Wally Hopp, Cinema and secretary-treasurer, Barry Freeman, Regent, Burnaby. The past president is Charlie Doctor of the Capitol. . . . B. C. theatre managers who have for years been protesting against the privileges granted carnivals, which are strong competition to theatres, were given a break when New Westminster Parks Board banned all carnivals in that area as undesirable. Vancouver Parks Board banned the carnivals a year ago. . . . Myron McLeod, owner of two theatres in the Powell River district, was elected president of the Powell River Golf Club. McLeod is also a school trustee in the pulp and paper town 80 miles upcoast from Vancouver. . . . Sydney Freedman, Studio manager, reports that "Modern Times" has broken all existing records (at regular prices) since the theatre opened six years ago. . . . Louis Anderson, former manager of the Vogue and Olympia theatres, passed away after a long illness. He was 37, and a brother-in-law of Art Graburn, Plaza theatre manager.

## WASHINGTON

Gerald Wagner, general manager of the Playhouse and Dupont theatre, has added another job to his present one. He will also serve as coordinator of general promotion and advertising of the City Investing Company's interests in Washington, which include in addition to the Playhouse and Dupont theatres, the legitimate theatre, the National, Wilson Excursion Lines, Inc., and the Marshall Hall Amusement Park. . . . Mr. and Mrs. C. J. Raff celebrated a golden wedding anniversary this week. He was at one time an usher at the old Academy theatre at 9th & D St. N.W. in Washington. The Raffs have seven children, 18 grandchildren and also 10 great grandchildren. . . . Michael Michon, manager of the Plaza theatre, died last week. Burial was in California. He was manager of the Plaza for two years. . . . The Variety Club Ways and Means Committee under the co-chairmanship of Frank M. Boucher, Phil Isaacs and Jack Fruchtman, has been having meetings to discuss plans for fund-raising projects in 1955. . . . Loew's Capitol theatre will have two operas in Washington sponsored by the Metropolitan Opera Co. The dates are April 25 and 26.

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## Warner Signs Reinhardt

*BURBANK:* Jack L. Warner, executive producer, recently announced completion of a deal for Gottfried Reinhardt to produce and direct for Warner Bros. presentation a modern romantic comedy titled "Rosalinda," which will feature Johann Strauss music arranged by Mischa Spoliansky. Two American stars will head an international cast in the picture, with Kathryn Grayson being sought for the feminine lead.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## We Have Newspaper-Owned TV, Why Not Theatres?

THERE is some concern, on the part of COMPO, that newspaper-owned TV stations are discriminating against theatres in favor of free publicity for television programs in which they are interested. A not unnatural, nor illogical conclusion, from their point of view. It's a human characteristic, to fight for your own.

The Government has always been wary of newspaper-owned radio or TV stations, because of the feeling among law makers that such control exercises restraint over opinion-making, through one editorial and management policy between two methods of communication. But there are many examples, and will be more.

We know a number of cities and towns where there are one or more newspapers, and one or more radio or TV stations, under the same ownership. The Government becomes very excited when theatres in any sizable community are under one control, and we have "anti-trust" suits, and divorcement, in our business. But we don't recall any instance where a newspaper owner has been compelled to give up any property that he owned, to establish "competition" in a closed market, under a Government decree.

Divorcement has been a costly process, and has taken years to accomplish. Why wasn't there an occasional newspaper buyer for a theatre that had to be sold? We are in allied lines and it might have been "in the public interest, convenience and benefit" —to quote the historic phrasing of the original radio law. Perhaps, there are still some instances where big newspaper owners can buy theatre properties, and learn something about our business. We do have some theatre ownership of radio and TV stations, with every consideration of the public interest. Programs improve, and showmanship helps to create better enterprise.

Let's look about for a neat example as a newspaper-owned theatre property, to observe the gainful results that might follow. We suggest substantial newspaper owners, such as the Gannett chain, for instance. It wasn't long ago, in some of their towns, that divorcement compelled the sale of theatres. And we think of at least one situation where they own three newspapers, plus a radio or TV station, thus holding all the cards, except theatres. It is not fair to film industry to face Government intervention and huge damage suits under anti-trust laws, while others have immunity. But the public would not stand for "interference with the press."

## TRAVELING SALESMEN



*Mike Simons*



*Emery Austin*

**Ticket salesmen, that it—who are guiding MGM's impressive and exciting Ticket Selling Workshops, across the country. Mike Simons, who literally put the show on the road, and Emery Austin, who plays a leading role in each program with his presentation of Metro's (now) Thirty-Five Promotion Points—they've added a couple to the original 33 we saw in Pittsburgh.**

**With Richmond just completed as the lead-off for February, there will be another next week in Detroit, making eight out of the total of twenty-four that are scheduled. Starting three meetings next month will be the Workshop in Columbus, Ohio; then, two days later, in Kansas City, and on March 9th, in Dallas, Texas. Weather permitting, we plan to visit with old friends at the Dallas meeting, and then fly home, via New Orleans, Tampa, Miami and Jacksonville, on our winter vacation. We'll be hitch-hiking north with the early Spring.**

¶ ARCHIE LAURIE, who is now United Artists' press representative for all of Canada, sends tear-sheets of the fine campaign now under way with the sponsorship of the *Toronto Daily Star,* with free trips to New York and Hollywood offered to readers who guess closest to the decision in the Academy Awards contest for the best movies of the year, and the best performances by an actor and actress. This is along similar lines with the *New York Journal-American's* contest, just completed; and is something that can be done in any city, anywhere, with or without the Academy Awards judging. But it surely adds to the interest at the local level to tie in the opinions of your patrons, matching their judgment with 12,000 technicians in Hollywood who pick the winners in the Academy poll. A daily contest coupon is running in the Toronto newspaper, and their contest will close on March 5th. In the meantime, excellent publicity for the movies, and many fine art layouts, such as the page-wide spread that starts the ball rolling. No mention of any particular theatre, involved in the Toronto deal, so its a newspaper promotion, riding on the momentum of motion pictures.

¶ JUST A STICK of type, on page 28, is the way COMPO headlines their current advertisement in *Editor & Publisher*—the 37th of the series of full pages aimed directly at the newspapers, on our behalf. They cite a handful of type, buried in the back of the book, to tell something good about Hollywood. How our stars have made 3,812 personal appearances for patriotic and public services during 1954, which may be considered statistical—always dull and uninteresting. But Hollywood has some correspondents who strive to outdo each other in digging the dirt, and putting it on the news services. But they do stop at ever saying anything good about film industry, if they can find a juicy item, made important by their own by-line. Theatre managers can combat this particular evil only at the local level.

*—Walter Brooks*

# "Give 'Em The Air"

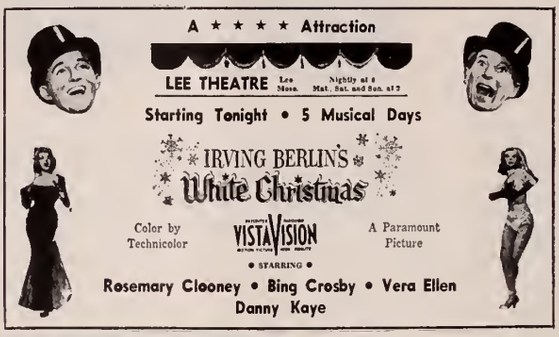
## *Newspaper space costs money, but— It's the white space that sells!*

***INSPIRATION** for this page, and the headline, is quoted from "The ABC of Better Advertising" prepared for 390 good showmen by Associated British Cinemas, Ltd.*



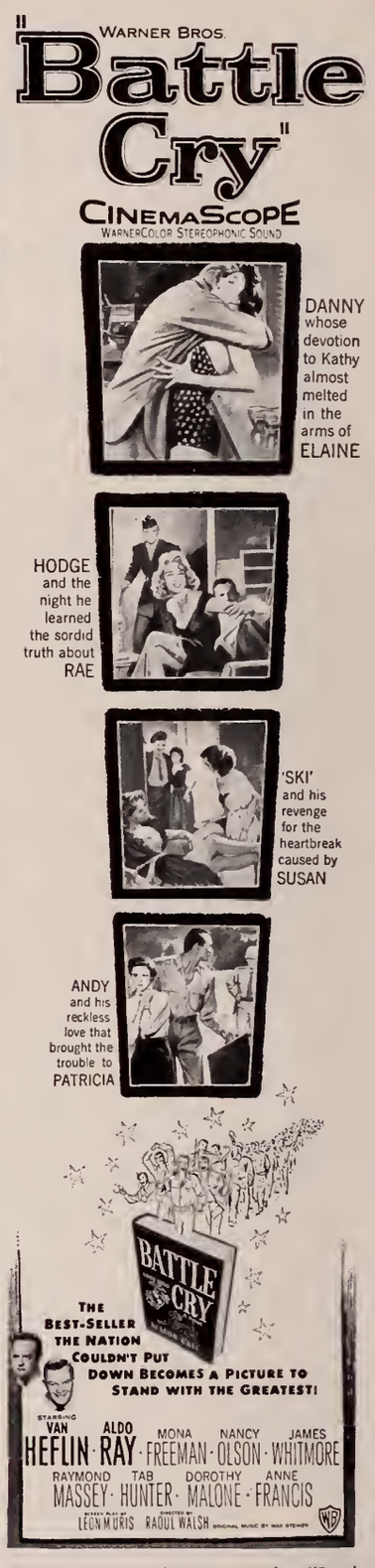







Far above, the ingenious combination of white space, halftone and plenty of copy, which sold "Bad Day at Black Rock" at the Rivoli premiere, in New York. Then, an "open" ad from G. R. Norton, Jr., manager of the Lee theatre, Lee, Mass., which advertises a four-star picture, without crowding even small space.

Clever, this use of a diagonal cut across the corner of a page, for "Battle Cry"—originally five columns wide at bottom, three columns wide at top, with splendid use of white space.




Warners says that "Battle Cry" will be their top-grossing picture for 1955, and the reason starts with the excellent advertising which Mort Blumenstock and his east-and-west coast departments have conjured up, to sell it advantageously—and profitably.

# Showmen in Action

Now it can be told! For months, we've been trying to guess, and to find out, by devious means, the first name of Miss H. Brunner, who handles publicity for Fox-Wisconsin Theatres. We knew there was a famous "Hildegarde" in Milwaukee, and it could have been nine other names with the same initial. But now, "Rick" Ricketson has been in Milwaukee, and here is a picture in National Theatres' *Showman* from the West Coast. And right in the middle of the caption is Miss Hortense Brunner, and glad to meet you! This is a first name organization of good showmen, around the world.

▼

Bill Butler, manager of the State and Carolina theatres, Shelby, N. C., may have something pretty valuable, and he's finding out. His cashier took in a couple of dollar bills, apparently genuine, but with G. Washington's picture printed on both sides! Bill used them for an exploitation gag, and now they're looking for him offering up to $500 each for the freak bills. Such currency misprints can be worth a small fortune. It made a wire-service story, to say nothing of front page news in local papers.

▼

Irving Hillman, manager of the Sherman theatre, New Haven, advertised his "Giant Kiddie Show" for Washington's Birthday with a list of merchants from whom tickets could be obtained free. "Broken Arrow" and 10 color cartoons will be shown.

▼

Walter Kordek, manager of the Newington theatre, Newington, Conn., supplies local police with free tickets to be awarded weekly to the two pupils of each elementary school who the officers consider have best obeyed traffic rules. Winners are announced in local papers.

▼

Irwin Promisel, manager of Schine's theatre in Malone, N. Y., promoted the sale of ten ticket books to the local telephone company, who will award them to their line crews for the best work of the month—a local angle that will work elsewhere.

▼

Si Seadler sends a tear-sheet of a page ad for "Green Fire" from the Palace theatre, Dallas, Texas, and remarks, "They billed Grace Kelly first!"—and then signs off with one of his cute drawings, and the quote: "Wouldn't you?"

▼

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., ran a full page cooperative for "Black Tuesday" with misspelled words in every ad, and included a coupon to be returned with the number of errors, to win free tickets.

Wallace Bruce, manager of the Fox theatre, Lyons, Kansas, sends us a postcard he sent out to his mailing list. He played "White Christmas" after every larger town within 30 miles, and says he figured he would have to drag them out from the bushes to see it. But he wished them *another* Merry Christmas, explained why, and says it brought in the business, for a full week!

▼

Ray McNamara, manager of the Allyn theatre, Hartford, tied up with the local Boy Scouts for distribution of 25,000 heralds on "Jamboree," played on a double bill with "Three Ring Circus," and had a special morning show for the youngster, with newspapers playing it up.

▼

Alfred Loewenthal sends us another invitation to attend his "Salute to Irving Berlin"—which he has used so successfully at the Skouras Ward theatre, in the Bronx, and which is done cooperatively with the benefit of neighborhood talent, including a 50-piece band!

▼

R. P. Corbin, district manager for Oregon-California Theatres, at the Craterian theatre, Medford, Oregon, found an old, transparent "olio" in the fly-loft—a relic of old vaudeville days—which portrayed Medford 30 years ago, and used it, with the result being a great cooperative ad page, sponsored by local merchants who remembered!

▼

Arnold Gates, manager of Loew's State theatre, Cleveland, broke into Milt Widders column in the *Cleveland Press,* with a plug for "Many Rivers to Cross"—which is considered a difficult thing to accomplish on his home grounds.

Wm. M. Hamer, manager of the Fun-Lan Drive-In theatre, Tampa, Florida, is a man after our own heart, for he orders two extra "Round Table" binders to keep his showmanship pages in ship-shape style for serious use. At his "Country Store" night he gave hundreds of prizes to 100 winners, everybody happy.

▼

Ted Doney, manager of the Royal theatre, Guelph, Ont., arranged a marvelous sponsored ad for "3 Ring Circus" with the House of Television, local Emerson dealers, as sponsors.

▼

Adolph Johnson, manager of the Strand theatre, Hamden, Conn., advertises the completion of his remodeled interior and stresses "more leg room than any theatre in the state."

▼

Tony Masella's cooperative page for "Gang Busters" at his Poli Palace theatre, Meriden, Conn., is topped by across-the-page advertising for the picture.

▼

Ten thousand one-sheets were posted in the Greater New York metropolitan area, urging movie-goers to see "The Racers" in CinemaScope, opening at the Roxy Theatre.

▼

Bill Decker, manager of the Butler theatre, Butler, Pa., sends tear sheets to show cooperation in local newspapers, hard to get, he says; but that two local radio stations really go all out to work with the theatre manager.

▼

James J. Beebe, manager of the Hippodrome theatre, Gloversville, had a street-walking devil as ballyhoo for "Beat the Devil"—poor devil, he looked real cool in that costume, with the snow up to here!

▼

Another of Jim Beebe's good ballyhoo stunts for the Hippodrome, Gloversvile, was a "Geiger Counter"—rigged up with a buzzer and batteries, to react when the secret button was pushed— to indicate potential interest for "The Atomic Kid"—in the air.




***What we told you! Here's the "Three Score and Ten Club" in session at the Royal theatre in Miami, and in the foreground, greeting her guests, is Mrs. Lillian Claughton, owner of the circuit, Mrs. Gillette, entertainment chairman for the Club, and Don Tilzer, publicist for Claughton Theatres in Florida. Sorry we can't be more specific in this caption information, but there are too many, too close together.***

# Taking Over a TV Show in Denver

By PAUL H. LYDAY
*Publicity Director*
*Fox Inter-Mountain Theatres*
*Denver, Colorado*

For many months, smart showmen in our industry have been saying that we should attempt to utilize the tremendous visual appeal and popularity of television to more fully sell our motion picture product. There have been appeals from top industry leaders for more and bigger national shows telling the potential moviegoing public about our great new attractions. And we at Fox Inter-Mountain certainly agree that national television can be and is a great selling force for us.

But here in Denver, we think we have come up with an idea for utilizing local television which might be workable in many other cities and towns. Not only should it be workable, but it should be profitable in other places just as it seems to be here. This, rather briefly, is the idea:

### *To Reach Teen-Agers*

For years and years, we have all seen surveys of the movie-going audience which have told us that the great majority of our patrons are people in their teens and early 20's. In our town, there is a TV program called the "Soda Shoppe," m.c.'d by a talented couple named Fred and Fae Taylor, which is directed right at the teenagers. This is the only television show in Denver tailored particularly for teenage viewers. Our thought, naturally, was to put this show to work selling our screen attractions. And this is how we've done it.

The "Soda Shoppe" is on the air Monday through Saturday, 4:30-5:30 p.m. Previously, we had tried buying one spot announcement daily on this program but had discontinued it when our managers felt we were not showing proper results to the cost of the anouncements. We still felt the potential was there but that we were not doing a proper selling job. So this time we decided to approach the job differently.

### *They Bought the Show*

Instead of spreading our announcements over a whole week, we bought the entire show on Friday afternoon and, instead of trying to sell the programs at all nine of our Fox Denver Theatres, we concentrated on our two big downtown first-run houses, the Denver and the Centre. We know, at least we think we know, that we get the teenagers, especially those still attending school, on Friday night, Saturday and Sunday. And so we sell them that weekend program. And I mean we *sell* it.

Up to this time, nearly all of our exploitation was done in the newspapers and on the streets. Now we do a lot of it in the "Soda Shoppe." We revive ballyhoo stunts, gags and contests that have been in the business since it began. Each Friday, there are nearly fifty teenage students who crowd into the "Soda Shoppe" studio, dance to juke box music of songs from "There's No Business Like Show Business," "The Young At Heart" or whatever our current or coming movies might be, have soft drinks and participate in contests which will allow them to win free tickets to the Denver and Centre Theatres.










Quite often, we have contests for the home viewers in which they can win prizes, passes or merchandise. And all these activities are designed to do just one thing . . . to *sell* a young, nearly-adult audience.

We have just completed a contest on "The Silver Chalice" in which Bob Sweeten, Centre manager, used an old stunt to sell a new picture. He had a giant book (3′ x 4′ x 18″) made up and designed it so that a girl could "wear it." The book, which covered everything but her legs, was titled, of course, "The Silver Chalice." The girl wearing the book was named "Miss Silver Chalice" and, through clues given on the program, the home viewers were given an opportunity to guess her real name and win a cash prize. The mail pull for Fred and Fae was terrific and business on "The Silver Chalice" at the Centre Theatre *over the weekend* was almost sensational.

### *Theatre Staff Take Part*

Teenage representatives (ushers, usherettes, cashiers, etc.) from the Denver and Centre appear each week on the show and talk to teenagers in their own language and jargon about each attraction. Star personalities are worked into the show when they're in town. Employees in costumes are used for walk-on gags and John Denman had an usher, outfitted in a diving suit, made a part of the program when his Denver Theatre was playing "20,000 Leagues Under the Sea." Each week, the Denver and Centre "salute" the students of a particular high school and offer a special inducement for them to attend their theatres on that Friday night.

The entire hour is our show and we're using it to "sell" just as hard as we know how. We use gimmicks, posters, trailers and imagination to sell our screen program and we use them to sell the glamor, excitement and fun which is traditionally a part of the motion picture industry.

This program calls for care and effort and Metropolitan District Manager Ray Davis, Johnny Denman, Bob Sweeten and I all rack our brains for ideas that we can throw into this ticket-selling hopper.

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## Walter Reade Theatres Join Up With MGM

Walter Reade Theatres have joined forces with Metro-Goldwyn-Mayer for a three-month managerial campaign in conjunction with M-G-M's Theatre Celebration, Walter Reade, Jr., circuit president, disclosed today. The circuit and M-G-M have posted a total of nearly $1,000 in prizes, to be awarded to the managers who do the best advertising and exploitation job in February, in March and in April, on specially selected pictures; and special prizes to go to the managers who do the best work in the public and community relations field over the full three-month period.

# British Round Table

J. W. Bonnick, manager of the Regal cinema, Halifax, tied up with a local jeweler for a "Lucky Me" contest. A valuable eight day clock was wound up and displayed in the jeweler's window and contestants guessed the time the clock would stop, with the clock awarded to the winner. . . . And his assistant manager, A. Buckley, arranged a "Miss CinemaScope" contest in advance of "Knights of the Round Table" playdate and says local interest was terrific. . . . Joyce Burton, assistant to the manager of the Regal cinema, Cheltenham, gave out photos of Elizabeth Taylor to men patrons and of Stewart Granger to women patrons previous to playing "Beau Brummell." . . . D. M. Campbell, manager of the Regal cinema, Stirling, Scotland, has had comfortable new seats replace his old ones. When the foyer was stacked temporarily with old and new seats, he placed cards pointing out the marked contrast. When the seats were in, editors were invited and good newspaper space resulted. . . . H. Clayton-Nutt, manager of the Broadway cinema, Eccles, distributed bright colored throw-aways which urged "Don't tell them what 'Them' is after you have seen the picture." . . . R. J. Crabb, manager of the Lyric cinema, Wellingborough, ran a four page newspaper supplement with contests for all ages when he played "Lucky Me" and had an overwhelming number of returns. . . . B. Ian Craig, manager of the Odeon theatre, Cardiff, used shop windows extensively to advertise "Bengal Rifles." . . . A. L. Cullimore, assistant manager at the Hippodrome cinema, Blackpool, promoted large feathers from a local farmer and used them in head bands as children's give-aways when he played "Rose Marie." Music from the film was played in the foyer at peak periods.

▼ ▼

R. N. Douglas, assistant manager of the Waverley cinema, Shawlands, set up a foyer display for "Seagulls Over Sorrento," including cross section of a model ship, with accompanying chart for identification purpose, in a tieup with the Royal Navy recruiting office. Flags, lifebelts and bunting further carried out the theme. . . . Peter Dryhurst, manager of the Regal cinema, Camberwell, with the aid of his assistant, A. L. Sargeant, promoted a wedding cake for display during "For Better, For Worse" playdate and gave samples to couples planning to be married. . . . Tony Ewin, assistant manager of the Grand cinema, Banbury, used what looks like a real skeleton to advertise "Phantom of the Rue Morgue." He says his street bally of man in cloak and opera hat with skull mask pushing a cart containing a partly covered skeleton caused a traffic jam one morning! . . . H. E. George, manager of the Palace cinema, Arbroath, held a minors' cooking competition with surprisingly good results. . . . A. Heaton, manager of the Regal cinema, Beverley, promoted a rug as first prize in a contest to choose a name for a rug displayed in his lobby. The rug company took extra newspaper space for the contest which cost the theatre nothing. . . . C. B. Horrex, assistant manager of the Regal, Cambridge, sends photograph of his theatre front with giant telephone for "Dial 'M' for Murder" as his first entry in the Quigley Awards competition, and a very good one. He says the display was wheeled around town two days prior and during playdate. . . . D. Hughes, manager of the Cabot cinema, Bristol, a consistent contributor, sends accounts of good exploitation stunts on recent programs. Just as an example, for "Them" he had four of his staff on the main roads with cards to spell out the name of the film. . . . P. E. Jelks, assistant manager of the Ritz cinema, Aldershot, says his composite newspaper page really proved to make the area "Lucky Me" minded. . . . Round Table membership cards for 1955-56 going out as fast as possible.

For "Her Twelve Men," Igor Klein, manager of the Tower theatre, displayed an easel type blackboard worded, "A school story that's different." . . . John E. Lake, manager of the Savoy cinema, Luton, stressed the fact that "New Faces" was a Broadway CinemaScope musical and used the theatre effect for the front of his house with special cartoon faces and octaves of music. . . . G. Lennox, assistant manager of the Regal, Stirling, promoted the sale of theatre tokens to employers, associations, etc., to be used as prizes. . . . B. C. Lewis, manager of the Regal cinema, Dursley, invited local town and police officials to opening night of "Caine Mutiny," also all officers and their wives from a nearby training ship, with much good will resulting. . . . J. Norman Longley, manager of the Empress cinema, Sutton, borrowed three live macaws from nearby botanical gardens who perched on a tree branch in the foyer. The press sent photographers and ran a story. . . . N. Scott-Buccleuch, manager of the Regent cinema, Norwich, had a P. A. van tour the city and play music from "The Student Prince" in advance of playdate. . . . Alan G. Smeeton, manager of the Norfolk Picture Palace, Sheffield, and a new Round Table member, reproduced the theatre's opening night poster of 1914 for front cover of his 40th anniversary booklet. . . . H. E. Smith, manager of the Odeon theatre, Torquay, held a raffle for local spastic children as a natural tieup for "Lease of Life" and sends a neatly pasted up scrapbook showing the other angles of his campaign. . . . John L. Smith, manager of the Ritz cinema, Edinburgh, Scotland, had the cooperation of five local leading music dealers who had full-scale window displays for "Lucky Me."

▼ ▼

Lily Watt, manager of the Odeon cinema, Coatbridge, Scotland, sends photos of the good-looking choir which won top honors at the Third Annual Choir Festival of the Odeon and Gaumont Cinema Clubs. . . . George F. Wharton, manager of the Essoldo cinema, Newcastle-on-Tyne, had a huge thermometer on display when he played "Three Coins in the Fountain," with a goal of £300, and encloses photo to show contributions exceeded the goal. . . . G. C. Williams, manager of the Regent, Chatham, again wins ABC's award for the champion manager of the area—which makes three times out of the five years the award has been in existence! . . . R. W. Young, assistant manager of the Ritz cinema, Luton, uses this verbal form of advertising occasionally. Two of his male staff board a crowded bus and keeping some distance away from each other, start a conversation about the merits of the Ritz program. . . . Sydney L. Sale, manager of the Granada cinema, Dover, had a "Mountie" on duty to see the minors safely across the street on Saturday prior to "Rose Marie" playdate. He also discussed the film from the stage. . . . R. W. Hogson, assistant manager of the Savoy, Croydon, held a contest in cooperation with a local pet shop for the best photograph, in line with "Golden Ivory." —*W. T.*






# Better Refreshment Merchandising

**. . . Timely news supplementing the special monthly department covering all phases of refreshment service.**

## Nestle Official Sees Rise In 1955 Chocolate Sales

An increase in the sales of chocolate bars during 1955 has been predicted by H. J. Wolflisberg, president of the Nestle Company, Inc., White Plains, N. Y., in a statement evaluating the outlook of the candy industry. Sales of chocolate for 1954 showed a rise in spite of sharp increases in the price of cocoa beans, he said, and should continue this higher volume in the new year.

One result of higher cocoa bean prices, Mr. Wolflisberg pointed out, has been a concentration of merchandising emphasis on the 10-cent Nestle chocolate bar instead of the five-cent bar. A reduction in the size of the smaller bar has prompted consumers to turn to the larger size, he observed, and many officials feel that the five-cent bar is on its way to oblivion.

•

## Borden Milk Shake Base

A new milk shake base which can be stored and handled as a regular fountain syrup has been developed by the Borden Company, New York. Three quarts of the base, 5 gallons of milk and the addition of sugar will yield 6 gallons of milk shake, which can be drawn directly from the milk shake machine, according to the manufacturer. Produced as a neutral syrup, for flavoring according to customer preference and in a chocolate flavor, the base does not require refrigeration, even after opening.

•

## New Bunte Mint Display Box

A new 40-count display box for its two-cent chocolate mint patty has been introduced by the Bunte Brothers Chase Candy Company, Chicago. The new box is part of a complete program of package design revisions inaugurated recently by the firm. Done in chocolate green and white colors, the box features a reproduction of the candy in the upper left hand corner. Only 6¼ by 4 inches of counter space are required for it.

•

## To Push Dime Bar Sales

Further efforts to increase the sales of dime bars are planned for 1955 by the Automatic Canteen Company of America, Chicago. Company officials are pleased by the increase in dime bar sales registered in 1954, according to vice-president Frank L. Coninx. They accounted for 27.7% of the firm's dollar volume, he said, as against 18.3% for five-cent bars.

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### BOOKS

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## Legion Approves Four of Seven New Productions

The National Legion of Decency this week reviewed seven pictures, putting two in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; two in Class B, objectionable in part for all, and one in Class C, condemned. In Section I are "The Atomic Kid" and "Princess Cinderella." In Section II are "New Orleans Uncensored" and "Sabaka." In Class B are "Crash Out" because of "excessive brutality" and "Land of Fury" because of "suggestive situations." In Class C is "Mademoiselle Gobette" because "this picture, in the story it tells, seriously offends in both theme and treatment Christian and traditional standards of morality and decency. Moreover, it dwells constantly on a farcical presentation of the virtue of purity."

## New Performer Contract For TV Film Commercials

Committees representing the Film Producers Association of New York, the Alliance of Television Film Producers and the Screen Actors Guild announced they have completed negotiations for a new collective bargaining contract governing minimum wages and conditions for actors, singers and announcers in television film commercials. Joining in the negotiations were representatives of the American Association of Advertising Agencies. The proposed contract is being drafted and will be submitted for approval, following which public announcement will be made of the changes negotiated in the existing contract which expires March 1, it was also stated.

## Alexander E. Lessy Dies

*PHILADELPHIA:* Alexander E. Lessy, 78, former operator of the Lessy Amusement Co., independent theatre circuit in Philadelphia and New Jersey, died here February 3. He entered the industry in 1919 and formed the Lessy circuit with his brother, Michael Ellis. He operated the circuit until his retirement in 1935. His wife, a son and two daughters survive.

## Arthur J. Kearns

*PHILADELPHIA:* Arthur J. Kearns, 45, manager of William Goldman's Randolph Theatre here died February 12 in Hahnemann Hospital. He was associated with the William Goldman circuit for 11 years and was manager of several other houses in Philadelphia before he became manager of the first run Randolph four years ago. Earlier, he was employed by the Stanley-Warner Theatres in Philadelphia. Surviving are his wife, two sons, his father and two sisters.

## E. H. Mayer

*CINCINNATI:* E. H. Mayer of nearby Hamilton, O., who was news correspondent in this area for The HERALD and *Motion Picture Daily* for many years, died February 7 following a brief illness.

## William B. Grover

*SUMTER, S. C.:* William Bertie Grover, 60, a projectionist here for a number of years, died at his home February 7. He suffered a stroke some months ago. Surviving are his widow, two sons and one daughter.

## S. Z. Sakall

*HOLLYWOOD:* S. Z. "Cuddles" Sakall, 67, veteran character actor, died here February 12 at the Cedars of Lebanon Hospital. His wife survives.

# FILM BUYERS RATING

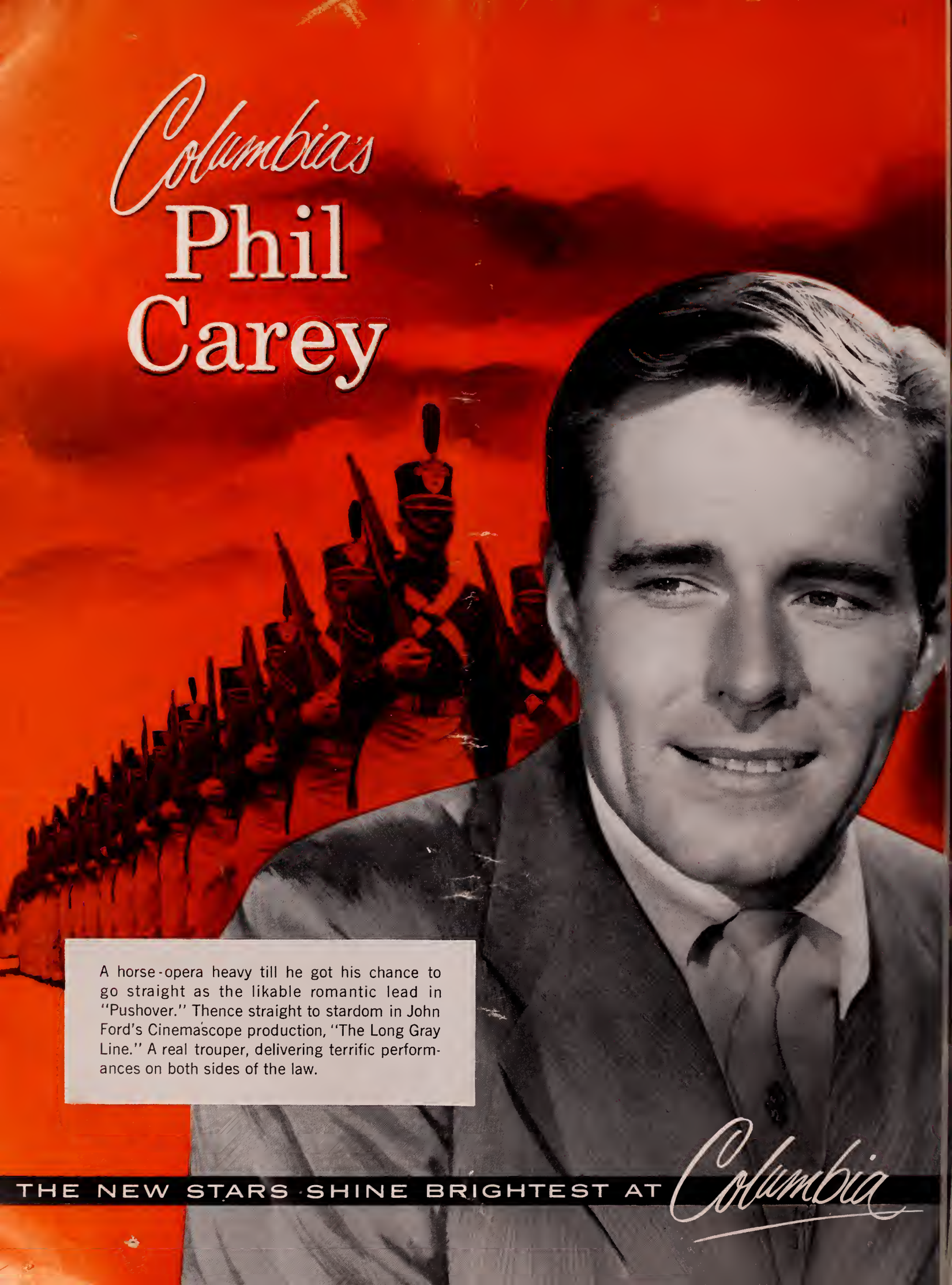
*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 130 attractions, 8,829 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| About Mrs. Leslie (Par.) | 3 | 13 | 16 | 21 | 25 |
| Adventures of Hajji Baba (20th-Fox) | – | 12 | 38 | 13 | – |
| Apache (U.A.) | 9 | 24 | 31 | 26 | 5 |
| Athena (MGM) | 9 | 15 | 29 | 8 | 1 |
| Barefoot Contessa (U.A.) | 11 | 25 | 14 | 4 | 1 |
| Beau Brummell (MGM) | – | 17 | 19 | 15 | 8 |
| Bengal Brigade (U-I) | – | 12 | 22 | 19 | 15 |
| Betrayed (MGM) | 2 | 35 | 44 | 21 | 9 |
| Black Dakotas (Col.) | – | 2 | 5 | 1 | – |
| Black Horse Canyon (U-I) | 1 | 14 | 38 | 31 | 4 |
| Black Knight (Col.) | 3 | 18 | 21 | 11 | 1 |
| Black Shield of Falworth (U-I) | – | 15 | 60 | 19 | 6 |
| Black Widow (20th-Fox) | 3 | 33 | 34 | 5 | – |
| Bounty Hunter, The (W.B.) | 4 | 10 | 25 | 7 | 4 |
| Bowery Boys Meet the Monster (A.A.) | – | 4 | 6 | – | 4 |
| Brigadoon (MGM) | 6 | 18 | 24 | 24 | 5 |
| Broken Lance (20th-Fox) | 28 | 36 | 17 | 11 | – |
| Bullet Is Waiting, A (Col.) | – | 9 | 21 | 18 | 8 |
| Caine Mutiny (Col.) | 42 | 46 | 35 | 14 | 1 |
| Carmen Jones (20th-Fox) | 9 | 20 | 3 | – | – |
| Crest of the Wave (MGM) | – | 2 | 3 | – | – |
| Crossed Swords (U.A.) | 1 | 5 | 5 | – | 3 |
| Cry Vengeance (A.A.) | – | 2 | 3 | – | 1 |
| Dawn at Socorro (U-I) | 1 | 25 | 26 | 22 | 20 |
| Deep in My Heart (MGM) | 5 | 5 | 8 | 3 | 1 |
| Demetrius and the Gladiators (20th-Fox) | 34 | 29 | 17 | 7 | 3 |
| Desiree (20th-Fox) | 13 | 24 | 9 | 8 | 1 |
| Destry (U-I) | 2 | 9 | 14 | 2 | – |
| Dial M for Murder (W.B.) | 8 | 56 | 26 | 22 | 8 |
| Down Three Dark Streets (U.A.) | – | 2 | 4 | – | – |
| Dragnet (W.B.) | 56 | 37 | 16 | 7 | 2 |
| Drive a Crooked Road (Col.) | – | 13 | 9 | 17 | 6 |
| Drumbeat (W.B.) | 10 | 23 | 7 | 14 | – |
| Drums Across the River (U-I) | – | 19 | 41 | 9 | 4 |
| Duel in the Jungle (W.B.) | 21 | 6 | 32 | 1 | 2 |
| Duel in the Sun (SRO) (Reissue) | – | 17 | 19 | 27 | 7 |
| Egg and I (U-I) (Reissue) | – | 10 | 8 | 9 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 34 | 17 | 6 |
| Elephant Walk (Par.) | 15 | 54 | 33 | 7 | 3 |
| Fire Over Africa (Col.) | 2 | 11 | 19 | 10 | 3 |
| Flame and the Flesh (MGM) | – | 16 | 31 | 43 | 13 |
| Four Guns to the Border (U-I) | – | 12 | 18 | 7 | – |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| Gambler from Natchez (20th-Fox) | – | 16 | 43 | 31 | 2 |
| Garden of Evil (20th-Fox) | 15 | 27 | 11 | 9 | 4 |
| Gog (U.A.) | – | 3 | 7 | 3 | – |
| Golden Mistress (U.A.) | – | 2 | 4 | 4 | – |
| Gone With the Wind (MGM) (Reissue) | 56 | 33 | 16 | 9 | 3 |
| Greatest Show on Earth (Par.) (Reissue) | – | 7 | 5 | 8 | – |
| Gunfighters (Col.) (Reissue) | 3 | 2 | 5 | 1 | 1 |
| Hans Christian Andersen (RKO) | 9 | 4 | 11 | 5 | 4 |
| Hansel and Gretel (RKO) | 15 | 15 | 9 | – | – |
| Hell Below Zero (Col.) | 1 | 18 | 53 | 24 | 8 |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Half Acre (Rep.) | – | 6 | 35 | 11 | 5 |
| Her Twelve Men (MGM) | 7 | 15 | 27 | 26 | 11 |
| High and Dry (U-I) | – | 18 | 16 | 3 | 5 |
| High and the Mighty, The (W.B.) | 75 | 64 | 9 | 3 | – |
| Hobson's Choice (U.A.) | 10 | 9 | 9 | 3 | – |
| Human Desire (Col.) | – | 5 | 11 | 17 | 7 |
| Human Jungle (A.A.) | 10 | 10 | 21 | 5 | 3 |
| Indiscretion of an American Wife (Col.) | – | 1 | 17 | 9 | 11 |
| Jesse James' Women (U.A.) | – | 14 | 17 | 3 | – |
| Johnny Dark (U-I) | 5 | 52 | 47 | 20 | 4 |
| Johnny Guitar (Rep.) | 30 | 53 | 38 | 6 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 22 | 4 | 3 |
| Jungle Gents (A.A.) | – | 3 | 5 | 5 | 8 |
| Khyber Patrol (U.A.) | – | 13 | 19 | 5 | 2 |
| King Richard and the Crusaders (W.B.) | – | 9 | 11 | 17 | 22 |
| Knock on Wood (Par.) | 9 | 11 | 32 | 34 | 22 |
| Law vs. Billy the Kid (Col.) | – | 16 | 20 | 11 | 2 |
| Last Time I Saw Paris (MGM) | 19 | 35 | 20 | 11 | – |
| Living It Up (Par.) | 40 | 49 | 25 | 12 | 3 |
| Magnificent Obsession (U-I) | 70 | 71 | 20 | 2 | – |
| Man With a Million (U.A.) | – | 15 | 32 | 49 | 17 |
| Masterson of Kansas (Col.) | – | 3 | 10 | 3 | 1 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (GBD) | 6 | 11 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 16 | 9 |
| On the Waterfront (Col.) | 31 | 45 | 33 | 11 | 1 |
| Outcast, The (Rep.) | 5 | 31 | 23 | 9 | 5 |
| Outlaw Stallion, The (Col.) | – | – | 9 | 5 | 2 |
| Phffft (Col.) | 11 | 13 | 19 | 2 | – |
| Princess of the Nile (20th-Fox) | – | 5 | 19 | 10 | 11 |
| Private Hell 36 (Filmakers) | – | 2 | 5 | 3 | 1 |
| Pushover (Col.) | – | – | 6 | 12 | 13 |
| Raid, The (20th-Fox) | – | 18 | 27 | 24 | 16 |
| Reap the Wild Wind (Par.) (Reissue) | – | 6 | 2 | 12 | – |
| Rear Window (Par.) | 29 | 47 | 22 | 1 | – |
| Return to Treasure Island (U.A.) | – | 1 | 1 | 7 | 15 |
| Ricochet Romance (U-I) | – | 12 | 10 | 14 | 8 |
| Ring of Fear (W.B.) | 2 | 15 | 23 | 10 | 18 |
| Rogue Cop (MGM) | 4 | 33 | 32 | 21 | 6 |
| Sabrina (Par.) | 21 | 23 | 27 | 18 | 1 |
| Saracen Blade, The (Col.) | 1 | – | 7 | 13 | 4 |
| Secret of the Incas (Par.) | 1 | 10 | 24 | 31 | 15 |
| Seven Brides for Seven Brothers (MGM) | 74 | 50 | 17 | 3 | 3 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 8 | 5 |
| Shield for Murder (U.A.) | 3 | 14 | 5 | 10 | 3 |
| Sign of the Pagan (U-I) | 2 | 6 | 3 | – | – |
| Silver Chalice (W.B.) | – | 2 | 10 | 1 | – |
| Silver Lode (RKO) | 4 | 19 | 31 | 18 | 7 |
| Sitting Bull (U.A.) | 2 | 20 | 8 | 18 | – |
| Six Bridges to Cross (U-I) | 2 | 5 | 1 | 14 | – |
| So This Is Paris (U-I) | 2 | 9 | 11 | 7 | – |
| Star Is Born, A (W.B.) | 18 | 25 | 22 | 6 | 5 |
| Student Prince, The (MGM) | 8 | 22 | 35 | 21 | 4 |
| Suddenly (U.A.) | 18 | 23 | 26 | 13 | 10 |
| Susan Slept Here (RKO) | 16 | 56 | 11 | 6 | 4 |
| Tanganyika (U-I) | 7 | 11 | 37 | 14 | 29 |
| Them (W.B.) | 3 | 18 | 26 | 31 | 15 |
| There's No Business Like Show Business (Fox) | 20 | 13 | 1 | – | – |
| They Rode West (Col.) | – | 3 | 3 | 3 | 2 |
| This Is My Love (RKO) | – | 8 | 11 | 9 | 5 |
| †This Is Your Army (COMPO) | – | – | 2 | 3 | – |
| Three Coins in the Fountain (20th-Fox) | 50 | 62 | 19 | 6 | 1 |
| Three Hours to Kill (Col.) | – | 9 | 16 | 6 | 9 |
| Three Ring Circus (Par.) | 10 | 20 | 7 | – | – |
| Track of the Cat (W.B.) | 2 | 18 | 13 | 3 | 1 |
| 20,000 Leagues Under the Sea (B.V.) | 9 | 3 | 1 | – | – |
| Valley of the Kings (MGM) | – | 10 | 41 | 27 | 10 |
| Vanishing Prairie (B.V.) | 34 | 26 | 17 | 1 | – |
| Violent Men (Col.) | 2 | 4 | 5 | 3 | – |
| Vera Cruz (U.A.) | 15 | 9 | 5 | – | – |
| White Christmas (Par.) | 48 | 26 | 8 | – | 1 |
| Weak and the Wicked, The (A.A.) | 10 | 13 | 11 | 1 | 4 |
| Woman's World (20th-Fox) | 37 | 37 | 24 | 6 | 7 |
| †Yellow Mountain (U-I) | – | 2 | 4 | 2 | 1 |
| Young at Heart (W.B.) | 5 | 8 | 6 | 1 | 3 |

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FEBRUARY 26, 1955

# MOTION PICTURE HERALD

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—A HERALD Feature

## *Mail Order Path to Peace*

—An Editorial

**REVIEWS** (In Product Digest): THREE FOR THE SHOW, CHIEF CRAZY HORSE, TARZAN'S HIDDEN JUNGLE

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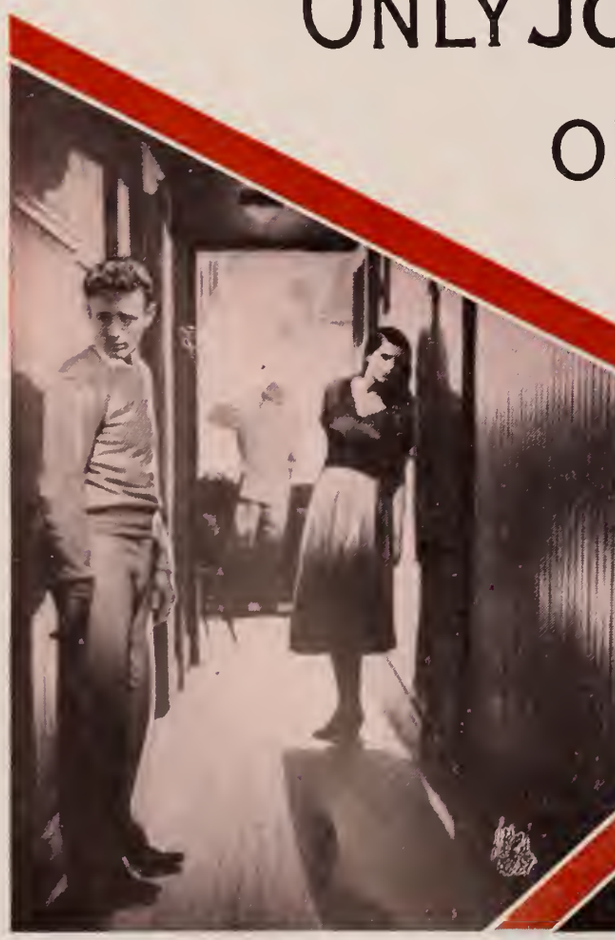
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# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* — *MARTIN QUIGLEY, JR., Editor*

Vol. 198, No. 9 — February 26, 1955


## *Mail Order Path to Peace*

ARBITRATION has been praised and damned (with faint praise) more than any other possible solution to trade problems. In fact preoccupation with arbitration in some quarters has discouraged the search for other methods of alleviating friction between the sellers and buyers of film. Arbitration is not an end in itself; it is one means to an end.

There is an old maxim: "Define your terms and argument ceases."

Apparently defining the "terms" of the proposed arbitration system is so difficult that argument on that score is likely to go on for some time.

It is impossible to have complete agreement on any subject unless the parties concerned, or their representatives, can arrive at agreement on the significant facts.

News of the continuing negotiations for an arbitration system has obscured the point that, even without a formal plan, any exhibitor and distributor so willing are free to arbitrate any dispute. Arbitration requires agreement in advance by both sides to be bound by the arbitrator's decision. This gives an air of finality to arbitration that frightens many.

The HERALD is now, has been for years, and will continue to be in favor of the establishment of an industry system of arbitration. Such a system is not regarded as any panacea but something well worth having as a means of easing some part of the tension between exhibition and distribution.

Without waiting for arbitration, it would be desirable to institute immediately some kind of an inexpensive, informal method of handling disputes when the exhibitor and distributor involved are unable to handle the situation amicably on their own. Such a method would have continuing value as a companion to an arbitration system, when and if one comes into being.

What is needed is a fact-finding body with power to make recommendations for the settlement of each dispute submitted. If fact-finding groups are valuable in settling really important issues affecting the welfare of the whole United States, there is no reason why they can not also be helpful in the motion picture industry.

WHAT is needed now more than anything else is a fact-finding system to take care of the hundreds of disputes affecting theatres which gross under $500 a week. For these situations there should be established a simple fact-finding committee that would function on a Sears Roebuck mail order basis. Exhibitors in small grossing situations have not the time, nor travel money to use any arbitration established in exchange cities. Many of them do not know how to take their case to the higher echelons of distribution. Also, from the distributors' point of view, the revenue involved in thousands of accounts is too small to be worth the large expenditure involved in elaborate machinery for adjudication.

Buying and selling of film, at least in the smaller situations, follows a sufficiently similar pattern for an effective mail order fact-finding operation. One pattern for such a set up would be a follows: Any exhibitor grossing under $500 per week average having a disagreement with any company and not able to work out a settlement on his own could write a letter, in his own words, to a board in New York composed of two exhibitors and two distributor representatives unconnected with the particular dispute. (The exhibitor and distributor members would be rotated from time to time.) The branch manager would be invited to write, also in his own words, his report on the situation. The distributor home office sales department would be allowed to comment in writing, if it wished. The same privilege would be extended to any exhibitor organization designated by the exhibitor. On the basis of the written communications submitted the four man board of exhibitor and distributor representatives would mail to the disputants a "statement of findings of fact" together with the board's specific recommendations.

The distributor and exhibitor involved would be under no legal compulsion to accept the board's recommendations. But in most, if not all cases, they would do so because industry opinion would recognize the value of the fact-finding sytem and support it.

HANDLING of disputes in this fact-finding method would be much less costly, quicker and more private than any system of arbitration or formal conciliation. Disputes should be settled; not "compromised."

It is true that a fact finding approach would deal with rentals as well as other trade practice problems. That is one reason why, at least in the beginning, it should be limited to theatres doing less than $500 per week. While distributors have an understandable reluctance to arbitrate rentals, they might be receptive to the "fact-finding-with-recommendations" plan limited initially to the smaller theatre operations. If such a plan worked well it could be broadened gradually to include theatres in larger grossing categories.

Fact-finding boards with power to make definite recommendations in each case have been successful in other fields. They would be well worth trying in motion picture marketing.

*—Martin Quigley, Jr.*

# Letters to the Herald

## THAT PRODUCT SHORTAGE

To the Editor:

It is my firm belief that there is a definite upturn in business and I should prefer to have our major studios turn out more pictures now. I do not favor exhibitor sponsored films; but at this critical time when our industry is facing so much competition I believe our main cry is for more and better pictures. Even with all the competition there is a general move back to the theatre, brought on by the new scopes. The cutback in pictures has been too great, and works great hardship on all exhibitors.

We have plenty of talent both in acting and producing. Why not get on the ball before it is too late. Business can be three times as good as it is now if we get product in time . . . and I don't mean reissues, which proved of no value except in the case of "Gone With the Wind."—*WALLACE SHAFFER, Dubuque, Iowa.*

---

To the Editor:

The "product shortage" in the industry is qualitative more than quantitative, in my opinion. The good pictures take up the slack in the theatres . . . and all the bad pictures in the world never will.—*DAVID WEISBART, Warner Bros. Pictures Inc., Burbank, Calif.*

---

To the Editor:

The real answer to industry problems lies in a continuance of the high standard of product we have enjoyed during the past year; extended time in all situations; gradual elimination of double features and, most important of all, close cooperation between exhibitor and distributor to really sell this top product.

We have found the public really wants good entertainment and is willing to pay for it. We can't afford to slough off our good product. Too many exhibitors are still booking in the same old pattern and are still operating as they did before. Our business has changed . . . we must change our thinking to positive, hard-hitting selling.—*MARVIN GOLDMAN, Washington, D. C.*

---

To the Editor:

I am convinced that the product shortage, although very real is of a temporary nature caused primarily by two factors: 1. the technological changes of the past few years, and, 2. the economic changes, the passing of the second feature as a profitable investment. I am also positive that the film industry's present prosperity is the exhibitor's insurance that business as well as nature abhors a vacuum. Therefore, it would seem that temporary measures will suffice to see us through the next year or two.—*RICHARD A. SMITH, Smith Management Co., Boston, Mass.*

---

To the Editor:

The industry is at the threshold of its greatest prosperity in history. Our growing children and alert, intelligent and ever-increasing population are eager for fine movie entertainment, which means great pictures will enjoy their biggest audiences ever. We are on the right track in eliminating the mediocre picture.

It used to be said that no producer set out to make a bad picture, but such was not always the case. Pictures were made to fill a quota, a group, and a mistaken idea that we needed 500 pictures annually to remain in business. Even the major studios rushed big pictures together to keep stars working and overhead down . . . and the poor patron who wasted his time and money lost faith in us. . . . We have his faith again through our truly wonderful pictures . . . let's not lose it again!—*JOHN P. LOWE, Garden Theatre, Greenfield, Mass.*

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## *Needs Portable Screen*

To the Editor:

We would like to make use of your good offices in solving a technical problem which became evident now that we have to convert to CinemaScope and Wide Screen.

We have a theatre with a seating capacity of about 1800 seats with one balcony and a stage opening of about 10 meters. As our stage is regularly used for theatrical and orchestral performances we cannot make any construction which would close the stage opening permanently. On the other hand, the solution to fly a screen of 14 meters by 6 meters high would necessitate difficult structural changes.

We therefore ask you whether, to your knowledge, there is any system to construct a CinemaScope screen out of single parts which could be disassembled when we have to use our stage for theatre performances or whether there is available a screen material which could stand the use of being rolled up at least once a week.

We shall very much appreciate any suggestion in this respect or if you could indicate to us where we could obtain information which would help us solve our problem. —*A. L. CHISSICK, Armon Theatre, Haifa, Israel.*

**[Readers having information on screen construction or material of the type required by Mr. Chissick are invited to write directly to him or to The HERALD.]**


**MOTION PICTURE HERALD**

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# On the Horizon

IN CONGRESS

Now the furor has died, and the deed is done, what will Congress do to Allied's bill to regulate the industry? Washington reports talks with lawmakers indicate small chance of passage for two reasons: Congress and the Administration currently favor less industry regulation; passage in any event would require complete exhibitor support. The legislators did see immediately, however, the bill's nuisance value; public hearings and concomitant unfavorable publicity could make distributors more palliative, they conceded. Abram F. Myers, Allied general counsel, this week declined to say when the organization would introduce the bill, or who would sponsor it, or where it would go first.

BIG SCREEN

Paramount will show to the world what its VistaVision really can achieve. With the cooperation of the AB-Paramount Theatres company, it will be able to show VistaVision pictures at the Paramount theatre, New York--its "divorced" house --on what it claims will be the "largest motion picture screen in the world" (indoor). The dimensions are not given. The circuit will reconstruct the house so that probably by mid-April it will be able to screen "Strategic Air Command". So much is necessary that workers will be busy for two months from midnight to dawn seven days a week.

RKO-DISNEY

A distribution deal under which RKO will handle two Disney pictures and special shorts in Latin America, including the Caribbean, and the Far East, including Australia, was announced Wednesday. The deal was signed by Roy Disney and Leo Samuels for Buena Bista, and by James R. Grainger and Walter Branson for RKO. The pictures are "20,000 Leagues Under the Sea," which will be paired with a CinemaScope cartoon, "Toot, Whistle, Plunk and Boom," and "The Living Desert," which will be paired with "Willie, the Operatic Whale."

BRITISH REMODELING

British theatre men are finding like their American brethren that modernization pays off. Not only is the Rank circuit expanding and improving: this week, Sir Philip Warter, ABC circuit board chairman, promised he would renovate all his theatres. As a starter, he said, the circuit will completely rebuild six famed theatres in separate areas. It now is improving projection, seating, lighting, and sound in 20 others. By August, 350 of its 420 houses will be able to accept CinemaScope and any other ratio.

# Fox to Shoot in 55mm; Prints 35mm

The 20th Century-Fox studio by the end of this year will be shooting all its pictures on negative stock 55mm wide with six magnetic sound tracks, and converting to 35mm CinemaScope for release prints, Spyros Skouras, president of the company, said in New York Wednesday. In addition, Mr. Skouras said, one or two pictures a year will be shown on a roadshow basis in theatres which are equipped to project the 55mm film direct.

Shooting in the wide film, he explained, will of course provide a much larger primary image than the present 35mm negative and this and other technological advances, accruing from the move, will be reflected in the quality of the 35mm CinemaScope release prints.

"While we are committed to the 35mm standard for regular release prints," Mr. Skouras said, "we must continue to progress. We won't let any other medium get ahead of us."

The first two pictures scheduled for roadshowing in the wide measure are "The King and I," from the Rodgers and Hammerstein stage show, and Fulton Oursler's "The Greatest Story Ever Told."

# WHEN AND WHERE

**February 28-March 1:** Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

**February 28-March 1:** Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

**March 1:** MGM Ticket Selling Workshop, Columbus, Ohio.

**March 1:** Annual convention of the Independent Exhibitors of New England, Inc., Bradford Hotel, Boston.

**March 2-3:** Kansas-Missouri Theatre Association, spring convention, Continental Hotel, Kansas City, Mo.

**March 3:** MGM Ticket Selling Workshop, Continental Hotel, Kansas City, Mo.

**March 4:** Annual spring convention of the Allied Independent Theatre Owners of Kansas and Missouri, Continental Hotel, Kansas City, Mo.

**March 9:** Golden jubilee banquet honoring Claude C. Ezell, veteran Texas exhibitor and showman, Adolphus Hotel, Dallas.

**March 9:** MGM Ticket Selling Workshop, Adolphus Hotel, Dallas.

**March 10-11:** Annual convention of the Texas Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

**March 21-22:** 33rd annual convention and showmanship forum of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel Roosevelt, Pittsburgh.

**March 28-30:** Annual spring convention of the Allied Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

**March 30:** NBC telecast of the annual awards banquet of the Academy of Motion Picture Arts and Sciences, Hollywood.

**March 30:** MGM Ticket Selling Workshop, Oklahoma City, Okla.

**April 12:** MGM Ticket Selling Workshop, Atlanta, Ga.

**April 18-22:** Seventy-seventh semi-annual convention of the Society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

**May 2-3:** North Central Allied, annual convention, Minneapolis.

**May 15-17:** Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatres Association, Biltmore Hotel, Atlanta.



by the Herald

SOME QUESTIONS ARE ANSWERED. Yes, Paramount is backing "War and Peace." Of course it will be in VistaVision. It will be four hours or so long, and will cost perhaps $5,000,000. It will be made in Finland, Italy, and Yugoslavia; otherwise it would cost $10,000,000. As for that Yugoslav army—Mike Todd regardless, Paramount's men are in command. That was the story, part of it, last week in New York, as famed director King Vidor, right, sailed for Europe—and as producers Carlo Ponti and Dino De Laurentis met reporters at the New York Paramount office the day following. Above, eager to explain, are Mr. Ponti; Russell Holman, Paramount eastern production head; Mr. De Laurentis; and Ralph Serpe, of IFE, who translated. Standing, Jerry Pickman, Paramount advertising-publicity head.



by the Herald

# This week in pictures



AT the film industry's communion breakfast in Los Angeles. At the left are actress Ann Blyth, principal speaker; actor Pat O'Brien, master of proceedings; Douglas Bridges, general chairman; and His Eminence James Francis Cardinal McIntyre.



ON THE SET of MGM's "The Cobweb," Gene Walden, of the Roxy, Kansas City, Mo., and his wife and sister, meet with actor Richard Widmark, left.

ADVERTISING will feature the pair on the right, in a scene from 20th - Fox's "Untamed." The company said Tuesday it would spend $300,000 for the CinemaScope saga of South Africa, starring Tyrone Power and Susan Hayward. Bert Friedlob and William Bacher produced this on location.



THE SERENADER is Kirk Douglas, in Universal - International's "Man Without A Star," in which he is the star. The actor is making a personal appearance tour for the film, which opens March 15 at the Goldman Theatre, Philadelphia. He will be there and at other key openings, and in seven additional cities for interviews and special events.





NEAL EAST on March 1 takes George Smith's position as Paramount Western division manager. Mr. Smith is retiring. Mr. East has been assistant division manager, and joined the company in 1922.



JERRY WECHSLER replaces Dave Miller as Universal-International Buffalo manager. Mr. Miller is retiring after 30 years. Mr. Wechsler had been Rank films special sales representative.




OPENING "BATTLE CRY" in Miami. The Warner film was given a gala, at the city's showplace, the Olympia. Above, Marine Colonel Mangrum, Mayor Abe Aronovitz, and Major Albert Warner.

MORE CONTRIBUTORS, to the Toll-TV fight. Below, in Boston, Ray Feeley, New England Allied secretary, accepts them from Ken Forkey, Worcester; Ed Lider, Yamins circuit general manager; and Ed Redstone, of the Redstone drive-in circuit.



# TRADE BUSY REBUILDING THE GOOD OLD CALLIOPE

## *New Emphasis on Smart Exploitation Paying Off as Film Selling Gets Back to Big Ballyhoo*

by VINCENT CANBY

EXPLOITATION, an art (and sometimes a sport) as essentially American as the motion picture which brought it to its golden age, and perhaps vice versa, today stands in way of being reappraised and, if certain industry observers are correct, in way of being rediscovered—both on the broad institutional plane and on the more specific, picture-by-picture level. Three signs of the times:

**The MGM Ticket Selling Workshops and the nationwide Motion Picture Theatre Celebration;**

**Twentieth Century-Fox's admitted dissatisfaction with the speed with which it has had to put pictures into release in the last year, allowing little time for proper exploitation buildup; and**

**A curt statement by United Artists' Max Youngstein to the effect that American exhibitors are becoming too sophisticated, that they have forgotten the meaning of the word ballyhoo (they think it's just a magazine).**

These signs are not quite as diverse as they might seem at first. Each reflects the temper of an industry which after having had it made during the lush war years was shocked and a little chagrined with the post-war decline and then fell headlong into the furor created by the introduction of the new techniques. Emerging from the heady atmosphere of the research labs, industry leaders now are finding that motion pictures still have to be sold.

Webster's Unabridged Dictionary gives three unbiased definitions of the word exploitation: 1) act of exploiting; utilization, 2) selfish or unfair utilization, 3) advance examination; reconnoitering.

### *To Remind Exhibitors of Ticket-Selling Methods*

As explained by the man who conceived the plan, Mike Simons, MGM director of exhibitor relations, the MGM Ticket Selling Workshops (the eighth of which was held in Detroit this Tuesday) are designed to remind exhibitors of various ticket-selling aids, ranging from bettering employee relations to ways of exploiting specific pictures and of utilizing civic goodwill. These workshops, which promise to go a long way in re-educating those exhibitors which Mr. Youngstein says are "too sophisticated," comprise exploitation, definition No. 1.

The 20th-Fox reappraisal of the subject of exploitation involves definition No. 3. The shortage of product, resulting from that studio's over-all retooling for CinemaScope, made it necessary to release films to theatres almost as fast as photography was completed.

Now 20th-Fox executives would like to have a picture completed and around in the exchanges for at least two months before release, during which time publicity campaigns and word-of-mouth opinion can be set.

This lack of time for "advance examination and reconnoitering" was especially apparent in the case of "Woman's World," which, in the words of 20th-Fox production chief Darryl Zanuck, was "disappointing" in its premiere engagements but picked up remarkably in subsequent engagements and finally racked up a very good financial record. Nobody likes to reckon how much better the gross would have been had there been a more lengthy buildup and playoff.

### *Steps Up Production To Allow More Spread*

Evidence that 20th-Fox is doing something about the problem lies in the recent announcement that it is stepping up studio production from the originally announced 16 to 22 pictures (the more pictures the less the necessity for throwing them into the theatres in a hurry). The company, which has always been in the front rank of the showmanship-conscious producers, also is taking more time with the current "The Racers" and "A Man Called Peter."

With an exploitation budget of $500,000 behind it, the latter film will open in some 350 situations here and abroad during the Easter holidays. Between now and then there will be preview showings in 60 cities and special speakers will go into the field to talk about the film, all this accompanied by wide advertising coverage in both the lay and religious press (the film is about Peter Marshall, late chaplain of the U. S. Senate).

Exploitation, definition No. 2, "selfish or unfair ultilization," should be considered in passing if for no other reason than to point up the long-range exhibitor attitude which the MGM workshops are designed to create, as opposed to the short-term, quick-buck point of view. In illustration:

About half-way through Mark Twain's "Huckleberry Finn," a piece of Americana which has provided the screen with some of its finest moments, two magnificent old frauds, the Duke and the Dauphin, burst into literary immortality, with a pack of hounds and a score of swindled, shotgun-toting citizens at their heels. The self-made Duke of Bilgewater and the ersatz King of France are Mississippi con-men with a highly developed flair for showmanship and knowledge of exploitation.

In one of their more remarkable escapades they come into a little town (pop. 800), rent the local court house. seating capacity 150, and advertise "for three nights only" the "thrilling tragedy of 'The King's Camelopard' or 'The Royal Nonesuch ! ! !' starring Edmund Kean the Elder and David Garrick the Younger." Block letters on a one-sheet proclaim LADIES AND CHILDREN NOT ADMITTED.

### *Exploitation, "Huck Finn" Style, Is One Sort*

The first night show is a sellout, although all its consists of is the shaggy old Dauphin, nude as the day he was born, but painted from head to foot with black and white stripes, prancing around the stage uttering strange mongrel noises. The audience at first is delighted, but when they realize that that's the show they are so furious and embarrassed at having been taken they file out, resolving not to let the other gentlemen of the town know the score.

The same thing happens the second night and, of course, by the time the third night rolls around all the eligible males have been hoodwinked. Thus they set a trap for Kean and Garrick, coming to the show loaded with what Huck knew "warn't no perfumery," only to realize that the pair blew town after safely locking them all up in the court house. This then is exploitation, definition No. 2.

Unlike exploitation in that era in which the Duke and Dauphin flourished, motion picture exploitation today is the joint responsibility of the producer-distributor and the exhibitor. The latter is an important business link in community life and can afford no Royal Nonesuches. The former, with something like $1,500,000 invested in any one film, cannot afford to have anyone uninformed as to ingredients of his product.

The aforementioned MGM Ticket Selling Workshops are a striking example of at least one company's realization of this joint responsibility.

### *Simons Explains Background Of Workshop Meetings*

In his eighth floor office somewhere above Times Square, Mike Simons last week took time off to discuss the workshops and something of the state of mind behind them.

"First off," he said, "we aren't pushing MGM pictures at these workshops and we aren't bawling out exhibitors for being lazy. There's no ranting and raving. We know exhibitors are sincere (or they wouldn't be

(*Continued on page 22, column 1*)

# FOR YOUR PERFECT EASTER ATTRACTION!

**20th CENTURY-FOX**
proudly gives you

# "A Man Called Peter"




Color by **DE LUXE**

## CINEMASCOPE

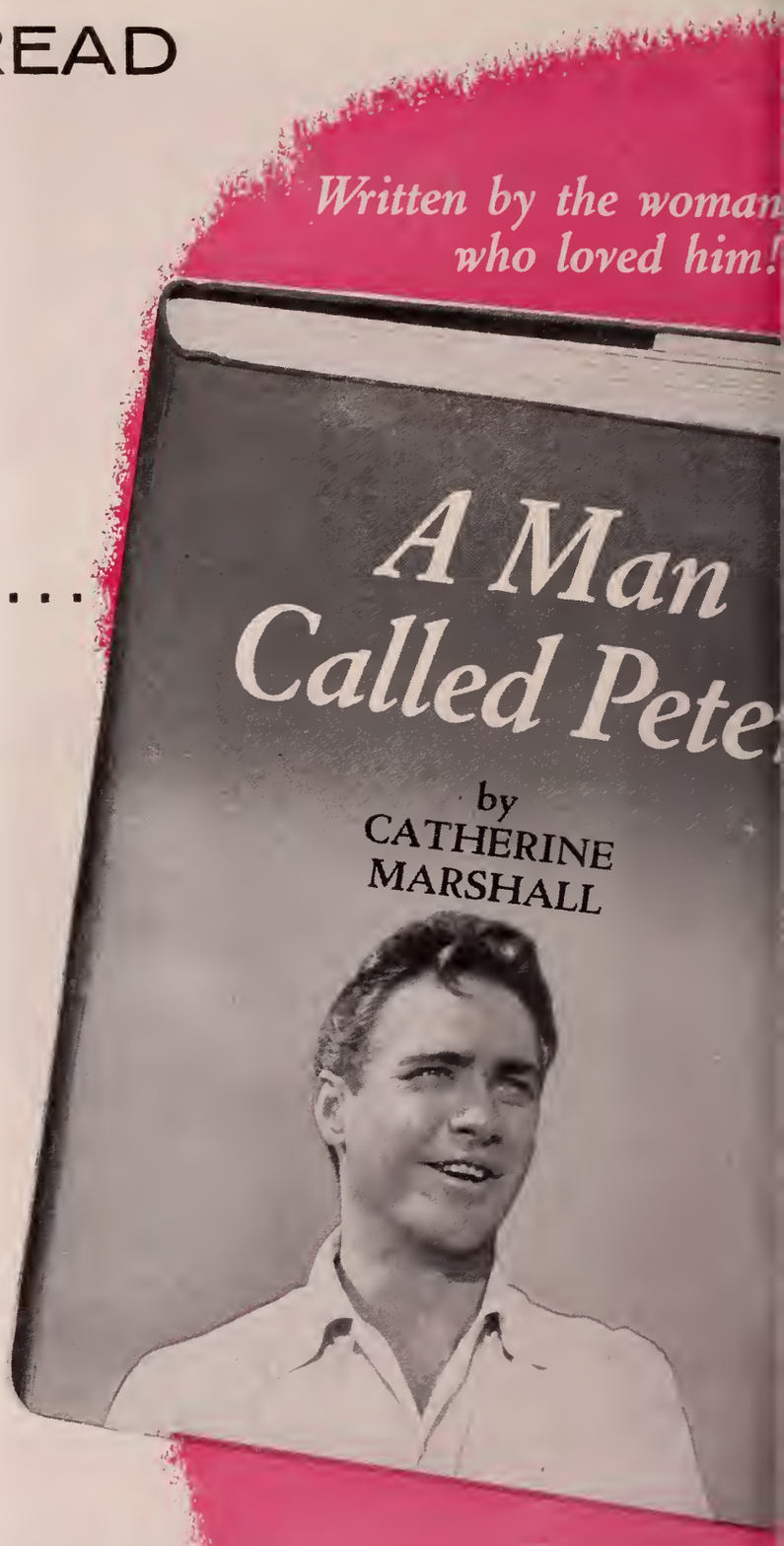
***128 WEEKS ON THE NATION'S BEST-SELLER LISTS!***

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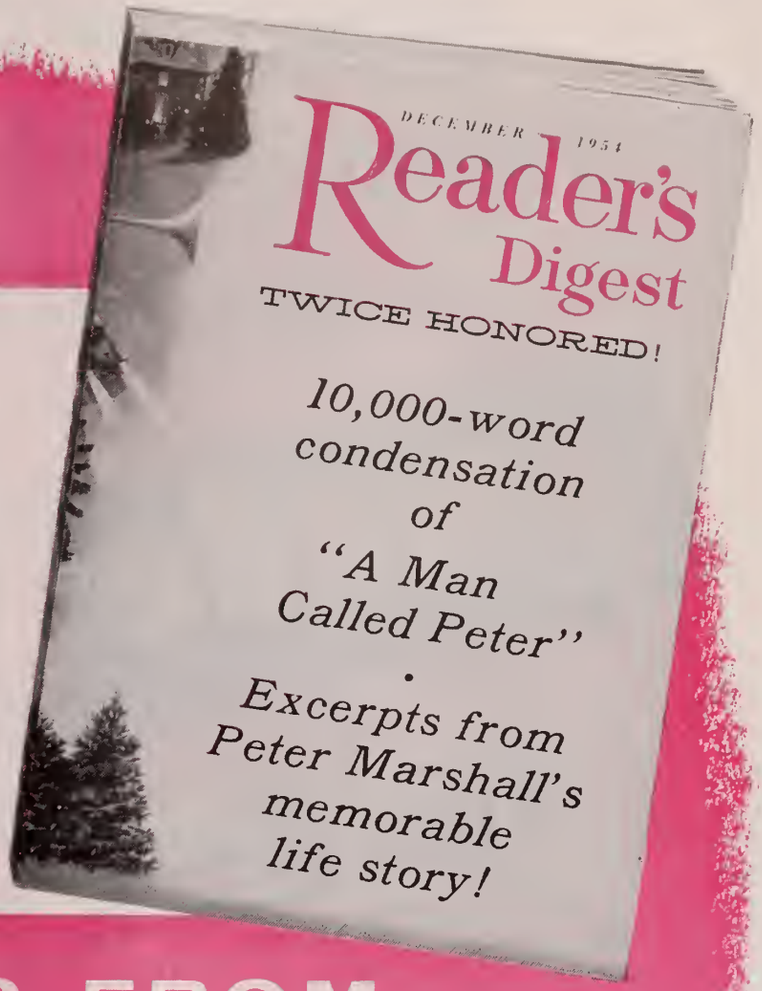
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MILLIONS HAVE READ AND LOVED THIS INSPIRING BOOK SINCE IT WAS FIRST PUBLISHED IN OCTOBER 1951...




Now millions more will be reading the **SPECIAL MOVIE EDITION** which will coincide with the picture's Easter engagements. **"A MAN CALLED PETER"** is a natural for important bookstore and library tie-ups Start yours right away!

# 79,000,000 READERS OF READER'S DIGEST KNOW ABOUT PETER MARSHALL!




## EDITORIALS FROM COAST-TO-COAST!

Every newspaper in the country has carried stories — and glowing editorials — about Peter Marshall. His is the heart-warming story of a Scottish immigrant who discovered his destiny on the wharves of Glasgow... and found the woman he loved in a small Georgia town. It takes you from Birmingham to Decatur, from the fields of New Jersey to the windswept beaches of Cape Cod where Peter and Cathy spent their honeymoon... from Washington to Annapolis... from the heart of America into the hearts of all Americans!



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# 20TH'S GREATEST NATION

# WILL SUPPORT "A MAN C

# 30 DAYS IN ADVANCE

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ON SALE MARCH 27

Omaha World Herald
ON SALE APRIL 3

**This Week**
ON SALE MARCH 27

THE ATLANTA
Journal and Constitution
ON SALE APRIL 3

Louisville Courier-Journal
ON SALE APRIL 3

**Redbook**
ON SALE MARCH 24

Woman's Home
COMPANION
ON SALE MARCH 17

**Family**
WEEKLY
ON SALE MARCH 20

DENVER POST
ON SALE APRIL 3

*seventeen*
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**1 Color ads in the nation's most-read mass circulation magazines and national and independent Sunday supplements!**

**COMBINED TOTAL READERSHIP**

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ON SALE MARCH 8

The Saturday Evening POST
ON SALE MARCH 22

The AMERICAN WEEKLY
ON SALE MARCH 20

LIFE
ON SALE MARCH 11

Sunday Pictorial Review
ON SALE APRIL 3

OKLAHOMA CITY OKLAHOMAN
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Full pages in top religious and church publications like CHRISTIAN HERALD, PRESBYTERIAN LIFE, CHRISTIAN ADVOCATE, FORTH, THE LUTHERAN, PRESBYTERIAN ACTION SURVEY. Specially created to reach religious and lay leaders . . . and congregations everywhere who knew and loved Peter Marshall!

## 3 GRASS-ROOTS SCREENINGS!

20th is staging advance showings for church and civic leaders, club groups and the press in 66 cities that will reap a tremendous harvest of newspaper, radio and TV and word-of-mouth comment to make "A Man Called Peter" the talk of your city. SPECIAL ILLUSTRATED BROCHURES will be distributed at all screenings, mailed to opinion-makers everywhere!

Arrange your own pre-premiere showing in your city! Contact your 20th branch manager immediately!

## 4 ADVANCE NEWSPAPER CAMPAIGN!

Special campaign starts three weeks in advance of your playdate. Large ads, totalling 2,000 lines, to be used run-of-the-paper to reach every newspaper reader in advance of your regular local ad campaign.

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Series of interest-gripping, intimate 60-second spots. PLUS 30- and 20-second regular spots. All open-end to tie in with your engagement!

## 6 COAST-TO-COAST TV PROMOTION!

Watch for announcement of double-barrelled national network TV preview! And be sure to get FREE 60-second and 20-second TV trailers from Press Book Editor, 444 W. 56th St., N.Y. 19, N.Y.

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RICHARD TODD · JEAN PETERS

with Marjorie Rambeau · from the Book by Catherine Marshall

Produced by SAMUEL G. ENGEL · Directed by HENRY KOSTER · Screen Play by ELEANORE GRIFFIN



# ROUND TABLE TALK MAY BE DELAYED TO APRIL

## *Negotiators of Arbitration System Finding Points of Disagreement*

Existence of "points of disagreement" between exhibition and distribution in the proposed arbitration draft, revealed with almost deceptive casualness in New York last week following the latest meeting of negotiators, may well delay the long-awaited exhibition-distribution round table conference well into April.

This was the consensus of opinion of men close to the arbitration proceedings, at least one of which gentlemen felt that the round table might be delayed some time beyond the month of April.

### *Gehring Had Predicted Talks "in Three Weeks"*

It was only two weeks ago, at the National Allied Drive-in Convention in St. Louis, that William C. Gehring, 20th-Fox's assistant general sales manager, predicted that the round table would be held "within three weeks." Mr. Gehring, of course, was going on the assumption that negotiators at last week's meeting would approve the draft.

The meeting, held to clarify certain points in the proposed arbitration draft, was not conclusive, however. A spokesman for the Motion Picture Association of America said immediately after the session that the negotiating committee would have to meet again "in the near future."

Distribution, with the backing of Theatre Owners of America, has maintained ever since Al Lichtman, 20th-Fox director of distribution, proposed the conference, that the arbitration negotiations should take preference.

### *One of the Chief Sources of Allied Irritation*

This attitude has served as one of the principal sources of irritation recently to Allied States Association, which is not participating in the arbitration talks. It is the often proclaimed belief of Allied leaders that a round table conference between distribution company presidents and exhibition leaders must be held as soon as possible, regardless of the fate of arbitration, since no arbitration system will serve to alleviate "the most ornery" trade practices—a phrase which usually refers to film rentals.

At midweek there was no indication whether or not TOA, in view of the unexpected slowdown in the arbitration talks, might now join Allied in pushing for an immediate round table conference.

Attending last week's arbitration meeting were S. H. Fabian, Mitchell Wolfson, Herman Levy and Max Cohn, for exhibition, and Al Lichtman, A. Montague, Charles Reagan and Adolph Schimel, for distribution. Despite the intention to keep all details of that conference secret, since it was felt that the issues could be solved better behind closed doors and without the disagreements being given publicity, word of what went on there inevitably leaked out to the trade.

None of the informants would predict now when the so-called "snags" might be eliminated. However, nobody was expressing optimism, although an air of caution, as to the time necessary, seemed to pervade.

One snag, it was reported, is the question of financing the proposed arbitration system, the draft of which has already won the approval of the TOA board of directors. Other disagreements are said to concern areas involving damages and pre-releases.

When pressed for an answer as to how long he thought the talks may go on, one committee member said it may take another two meetings or a series of meetings. He explained there's no way of telling when either side may be willing to compromise on issues. It is also a problem, he went on, or arranging a convenient time, a task made difficult by the traveling and other commitments of negotiators. (Mr. Lichtman, for instance, now is on the coast on business and doesn't expect to be back for about 10 days.) Another informant said simply that it might take "quite some time" before agreement is reached.

On the issue of financing, it was pointed out, the proposed 1952 arbitration draft did not carry any provisions in that area, which leaves the present negotiating committee with a bigger job currently, compared to other issues crystalized in the 1952 draft.

It is understood that one of the difficulties in financing the proposed arbitration system is the amount of money to be contributed by exhibition. Distribution, it was learned, is willing to match all the exhibition funds. Both exhibition and distribution hope to keep the arbitration fees at at nominal rate, to encourage exhibitors to use the system.

However, as envisioned by Mr. Lichtman, maintenance of the system would cost an estimated $150,000 yearly, half of which would come from exhibitor ranks. Exhibition's reluctance to pick up the $75,000 tab was said to be one of the snags.

## U. S. NOT OPPOSED; WARNS ON PRICE PACT

WASHINGTON: Justice Department officials said this week they could see no reason why distributors and exhibitors couldn't meet and discuss film prices at the forthcoming industry roundtable, but warned that any agreement on this subject would probably run afoul of the anti-trust laws. The Government's attitude "doesn't depend on what is discussed at the meeting but what comes out of it," one official said. "They certainly can't sit down and come to any common understanding on how pictures will be sold in the future. Our attitude will depend entirely on what actually takes place at the meeting," he added. The Department's position has not changed from what it always was, he said, for the distributors must not enter into agreements with anybody on how they are going to price their pictures. It must be a matter of individual company policy in each situation, he concluded. Another official said, "Certainly any agreement among distributors as to their price policy would be illegal."

## Agree on Plan to End Army Post Competition

*WASHINGTON:* Exhibitor spokesmen and Department of Defense officials last week "agreed in principle" on a plan to cut down the competition which privately-owned theaters in small towns have been getting from nearby military post theatres. In return, the exhibitiors agreed to permit the Department to relax its rules on persons who can be admitted to post theatres.

The agreement was worked out by a delegation consisting mainly of TOA officials, although A. Julian Brylawski, speaking for the group, felt it represented all exhibitors. He believed the distributors, still to ratify the agreement, would find it acceptable.

In the past, all military theatres have had up to 21 days advance clearance over private theatres. Under the proposed agreement, none of the 97 military houses involved would show a film until 14 days after it had played locally, providing that the theatre showed it within 30 days after it opened in the key city in the local exchange area. If it doesn't show the film within that period, the military can show it the 31st day.

## Jury Trial Is Asked for Films Barred by Censor

*ALBANY:* A bill permitting an applicant for a film license to request a State Supreme Court jury trial, in cases where the Motion Picture Division of the State Education Department of New York had denied one, has been introduced by Senator Fred G. Moritt, Brooklyn. The bill provides that such special proceedings shall be brought in the Supreme Court in the county where the applicant resides or has its principal office.

# "The Country G

## GETS ROARING WELCOME IN FIRST 50 DATES

How the "Oscar" excitement—plus other terrific award publicity from Redbook, Photoplay, the New York Film Critics, the National Board of Review and 10-Best lists—is echoing at the ticket window! Philadelphia, Washington, Buffalo, Cleveland, Rochester, San Diego and *all* first engagements outstanding . . . while this great attraction's holding power registers resoundingly with its 11th week in New York, its 10th in Los Angeles. Exhibitors everywhere are welcoming that "Country Girl" with open arms as they rush to date her!



Paramount Pictures

# irl" goes to town!

# ....AND 7 ACADEMY AWARD NOMINATIONS!

"The best picture of 1954."—*John Rosenfeld, Dallas News*

"Crosby does far greater acting job than Marlon."—*Omar Ranney, Cleveland Press*

"Could snare *all* top Academy Awards."—*Herb Lyon, Chicago Tribune*

"It will not be surprising if Seaton and crew get trampled in stampede of Oscars!" —*Alton Cook, New York World-Telegram*

"Should not only win for best picture but for Bing Crosby and Grace Kelly." —*Emery Wister, Charlotte News*

"Crosby eclipses both Bogart in 'Caine Mutiny' and Brando in 'Waterfront'."—*W. Ward Marsh, Cleveland Plain Dealer*

"May well sweep the Academy Awards. Crosby far more admirable than in 'Going My Way'."—*Jay Carmody, Washington Star*

"Crosby will get the Academy Award."—*Denver Post*

"Crosby tops acting of 1954, deserves the Academy Award."—*Cincinnati Enquirer*

"'The Country Girl' will be the picture to reckon with when Oscar is up for delivery." —*Charles Melven, Philadelphia Daily News*

**BING CROSBY · GRACE KELLY · WILLIAM HOLDEN**

in A PERLBERG-SEATON Production

# THE COUNTRY GIRL

Produced by WILLIAM PERLBERG • Written for the Screen and Directed by GEORGE SEATON

From the play by Clifford Odets • A Paramount Picture

## EXPLOITATION

(*Continued from page* 12)

attending the workshop) and, let's face it, we all want to make money." The idea of the workshops, said Mr. Simon, began to evolve after he had attended numerous exhibitor conventions and was continually impressed with the theatre man's eagerness to get together with other theatre men and talk about getting people into the theatres. Few conventions, he indicated, devoted enough talk to this topic.

The time is "ripe" for these meetings, he said. In the post-war years there has been a big influx of new men into the exhibition business, men without any show business background whatsoever. In addition, there are many old-timers who have been "snapped into reality" by the post-war depression and need to be reminded that "the old methods still work."

### *Workshop Formula Is Basically Kept Informal*

The workshop format, he explained, is informal. In so far as possible, they are tied in with exhibitor meetings so as to get as large an attendance as possible, with the workshop itself scheduled either the day before or day after the convention. MGM, he said, simply organizes the workshop, and, he emphasized, at the invitation of the exhibitors. Each workshop is a day-long affair, guided by a forum panel.

"You'd be surprised," said Mr. Simon, "at the variety of the subjects covered. Little things, such as an usher's knowing what the next week's bill is—some managers say they never thought to tell them."

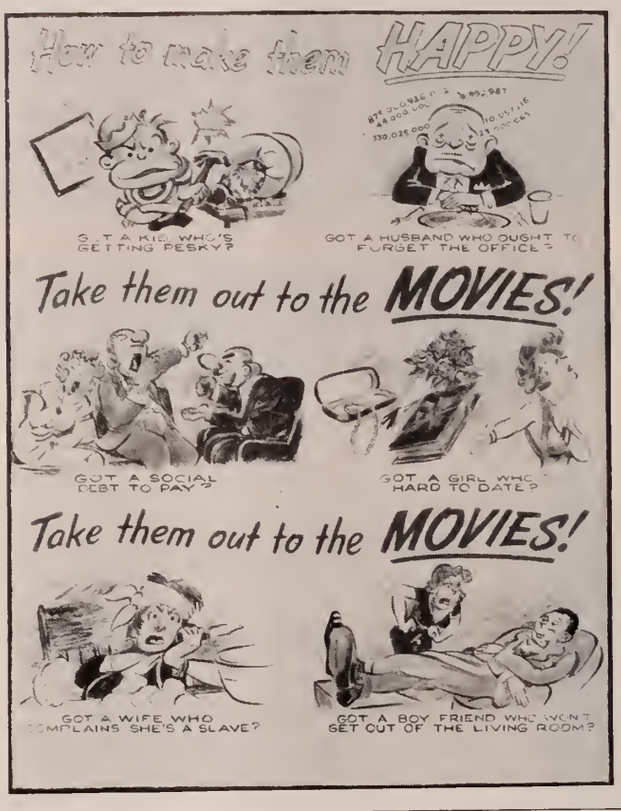
Mr. Simons' role at the workshop is that of visiting host whose brief remarks are usually confined to stressing the theatre man's role in community life. To illustrate this, Mr. Simons has developed some showmanly business involving his use of big, square black cards on which a circle at the center represents the community's theatre. With varied colored chalk Mr. Simons shows how that theatre draws people into the business community at night, past lighted shop windows with merchandise to sell.

### *City and State Officials Cooperate Effectively*

"MGM's Motion Picture Theatre Celebration," said Mr. Simon, "is the natural follow-up to the workshops. Once the exhibitors become conscious of their businesses from the community viewpoint, they can step in and with a little help from the mayor or the governor organize a 'salute' to the local theatres." To date "Go to the Movies" months already have been declared by the governors of Wisconsin, Ohio and Oklahoma.

"Why is this industry going to live?" Mr. Simon asked himself. "Because the community is not going to let the theatre die. A town without a theatre is a dead town." Through its workshops and theatre celebrations, MGM is passing on the word: exploitation, institutional-style. "Let's face it, we all want to make money."

# *Making Exhibitors Happy, Too*




National Screen Service this week has ready a new full color poster aimed at stimulating film theatre attendance. Announcing the poster, available in two sizes, 30 by 40 and 40 by 60, George Dembow, vice-president in charge of sales, called the displays "a natural and inexpensive tool for exhibitors alive to the exploitation possibilities in building good will and the movie-going habit."

The posters, see left, make striking copy of natural situations and are aimed at capturing attention either in the lobby or at away from the theatre locations.

To further implement the "Go to the movies" buildup, National Screen plans to supply theatre organizations with black and white stills of the display cartoons, at no charge, for planting in local newspapers.

## New York's Tax Yield Falls Below Estimates

The contention of New York City exhibitors that the revenue from the five per cent amusement tax would be less than estimates made by city officials was confirmed when City Controller Lawrence E. Gerosa revealed that the levy, since its inception, netted $3,986,487 as of January 31, and that the total would be $10,816,487 by June 30, the end of the fiscal year. Last year Abram F. Beame, City Budget Director, estimated that the annual return from the amusement revenue would be about $16,000,000 with theatres contributing approximately $9,000,000. Harry Brandt and Emanuel Frisch, local exhibitors, maintained that the tax cannot yield more than $8,000,000 over-all.

## DCA Selects Its First Board of Directors

At the first annual stockholders meeting of Distributors Corporation of America, held last week, Joseph M. Seider, James P. McCallister, Leslie R. Schwartz, Charles Boasberg, Irving Wormser, Frank Milton and Fred J. Schwartz were selected as the board of directors. The board announced it would meet shortly to elect officers.

## Loew's Declares Dividend

Directors of Loew's, Inc., declared a dividend last week of 25 cents per share on outstanding common stock, payable March 31, 1955, to stockholders of record March 15.

# *Consolidate Toll TV Fight*

Opposition to toll television from radio, free television, advertising and sports interests recently has been communicated to the Joint Committee on Toll TV, it was reported in New York this week by a committee spokesman.

The committee met Wednesday at the Sheraton Astor Hotel to discuss ways to activate these anti-toll TV sentiments from outside the fold of exhibition.

The committee spokesman, when asked to characterize the status of the toll TV fight at this date, said that it has been "immensely strengthened" on the basis of evident support from outside groups and individuals who feel the allocation of the airwaves to toll television is not in the public interest.

He said too that the campaign to raise an anti-toll TV fund of $150,000 was "coming along," with many exhibitors enclosing notes to the effect that they are willing to add to their contributions if it is needed.

*WASHINGTON:* The possibility of a third Congressional committee—the House Commerce Committee—studying subscription television was made known this week. Commerce Committee chairman Priest (D., Tenn.), asking the House Rules Committee for broad investigating powers, mentioned toll TV as a possible subject for study. Previously the Senate's Commerce and Judiciary Committees did the same.

# SOCK SERIAL ACTION
# FOR SOCK SERIAL *BOX-OFFICE!*



THE KIND OF ACTION SERIAL FANS WANT IN THIS

**SOCK SUPER SERIAL**

*from* Columbia!

# BLACK ARROW

Reprint

Indians battle renegades! Outlaws fight for hidden gold! Bowie knives flash! Horses stampede! Rioting redskins hit the warpath as all fury thunders out of the West!

with

ROBERT SCOTT · ADELE JERGENS · ROBERT WILLIAMS · KENNETH MacDONALD

Original Screen Play by Sherman Lowe, Jack Stanley, Leighton Brill, Royal K. Cole

Produced by RUDOLPH C. FLOTHOW · Directed by LEW LANDERS

***BOOST YOUR MATINEE BUSINESS*** WITH Columbia's ACTION-PACKED CAMPAIGN BOOK!

# Ohio Group Plans Big Convention

*COLUMBUS:* Several hundred delegates and guests are expected at the convention of the Independent Theatres Owners of Ohio and the MGM Ticket Selling Workshop to be held February 28-March 1 at the Deshler-Hilton Hotel here. The ITO will hold its session the first day and the Workshop will have two sessions the second.

C. Glenn Norris, eastern sales manager of 20th Century-Fox, will be a speaker at the convention session replacing William C. Gehring, 20th-Fox sales manager. Other speakers include Maurice Bergman, U-I eastern studio representative; Merlin Lewis, executive secretary of TESMA, and Abram F. Myers, board chairman and general counsel of Allied States Association.

M. L. Simons will be in charge of the workshop and panelists will include Emery Austin, MGM exploitation director; Jack Bruno, city manager of Cooper Foundation Theatres, Pueblo, Colo.; Ivan Anderson, Liberty theatre, North Wilkesboro, N. C.; Conrad Brady, publicity director, Interstate theatre, Houston; J. W. Gaylard, Troy drive-in, Troy, Ala.; Nate Milder, sales director of WHIZ-TV, Zanesville, Ohio, and Jack Lake, advertising manager, *Eagle-Gazette*, Lancaster, Ohio.

Members of the Ohio legislature will be guests at the luncheon March 1 and the annual banquet will be held that night in the main ballroom.

## Allied Artists Net Profit $174,696 for 26 Weeks

*HOLLYWOOD:* Allied Artists Pictures and its wholly owned subsidiaries reported a net profit of $174,696 for the 26-week period ended January 1, 1955, as shown by the books without audit, as compared with $180,871 for the corresponding period the previous year, it was announced last week by Steve Broidy, president. The net profit before Federal income taxes was $352,696, for which a reserve of $178,000 was set up, as compared with $361,871 the previous year with a reserve of $181,000. The gross income for the current 26-week period was $5,786,784 as compared with $5,359,196 for the previous corresponding period.

## Balaban and Brandt Serve 1955 JDA Fund Campaign

Barney Balaban, president of Paramount Pictures, and Harry Brandt, president of Brandt Theatres, will be honorary chairman and vice-chairman respectively, of the 1955 Joint Defense Appeal campaign. This will be one of the largest anti-bias campaigns yet waged, and will begin April 3, with a dinner in the Hotel Waldorf-Astoria, New York. The goal this year will be $5,000,000. Both men for years have been active in varied philanthropies.

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending February 19 were:

**Albany:** BATTLE CRY (W.B.); 20,000 LEAGUES UNDER THE SEA (B.V.).

**Atlanta:** JUPITER'S DARLING (MGM); SILVER CHALICE (W.B.); SIX BRIDGES TO CROSS (U-I); VERA CRUZ (U.A.) 5th week.

**Baltimore:** BATTLE CRY (W.B.) 2nd week; VERA CRUZ (U.A.) 2nd week.

**Boston:** BRIDGES AT TOKO-RI (Par.) 2nd week; THE COUNTRY GIRL (Par.); 20,000 LEAGUES UNDER THE SEA (B.V.).

**Buffalo:** BATTLE CRY (W.B.) 3rd week; BAD DAY AT BLACK ROCK (MGM); THE COUNTRY GIRL (Par.) 2nd week; THE FAR COUNTRY (U-I); UNDERWATER (RKO) 2nd week.

**Cleveland:** BATTLE CRY (W.B.); THE COUNTRY GIRL (Par.).

**Columbus:** SIX BRIDGES TO CROSS (U-I).

**Denver:** BATTLE CRY (W.B.); BRIDGES AT TOKO-RI (Par.) 3rd week; GREEN FIRE (MGM); UNDERWATER (RKO).

**Des Moines:** BRIDGES AT TOKO-RI (Par.) 2nd week.

**Detroit:** BRIDGES AT TOKO-RI (Par.) 2nd week.

**Jacksonville:** BATTLE CRY (W.B.) 2nd week; BAD DAY AT BLACK ROCK (MGM); THE FAR COUNTRY (U-I).

**Kansas City:** BATTLE CRY (W.B.); THE FAR COUNTRY (U-I) 2nd week; GREEN FIRE (MGM) 2nd week.

**Memphis:** BATTLE CRY (W.B.); UNDERWATER (RKO).

**Miami:** BATTLE CRY (W.B.) 2nd week; DEEP IN MY HEART (MGM) 9th week; LONG GRAY LINE (Col.); UNDERWATER (RKO) 2nd week.

**Milwaukee:** BRIDGES AT TOKO-RI (Par.) 3rd week; JUPITER'S DARLING (MGM); UNDERWATER (RKO).

**Minneapolis:** BATTLE CRY (W.B.); UNDERWATER (RKO); WHITE CHRISTMAS (Par.) 2nd week.

**New Orleans:** BATTLE CRY (W.B.) 2nd week; SILVER CHALICE (W.B.) 2nd week.

**Oklahoma City:** BRIDGES AT TOKO-RI (Par.) 3rd week; UNDERWATER (RKO) 2nd week.

**Philadelphia:** THE COUNTRY GIRL (Par.) 2nd week; THE FAR COUNTRY (U-I); THE RACERS (20th-Fox); UNDERWATER (RKO); VERA CRUZ (U.A.)

**Pittsburgh:** FAR COUNTRY (U-I); GREEN FIRE (MGM); MR. HULOT'S HOLIDAY (GBD) 3rd week; SILVER CHALICE (W.B.)

**Portland:** BATTLE CRY (W.B.); BRIDGES AT TOKO-RI (Par.) 2nd week; UNDERWATER (RKO); VERA CRUZ (U.A.) 3rd week.

**Providence:** THE AMERICANO (RKO); BREAD, LOVE AND DREAMS (IFE) 5th week; MANY RIVERS TO CROSS (MGM); THE RACERS (20th-Fox).

**Vancouver:** BRIDGES AT TOKO-RI (Par.).

**Washington:** BAD DAY AT BLACK ROCK (MGM); BATTLE CRY (W.B.) 2nd week; BRIDGES AT TOKO-RI (Par.); THE COUNTRY GIRL (Par.); THE LONG GRAY LINE (Col.); ROMEO AND JULIET (U.A.) 8th week.

# MGM's Drive Trailer Set

MGM's two-reel trailer, which was produced in connection with the company's 1955 motion picture theatre celebration, is an impressive and interesting roundup of its forthcoming product. It is being distributed free to all theatres playing MGM product and is available for all types of screens.

It not only features brief scenes from ten films but also has glimpses of the studio, the sound stages and the rehearsal halls. George Murphy, studio public relations head, acts as master of ceremonies and explains the purpose of the celebration.

Among the films seen are "Jupiter's Darling," "Bedevilled," "The Glass Slipper," "Interrupted Melody," "Hit the Deck," "The King's Thief," "Moonfleet," "Love Me or Leave Me," "It's Always Fair Weather" and "The Prodigal." The author and the cast of "The Cobweb" are introduced and a number of forthcoming productions based on books and plays are mentioned.

The short reveals a lively mixture of music, drama and adventure to be found in the films and should provide audiences with the proper incentive for seeing them in their entirety. It runs approximately 18 minutes.

—J. R.

## Celebrities Will "Usher" In Warners' "East of Eden"

A distinguished group of ushers will serve ticket holders at the March 9 world premiere of Warners' "East of Eden" at the Astor theatre, New York. They will include Celeste Holm, Arlene Francis, Marjorie Steele, Nancy Olson, Terry Moore, Margaret Truman, Imogene Coca, Fleur Cowles, Mrs. Alfred Gwynne Vanderbilt, and numerous others of the social and acting categories. The building fund of the Actors Studio will benefit from the premiere proceeds. There also will be an after-dinner party on the Sheraton Astor roof. The film stars Julie Harris and James Dean.

# WORLD THEATRE GAINS BOOST U.S. REMITTANCE

## *Commerce Division Study Reports on Free World Film Theatre Status*

by J. A. OTTEN

*WASHINGTON:* A nine per cent increase in the number of theatres throughout the free world during the past four years helped boost U.S. film remittances from abroad to a record-breaking estimated $200,000,000 last year, the Commerce Department said this week.

The Department said this was true despite a six per cent drop during the past four years in the percentage of screen time devoted to U.S. feature films in free world countries.

### *Survey Was Conducted by Golden and Assistant*

The Department made public a detailed country-by-country survey as of January 1, 1955 of the number of theatres in the free world, seating capacity, and percentage of screen time devoted to U.S. features. The survey, conducted by Nathan D. Golden, chief of the Department's film section, and by his assistant, Earl H. Young, compares these figures with the figures for January 1, 1951.

Increased competition from Italian, German, French and British film producers has cut into Hollywood's share of the free world's total screen time, Mr. Golden and Mr. Young found. They estimated that approximately 68 per cent of the feature films shown throughout the free world were U.S. films at the start of this year, compared to a 74 per cent estimate in 1951.

As of January 1, 1955, according to the survey, there were an estimated 108,537 motion picture theatres in operation, showing 35mm films, in some 120 countries and territories. This was 8,994, or about nine per cent, greater than the 1951 estimate of 99,543 theatres. Seating capacity as of January 1, 1955 was put at 56,745,451 persons, compared to 54,107,671 as of January 1, 1951.

### *Theatre Increase Most Noticeable in Europe*

The Commerce officials said the increase in theatres had been particularly notable in Canada and in war-torn areas in Europe. Increases were recorded in most, though not all, countries. In the U.S., a marked drop in the number of indoor theatres—from 19,797 to 14,301—more than outweighed an increase from 3,323 to 4,050 in the number of drive-ins.

The survey estimated that there was a net drop of 20 per cent in the number of theatres and seating capacity in the U.S.—combining both drive-ins and indoor theatres—and that U.S. films accounted for 90 per cent of the screen time. The survey said there were 14,301 indoor theatres, with a 9,000,000 seating capacity, and 4,050 drive-ins, with a 2,800,000 seating capacity, on January 1, 1955.

In Canada, according to the survey, there was a 17.7 per cent increase in the number of theatres and a 20.8 per cent increase in seating capacity. Four years ago, Canada had 1,795 indoor theatres, seating 930,161 persons, and 66 drive-ins, seating 46,200 persons. As of January 1, 1955, the number had jumped to 1,963 indoor theatres, seating 1,020,000 persons, and 229 drive-ins, seating 160,000. U.S. films account for 75 per cent of Canadian screen time, it was estimated.

### *Most Complete Coverage in Australia, New Zealand*

The most complete theatre coverage is in Australia and New Zealand, where there is an average of one seat for every 7.5 persons. The ratio in the U.S. is one seat for every 14 persons; in the United Kingdom, one to 12; in Canada, one to 13; in France, one to 16, and Italy, one to 11. For all Europe, it is one to 20. In South America, the ratio is one to 26.

Here is a breakdown of some of the statistics for other major areas of the world:

**Europe:** January 1, 1955 there were 63,057 theatres operating, with a total seating capacity of 28,585,953, compared with 53,659 theatres and 25,389,424 seats four years earlier. While the increase was general throughout the continent, the largest increases were in Italy, Germany, Spain and France. The percentage of screen time devoted to U.S. features in Europe is estimated at 55 per cent, compared to 63 per cent in 1951. Mr. Golden and Mr. Young say that, while it is difficult to secure accurate current statistics on the Soviet Union and satellite countries, reports indicate increases in the number of theatres there, too.

**Latin America:** As of January 1, 1955, there were 10,219 theatres operating in Mexico, Central and South America and the Caribbean area, with seating capacity for 6,558,854. This is an increase of 1,050 or 11 per cent in the number of theatres, and a 14 per cent increase in seating capacity, over 1951. It is in these areas that U.S. films get their highest percentage of total screen time—70 per cent in South America, 68 per cent in Mexico and Central America and 83 per cent in the Caribbean countries.

**Far East:** There are now 9,735 theatres with 5,540,835 seating capacity in this area, compared with 7,369 theatres with 4,549,663 seats four years ago. Largest increases were in India, Japan and Indonesia. U.S. films account for 53 per cent of feature screen time in this area.

**Middle East:** There has been an increase here from 349 theatres with 223,908 seats to 459 theatres with 277,640 seats. U.S. features account for 60 per cent of the total screen time. Largest increase in theatre capacity came in Israel.

**South Pacific:** Theatres in this area increased slightly, as a sizeable increase in Australia offset a drop in New Zealand. Total for the area, which includes various island groups as well as these two countries, went from 2,285 theatres with 1,448,144 seats four years ago to 2,351 theatres with 1,467,968 seats now. U.S. films account for 60 per cent of total screen time in this area.

**Africa:** With notable gains in Egypt, the Union of South Africa, Algeria and French Morocco, the number of theatres in Africa increased from 1,301 four years ago to 1,683 now, and seating capacity jumped from 890,058 to 1,080,563. U.S. films are accorded 63 per cent of the screen time in Africa.

## THE WORLD'S FILM THEATRES

| REGION | 1951 No. of Theaters | 1951 Seating Capacity | 1955 No. of Theaters | 1955 Seating Capacity | United States Percentage of Screen Time | Percent Increase Theaters | Percent Increase Seating |
|---|---|---|---|---|---|---|---|
| Europe | 53,659 | 25,389,424 | 63,057 | 28,858,953 | 55 | 17.5 | 12.5 |
| South America | 6,070 | 3,522,987 | 6,611 | 4,174,376 | 70 | 8.9 | 18.5 |
| Mexico and Central America | 2,338 | 1,722,305 | 2,829 | 1,864,509 | 68 | 21.0 | 8.2 |
| Caribbean Area | 761 | 492,168 | 779 | 519,969 | 83 | 2.4 | 5.6 |
| Far East | 7,369 | 4,549,663 | 9,735 | 5,540,835 | 53 | 32.1 | 21.7 |
| Middle East | 349 | 223,908 | 459 | 277,640 | 60 | 31.5 | 24.2 |
| South Pacific | 2,285 | 1,448,144 | 2,351 | 1,467,968 | 60 | 2.9 | 1.3 |
| Africa | 1,301 | 890,058 | 1,683 | 1,080,563 | 63 | 29.3 | 21.3 |
| Atlantic Islands | 152 | 69,503 | 181 | 79,373 | 70 | 19.0 | 14.4 |
| Canada | 1,795 | 930,161 | 1,963 | 1,020,000 | 75 | 17.7 | 20.8 |
| Drive-in Theatres (1) | 66 | 46,200 | 229 | 160,000 | .. | .... | .... |
| United States | 19,797 | 12,384,150 | 14,301 | 9,000,000 | 90 | —20.0 | —20.0 |
| Drive-in Theatres (1) | 3,323 | 2,300,000 | 4,050 | 2,800,000 | .. | .... | .... |
| Puerto Rico | 142 | 75,000 | 142 | 75,000 | 90 | .... | .... |
| Alaska | 28 | 14,000 | 28 | 14,000 | 90 | .... | .... |
| Hawaii | 108 | 50,000 | 139 | 85,265 | 90 | 28.7 | 70.5 |
| TOTALS | 99,543 | 54,107,671 | 108,537 | 56,745,451 | 68 | 9.0 | 4.8 |

(1) Seating capacity of Drive-in theatres estimated on basis of 700 average per theatre.

# Hollywood Scene

by WILLIAM R. WEAVER
*Hollywood Editor*

AT THIS unhappy point in the always thorny career of the Academy of Motion Picture Arts and Sciences, which appears to have achieved unwittingly the impossible feat of setting television back several years by demonstrating how much damage video can do in 90 dull minutes, a good many members of the production community are beginning to wonder whether the talent guilds, whose members comprise so large a segment of the Academy's membership, are doing quite right by the institution in choosing and publicizing their own annual awards before or during the Academy's balloting period.

### *In Focus Is Directors' Award to Best Director*

In focus right now, making the question crystal clear, is the matter of the Academy's annual awarding of an Oscar to the director whose direction of a picture released in Los Angeles during the calendar year has been voted the best by eligible members.

On the evening of February 12, before a nationwide television audience, the respected representative of Price, Waterhouse and Co., long-time guardian of Academy integrity, announced the names of five directors who had been nominated by secret ballot to compete in an ensuing secret ballot for the Academy's 27th annual award of achievement for direction. There was not then, has never been, and is not now, in anybody's mind, any doubt whatever that the Academy and the auditing firm handling the matter conducts this operation in any but the finest, fairest manner, nor that the secrecy of the ballot is preserved to the last moment.

On the evening of February 13, the Sunday following the Saturday evening of the Academy nominations, the Screen Directors Guild of America, one of the most honored, respected and competently conducted organizations in the industry, held its annual banquet ceremony at which it announced, with no prior release to newspapers, wire services, radio or television, its own winner of its own voting for the best director.

### *Announcement as Closely Protected as Academy*

The announcement of the SDG winner is as closely protected against prior release of the winner's identity as is the Academy's, as any reporter working the Hollywood beat will affirm.

The question as to whether the SDG and the other guilds, societies and so on, are doing right by the Academy in trotting out their own choices before or during the Academy voting period comes down, in this instance, to this: One of the five directors nominated by the Academy on February 12 is Elia Kazan. The one director named by the SDG February 13 as the year's best is Elia Kazan.

Last year and year before the director named by the SDG won out, in the Academy voting, over his four fellow-nominees.

### *Question Breeds Others Of Like Nature*

This question, like most, breeds others.

An Academician may ask whether SDG is doing right by the Academy in running off its own election virtually at post time, and an SDG member may ask who's better qualified than directors are to judge directorial achievement.

An Academy champion may charge the SDG with trying to steal the show or to influence the balloting, and an SDG defender could point out that even the incomparable Man O' War got beat once.

There are dozens of aspects to the matter, from most points of view, but not from all. Four people are better qualified than anybody to decide on the merits of the case. They are the four nominees for Academy honors whose chances of winning skidded the night the SDG winner was named.

HOLLYWOOD started camera work on eight new pictures during the week, a larger single-week's undertaking than recorded since a good while before the holidays, but completion of seven largely offset the splurge, so far as total activity is concerned. The week wound up with cameras playing on 19 pictures.

Possibly the standout among the new productions is "How to Be Very, Very Popular," a 20th-Fox enterprise in CinemaScope and color, which has had more advance publicity in the film columns than most pictures enjoy in a lifetime. The cast, as of starting time, has Betty Grable, Bob Cummings, Sheree North, Charles Coburn, Fred Clark and dozens of other able players. Nunnally Johnson is producer-director, with Ad Schaurner as assistant.

The same studio launched "Sir Walter Raleigh," another in its succession of big-scale productions in CinemaScope and color. This one has Bette Davis and Richard Burton heading a cast that includes Herbert Marshall, Jay Robinson and Joan Collins, among others. The producer is Charles Brackett, and the director is Henry Koster.

"Jagged Edge" is another CinemaScope venture, this one by Warner Brothers, and in WarnerColor. The cast has Jack Palance, Shelley Winters, Lori Nelson, Lee Marvin, Perry Lopez and others. The skilled, veteran Stuart Heisler is directing. The producer is Willis Goldbeck.

SuperScope and Technicolor are employed by Benedict Bogeaus on his "Pearl of the South Pacific," for RKO release, which has Virginia Mayo and Dennis Morgan, David Farrar and Lance Fuller, in the cast directed by Allan Dwan.

"There's Always Tomorrow" is a Ross Hunter production for Universal-International directed by Douglas Sirk. The top players are Barbara Stanwyck, Fred MacMurray and Joan Bennett.

"Illegal" is a Warner picture with a cast topped by Edward G. Robinson, Nina Foch, Albert Dekker and Hugh Marlowe. The Producer is Frank P. Rosenberg, the director Lewis Allen, and the cinematography is in the hands of J. Peverell Marley.

"Lord of the Jungle" is another producer-director Ford Beebe's succession of Bomba stories for Allied Artists, with Johnny Sheffield as the jungle boy and with Wayne Morris among the human players.

"The Animal World" is being produced and directed by Irwin Allen for Warner Brothers, in color by Technicolor.

## THIS WEEK IN PRODUCTION:

### STARTED (8)

**ALLIED ARTISTS**
Lord of the Jungle

**RKO RADIO**
Pearl of the South Pacific (Ben Bogeaus; Superscope; Technicolor)

**20TH-FOX**
How to Be Very, Very Popular (CinemaScope; Color)
Sir Walter Raleigh (CinemaScope; Color)

**U-I**
There's Always Tomorrow

**WARNER BROS.**
Illegal
The Animal World (Technicolor)
Jagged Edge (CinemaScope; WarnerColor)

### COMPLETED (7)

**COLUMBIA**
The Calico Pony (Copa Prods.; CinemaScope; Technicolor)

**INDEPENDENT**
The Lonesome Trail (L & B Prods.)

**MGM**
The King's Thief (CinemaScope; Eastman Color)
Love Me or Leave Me (CinemaScope; Color)

**PARAMOUNT**
The Court Jester (Dena Prods.; VistaVision; Technicolor)

**REPUBLIC**
The Big Jackpot

**UNITED ARTISTS**
The Brass Ring (Challenge Pic.)

### SHOOTING (11)

**ALLIED ARTISTS**
Timeslip (Todon Prods.)

**MGM**
It's Always Fair Weather (CinemaScope; Color)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

**REPUBLIC**
A Foreign Adventure (Trucolor) (formerly Rebel Island)

**20TH-FOX**
House of Bamboo (CinemaScope; Color)

**UNITED ARTISTS**
The Beast of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

**U-I**
The Rawhide Years (Technicolor)
The Spoilers
The Private War of Major Benson (Technicolor)

**WARNER BROS.**
Blood Alley (Batjac Prods.; CinemaScope; WarnerColor)

# British Film Academy '54 Awards Cited

by PETER BURNUP

*LONDON:* The British Film Academy last Sunday night announced the films and artists winning the Academy's 1954 Awards. The films are:

1. Best Film from any Source: "Le Salaire de la Peur" ("Wages of Fear"), France and Italy.

2. Best British Film: "Hobson's Choice."

3. Best Documentary Film: "The Great Adventure," Sweden.

4. Special Award: "Time Out of War," U. S. A.

5. United Nations Award: "The Divided Heart," British.

6. Best Animated Film: "Song of the Prairie," Czech.

7. Best British Screenplay: "The Young Lovers."

The artists are:

1. Best British Actress: Yvonne Mitchell in "The Divided Heart."

2. Best British Actor: Kenneth More in "Doctor in the House."

3. Best Foreign Actress: Cornell Borchers in "The Divided Heart."

4. Best Foreign Actor: Marlon Brando in "On the Waterfront."

5. Most Promising Newcomer to Films: David Kossoff in "The Young Lovers."

The Awards Presentation will take place at the Odeon theatre, Leicester Square, March 10.

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Roy Disney has arrived to check on the progress of the British end of the Disney distribution organization and to finalize plans for the handling in Britain of "20,000 Leagues Under the Sea." No firm date has yet been set for the release of the picture, but the Disney London office is thinking in terms of a showing in London's West End around Whitsuntide, followed by a general release in September.

It is understood that Mr. Disney is interested also in the development of the new commercial TV setup this side. He will be having talks with various TV interests, but nothing definite has been arranged so far in this regard.

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Radio Luxembourg has announced the television service it opened January 23 is being received by viewers living as far away as 125 miles from the transmitter. The company figured that the range would be a radius of about 70 to 80 miles in the original engineering estimates.

An announcement by Radio Luxembourg (London) states that interest in the United Kingdom in the company's TV service is considerable and that a number of advertisers are considering taking air time "to get the feel of commercial television as a preliminary to using Independent Television Authority facilities at the end of this year."

Radio Luxembourg has long been a thorn in the flesh of the BBC. Since shortly after the war it has beamed to this country regular sound-radio programmes sponsored by British advertisers which have achieved remarkable popularity here. It is estimated indeed and despite the lack of publicity that Luxembourg programmes have a greater listener potential on Sunday evenings than those of the BBC.

Tentative discussions are reliably understood to be in progress designed to lead to a TV link between the Luxembourg station and those now in course of construction for the impending commercial service in this country.

# People in The News

PHIL REISMAN, president of Michael Todd Productions, was appointed co-chairman of the Motion Pictures Committee for the 1955 premiere of the Ringling Bros. and Barnum and Bailey Circus to be held at Madison Square Garden, New York, March 30, for the benefit of the New York Arthritis and Rheumatism Foundation.

PAUL WHITE, radio, television and film veteran, has been retained in an advisory capacity by the Custom Record department, RCA Victor Record division. His primary responsibility will be the development of a five-year expansion plan for the television film syndication branch, RCA Recorded Program Services. Before entering TV, he was with Paramount and David O. Selznick.

FRANK P. ROSENBERG, Warner producer, has been elected chairman of the public relations committee of the Motion Picture Industry Council, succeeding ALLEN RIVKIN, screen writer.

WALTER S. PRUSIEWICZ and BURTON H. BASTEDO have been appointed assistant treasurers of Pathe Laboratories, Inc. MR. PRUSIEWICZ had been chief accountant since January, 1951 while MR. BASTEDO was controller of Chesapeake Industries, Inc., Pathe's parent company.

JAY WREN, film buyer and city manager of AB-Paramount's Philadelphia theatres, has been appointed general manager and film buyer of the Viking theatre, the city's newest first run house, and the suburban Locust theatre.

## Church Council Cooperates On Fox "Peter" Campaign

Twentieth Century-Fox, in what it describes as "one of the most extensive public relations programs ever undertaken for a film, will preview its forthcoming Easter release in CinemaScope, "A Man Called Peter," in 60 cities the week of March 21 for leading clergymen, prominent lay members of churches and important opinion makers. Cooperating in the campaign for the film, which is the story of a chaplain of the U. S. Senate, is the National Council of the Churches of Christ in the United States. The previews, designed to create word-of-mouth opinion, will coincide with local-level advertising campaigns.


**Memo to Motion Picture Producers**

***From:***

**NIGARISTAN PICTURES**
**1st Floor, Noor Chambers,**
**Bunder Road,**
**Karachi, Pakistan**

**We are interested in establishing a most up-to-date studio in partnership with an American firm. Interested parties should contact us at the address given above.**

# DRIVE-INS GAIN IN AUSTRALIA

by FRANK O'CONNELL

*in Sydney*

The formerly impregnable, but now crumbling opposition in Australia of regular exhibitors to drive-ins, received further damaging blows recently in activities in three states.

In New South Wales, the Chief Secretary, C. A. Kelly, will set up a committee to draft regulations for drive-ins. The State Parliament recently passed a bill to provide for this committee and to clarify the law covering drive-ins to bring them under provisions of the Theatres and Public Halls Act. The committee is to draw up regulations on public safety and health for drive-ins.

### *New Melbourne Drive-Ins*

In the state of Victoria, two new drive-ins have been opened in Melbourne, making three in the metropolitan area, with a fourth to be opened at Moorabbin in February. The second Skyline drive-in, like the first, is operated by Hoyts, among the leading opponents to drive-ins in New South Wales. The open-air theatre, which opened just before Christmas, has facilities for 750 cars. Melbourne's third drive-in is the Croydon Village drive-in. Built on an 18-acre estate, it accommodates 500 cars on the viewing ramps, and another 500 in a waiting area.

In South Australia, the state's first drive-in opened Christmas week and is called the West Beach Blue Line drive-in. On opening night there were traffic jams as vehicles converged on the theatre. Business was terrific with some 4,000 cars packing the nine-acre theatre.

Considerable interest is attached to both New South Wales and Queensland, where drive-ins are yet to make their appearance. At least one group has applied for a license in Sydney and it is known that various people are surveying the Brisbane situation for possible drive-in sites. It is expected that 1955 will see much activity in this line of the entertainment business.

## MEXICO

by LUIS BECERRA CELIS

*in Mexico City*

In an all-out effort to make films that will succeed in the international market, Mexican producers have decided on a $12,000,000 investment budget for this year. The budget is to be underwritten by the trade's own bank, the semi-official Banco Nacional Cinematografico; Cinex, the government company set up to control foreign distribution, and Peculias Nacionales and Peculias Mexicanas. This group will furnish approximately 80 per cent of the financing, with the remainder to come from independents. Costs of the pictures to be made will range from $72,000 to $400,000 each, according to Eduardo Garduno, president of Cinex.

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Filipe Rayon is the new film labor boss of Mexico. He was elected secretary general of the National Cinematographic Industry Workers Union (STIC) in what the organization announced was "a democratic election." He recevied 576 votes against 564 votes for his rival Enrique Molina. Mr. Molina moves up to labor secretary, the position which Mr. Rayon held for so long. In his new post, Mr. Rayon succeeds Pedro Tellez Vargas, who resigned after 16 years because of ill health.

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The 62 Mexican pictures exhibited in Europe, Africa and the Near East between 1947 and 1954 grossed a total of $980,000, according to William Karoll, Mexican producers' representative in those areas. The pictures were shown in 45 countries.

## JAPS SEEK TO BOOST EXPORT OF FILMS

**TOKYO: Following the recommendations of the newly created Motion Picture Export Council, the Japan Federation of Motion Picture Producers has announced tentative plans to open overseas branch offices in New York and Paris to boost the export of Japanese films. Target for the next fiscal year has been set at $2,000,000 in export films, compared with $1,500,000 for the last fiscal year. Also planned is a festival of Japanese films to be held in Paris, probably in June following the Cannes Festival.**

## FRANCE

by HENRI KAHN

*in Paris*

Exhibitors in the city of Rennes have taken direct, effective action against the Government's denial of permission for any increase in seat prices by closing all theatres. Spokesmen for the theatre owners say the theatres will remain closed until the price ceiling is removed. The move has had two important results: it denies entertainment to the entertainment-hungry public and it has thrown all theatre employees into the ranks of those receiving unemployment benefits.

The exhibitors, who are counting on the public demanding the theatres be reopened with increased prices, are telling their story by means of posters plastered all over the city. Highlight of their argument is a list of figures showing how theatres are losing some 36,000 francs a week at the present admission scales.

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In 1954 French production companies put 99 films into work, against 110 in 1953 and 125 in an average year right after the war. This is all part of the policy to increase the quality of French product. Indirectly of course, it should have a bearing on relations with the United States and other film producing nations.

Since 99 films mean fewer for French exhibitors, there obviously is going to be pressure from the theatre men to increase film imports from abroad. The Government, it is known, is not really happy about the present quotas and would like to increase French exports and imports, rather than bolster the industry by stringent quotas.

## U-I to Use Perspecta

Universal-International became the fourth major American film company to choose Perspecta Stereophonic Sound for its productions, it was announced last week by Perspecta Sound, Inc. It joins MGM, Paramount and Warner Brothers in the adoption of Perspecta.

The company also announced that negotiations for use of its system are under way with other companies, including Columbia. Details will be announced shortly.

In addition, an increasing number of independent producers, both here and overseas, are using Perspecta, including several in France, Italy and Switzerland. All of these producers, including Universal, have been licensed on a royalty-free basis.

## Canadian Exhibitors at Detroit MGM Workshop

*DETROIT:* Approximately 25 Canadian exhibitors attended the eighth MGM Ticket Selling Workshop held here this week as part of the Allied Theatres of Michigan convention. Among those attending were representatives from the major Canadian circuits. There were also about 300 exhibitors from the Detroit area present at the two-day sessions. Emery Austin, MGM exploitation director, again presented the company's *22* exhibitor aids.

## Quebec TOA Affiliation Possibility in March

Preliminary details in the proposed affiliation of the Theatre Owners of Quebec with the Theatre Owners of America are expected to be finalized March 23 when Alfred Starr, chairman of TOA's executive committee, will address the local exhibitor group at its first annual convention at the Mount Royal Hotel, Montreal. The new Canadian group is estimated to consist of about 60 members who operate more than 100 conventional and drive-in theatres.

# The National Spotlight

## ALBANY

The deep freeze-over of Lake George and Lake Champlain—the first time it has occurred in recent years—may delay opening dates for drive-ins of those areas, according to Jules Perlmutter, owner of Ft. George at Lake George. Perlmutter, who relighted in April last year, reported the natives predict a late spring. . . . Fabian's 1,000-car Mohawk, Albany-Schenectady Rd., will resume April 2. The circuit's smaller Saratoga, Albany-Saratoga Rd., will open April 15. Supervisor Irwin Ullman stated that work on enlarging the Mohawk's concession stand — for cafeteria operation — proceeded during the severest weather. He described the extended screen, to 123-foot width, as "second largest in the world.". . . Bids for a widened screen at the Saratoga were being received, Ullman added. Fred Haas, Fabian construction engineer, planned the projects at both theatres. . . . Film Row donations to the March of Dimes totaled $225, Chairman Norman Weitman announced. . . . The latest compilations in exchange district collections for the Will Rogers Memorial Hospital Christmas Salute campaign showed a figure of $1,880, according to chairman Norman Jackter. . . . Variety Club will move around Aug. 1 to air-conditioned quarters in Sheraton-Ten Eyck Hotel.

## ATLANTA

The annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia with the Alabama Theatres Association is to be held at the Biltmore Hotel, Atlanta, May 15-17. . . . Walter J. Lloyd, veteran industry executive with the Florida State Theatres in Tampa, was honored at a testimonial banquet and dance, at the Bartke's China Clipper restaurant, which was attended by more than 100 persons from the Florida coast city. . . . The drive-in proposed for a 10-acre tract near Gulfstream Park, near Hollendale, Fla., is running into trouble with the state road department. The department objected to the location of the screen claiming it would distract passing motorists. . . . Mrs. L. C. Yeauman, owner of the Regent theatre, Crystal River, Fla., has installed new CinemaScope screen and new lamps. . . . The Lakeland drive-in, Lakeland, Fla., recently destroyed by fire, has been rebuilt by its owner, Mrs. C. W. Murrell. . . . Martin Theatres of Columbus, Ga., is rebuilding their drive-in at Port St. Joe, which was recently destroyed by fire. The entire drive-in will be remodeled and facilities installed for wide screen.

## BALTIMORE

N. A. Hodgdon and Ray Trumbule have switched positions in the Fruchtman Theatres. Hodgdon has taken over the Keith's and New in Baltimore while Trumble returns to St. Mary's and the theatres there. . . . Loew's Century theatre wants to hold a giant benefit stage show on Thursday with all proceeds going to the Firemen's Tragedy Fund. Six firemen lost their lives in a fire last week. . . . The Town theatre will have a benefit showing of "Long Gray Line" on Tuesday, March 1, with proceeds going to same fund. . . . George Browning, Stanley publicist, back from a New York trip. . . . Sid Zions, of Columbia, was in town. . . . Dave Hanna, DCA, escorting Rodney Taylor, Australian actor featured in "Long John Silver," on radio, TV and newspaper interviews. . . . Al Smith, of the Century stage, was on a Florida vacation. . . . Bill Downey, Town assistant, is back from a Philadelphia trip.

## BOSTON

Disc jockey Stan Richards of WCOP, who also writes a record review column in the "Boston Record" and runs Saturday afternoon "record hops" at the Totem Pole Ballroom, is starting 40-minute stage stints, Friday nights, at two American Theatres Corporation houses, the Roxy in Roxbury and the Jamaica in Jamaica Plain. If this experiment in focusing teenager attention on stages of their neighborhood theatres for at least one night each week succeeds, eight other jockeys will take on two other ATC houses apiece. . . . Mr. and Mrs. Raphael Sandlow, operators of three suburban theatres, announce birth of their first child, Susan Melissa, at Malden Hospital. . . . Bill Cunningham, "Boston Herald" columnist, was main speaker at a New England industry meeting in the Bradford Hotel, at which participation in Brotherhood week observance was planned. Samuel Pinanski, ATC president, is chairman for exhibitors; E. Myer Feltman, U-I branch manager, chairman for distributors, and Paul Levi, ATC publicist, chairman of publicity. . . . Stanley Sumner, managing director of the University theatre, Cambridge, since October, 1926, has given up its active management. He is a co-owner of the house with Lindsay Hooper. Nick Lavidor resigned as district manager for E. M. Loew Theatres to take over management of the University. . . . The Lexington theatre, Lexington, is under agreement to Ernest Warren for a long term lease, starting March 1.

## BUFFALO

Dave Miller has retired. After 35 years in the distribution end of the business, Dave has decided to relax. Of those 35 years in the industry, 30 of them were spent in Buffalo. He started in the business as a film salesman in Cleveland in 1920, came to Buffalo in 1925 to assume the management of the local U-I exchange and has been at that post ever since. He organized Tent 7, Variety Club of Buffalo, and was its first chief barker. He was chief barker again in 1953. He has been succeeded at U-I by Jerome Wechsler, former manager for Warner Bros. in Cleveland and more recently has been selling J. Arthur Rank product for U-I. . . . Reserved seat tickets went on sale last Monday at the Teck theatre for the Cinerama premiere March 16. . . . Nat King Cole will head a stage show to be presented by the Paramount theatre the end of April. Sarah Vaughan and Count Basie also will appear. . . . Managers Charlie McKernan of the Seneca and Bill Colson of the Niagara both put on special "Kartoonascope" matinees in these UPT community houses on Washington's Birthday. The novelty of the programs was that all the cartoons were shown in CinemaScope and the kids got a great kick out of the idea.

## CHICAGO

Stan Leseritz of the Commercial theatre is enjoying his annual holiday. . . . The Hilltop drive-in near Joliet is installing a wide screen. . . . B&K's Lund theatre is installing CinemaScope. "Doc" Hyde is the theatre's manager. . . . Joseph Fuelner of the Balaban organization, and his wife are beginning a holiday "cruising" through southern climate areas. . . . James Barger said following the sale of the Twin drive-in to Loew's that he will retain ownership of the Morton Grove drive-in. . . . Sondra Epstein, formerly a dancing instructor with the Fred Astaire Studios, has joined the local Allied Artists staff. . . . Si Greiver announced that he is now booking the Crawford and Bugg theatres. He is also booking the Sunset, "66" and Double drive-ins which expect to open March 4 with "Bridges at Toko-Ri.". . . The Esquire theatre this week celebrated its 17th anniversary. Al Holec, manager of the theatre, has served in this capacity for the past six years.

## CLEVELAND

Of wide Film Row interest was the announcement this week of the engagement of Marshall Fine, son of Meyer S. Fine, president of Associated Theatres Circuit, and Mrs. Fine, to Patricia Crow of McKeesport, Pa. The prospective bride is a student at Northwestern University. Fine is a graduate of Harvard. They are planning a June wedding. . . . A son was born on St. Valentine Day to the wife of Bert Lefkowich, executive of the Community Circuit. . . . Joe Shagrin, owner of the Foster theatre, Youngstown, is convalescing from surgery. . . . The "Plain Dealer" notified subsequent run theatres owners that, effective March 1, their Sunday advertising rates will be boosted 3 cents per line. . . . Sylvester "Sly" Pierce has been appointed manager of the Mindameer theatre, succeeding Norbert Clark who resigned to join a Columbus, O., advertising firm. . . . State Films, which recently took over the servicing of Republic films, has moved into the Republic shipping-inspection space from its former location on East 23rd St.

## COLUMBUS

C. Harry Schreiber, RKO city manager, has resigned to enter his parents' wholesale tobacco and candy business in Chestertown, Maryland. The resignation is effective March 15. No successor has been named.

(*Continued on following page*)

(*Continued from preceding page*)
Mr. Schreiber came to Columbus in 1933 as manager of RKO Palace. . . . Jerry Shinbach, division manager of RKO theatres, Chicago, and manager of RKO Palace here from 1944 to 1947, has resigned to become president and general manager of Monarch Theatres, including the In-Town Auto theatre. Whitehall, which will open March 10. The new theatre circuit includes North Flint Auto theatre, Flint, Mich., the East and Dixie drive-in theatres, Louisville, Ky., and the 105th Street theatre, Cleveland. Shinbach said that Lou Holleb will manage the In-Town which will have CinemaScope equipment and theatre television facilities. . . . Frank Waller, 69, night superintendent at Loew's Broad here, died February 17 at his home.

## DENVER

Bel-Air Productions are making arrangements to make "Rebel in the Town" in the Canon City, Colo., area in June. . . . Howard Banzhaf, city councilman and projectionist at the Tabor, will run again for the four-year council term. Ed Mapel, owner of the Gem, also a councilman, will run again. . . . Frank H. Ricketson Jr., president of Fox Inter-Mountain Theatres, was reelected president of the Roundup Riders of the Rockies, and Joe Dekker, Civic Theatres partner, was named vice-president. The annual ride will start July 16. . . . Oscar Galanter, Universal office manager, to Los Angeles for booking meeting. . . . Frank Green, Universal salesman, became grandfather for the first time when his son, Frank Jr., became father to Frank Green III, at Rose hospital. . . . Atoz Theatres to build 800-seat theatre in new shopping center, Littleton, Colo. Theatre to cost $175,000 and will open in early fall. . . . The "News" is offering $350 and many passes for closest picks of Oscar winners. . . . M. V. Nygren and Herman Koeppen building 300-car drive-in at Julesburg, Colo. . . . Tom Bradley, one of the owners of Paramount, Cheyenne, Wyo., will operate house at expiration of lease.

## DES MOINES

Three more theatres in Iowa have closed because of poor attendance. They are the Everly at Everly and the Primghar at Primghar, both owned by A. H. Paulson, and the Comet at Coggon, operated by Mr. and Mrs. Fay French of Central City. Theatres in Sanborn and Sutherland, in the Primghar area, have closed recently also due to lack of patronage. . . . Clifford L. Niles, 76, theatre man and Republican party leader, died in Anamosa of cancer. He had been ill for more than a year. At one time, Mr. Niles owned a chain of eight theatres in the eastern part of Iowa. He sold the last of these, the Niles at Anamosa, in 1954. In 1924, Mr. Niles was campaign manager for John Hammill in his third and successful bid for governor of Iowa. He was a member of the A.I.T.O. of Iowa and Nebraska and served once as director and president. He is survived by his widow, one son, Charles of Anamosa, and five daughters. . . . Al Ungerman, Universal booker, held a Sunday open house for employees of the exchange. The Ungermans recently moved into a new home. . . . Bob Evans, RKO salesman, has resigned and moved to Missouri. . . . Mildred Davis was away from her desk at Universal with the flu. . . . Lou Levy, Universal manager, spent several days in Dubuque. . . . Harold Sutphin, Metro, is back in Mercy hospital.

## DETROIT

Only one picture, "The Bridges at Toko-Ri," held over this week. Even the art houses, normally long-termers, changed programs. . . . Sidney Calkins has bought the theatre in Oscoda, Mich. Mrs. Sidney, a Detroit school teacher, will follow him there at term end. . . . Dale Miner, assistant projectionist at the Sky drive-in, Adrian, Mich., died at 45. Miner's death was the result of an auto accident January 30 when he ran into a ditch. . . . Spring stirs the hearts of the drive-in operators. In Adrian the Sky drive-in has started by getting a new 80 x 56 screen installed. . . . The Marshes, The Tollers and Louis De Rochemount spent a very full two days getting "Cinerama Holiday" launched here. . . . "Cavalcade," the big 1933 20th-Fox film, was shown in the "Film As an Art" series at the Detroit Institute of Arts. . . . "Martin Luther" did a restand at the Krim, followed with a quick duckout to make room for "Aida.". . . Elroy Hirsch, advancing for "Unchained," took space in both screen and sports columns.

## HARTFORD

The Blue Hills Drive-In theatre is increasing its screen size to 120 feet wide and 50 feet high, as compared to present 80 x 56. . . . Community Amusement Corp. has started new policy of 9:30 a. m. openings on Saturdays at the downtown 1,800-seat Star theatre, with 20 cartoons included on children's morning and matinee programs, in addition to regular double bill. Normal opening is 10:30 a. m. . . . M. J. Daly, president, Daly Theatre Corp., has been recuperating from surgery. . . . Joe Dolgin of Pine drive-in, Waterbury, Conn., and Mrs. Dolgin, have returned from Florida. . . . Sam Harris, partner, State theatre, and Mrs. Harris were due back Feb. 25 from Florida. . . . The 500-seat Mayfair theatre, Bridgeport, Conn., operated by Strand Amusement Co., has been sold to a furniture concern, which will convert the structure to its own use. . . . Hartford visitors: Harry Feinstein, James M. Totman, James Bracken, Cy O'Toole, Stanley Warner Theatres; David J. Lustig, Columbia exploitation department; Harry F. Shaw, Lou Brown, Loew's Poli-New England Theatres.

## INDIANAPOLIS

M. Brazee, operator of the Greenwood drive-in, opened for the season Sunday (20), the earliest on record here. . . . L. J. McGinley, general manager of the Fourth Avenue Amusement Co., spoke on the importance of motion pictures to business in general at the Kiwanis meeting Friday. . . . Max Schaefer, manager of the Esquire, became the father of a boy, born Friday. . . . Charles J. Niesse, 86, veteran theatre employe and father of exhibitor Carl Niesse, died Saturday. . . . Marc J. Wolf, general manager of Y & W, left Tuesday for a week's vacation in Florida. . . . Claude McKean, WB branch manager, was in charge of festivities at the Variety Club's square dance party Saturday night. . . . Tom Baker, president of Affiliated Theatres, was here on business from his winter home at St. Petersburg, Fla., last week. . . . Universal has a new telephone number. It now is MElrose 4-5452.

## JACKSONVILLE

Oliver Matthews and Otis Ray returned from a U-I booking conference in New Orleans. . . . R. Cameron Price, RKO branch manager, attended the funeral of his mother, Mrs. Herbert Lee Price, in Wilmington, N. C. . . . Back from several days in Atlanta was Paul Hargette, Columbia branch manager. He reported that "The Long Gray Line" had a fine opening at three Wometco houses in Miami. . . . Visitors included H. A. Dale of Lake Butler; Harold D. Popel, Telco Theatres, West Palm Beach; Bill Lee, Keystone; Milton C. Moore, Lake Shore; and B. B. Garner, president, Talgar Theatre Co., Lakeland. . . . French Harvey, Florida State Theatres advertising executive since last December, returned from his first tour of the circuit's west coast theatres. . . . James L. Cartwright, FST district supervisor at Daytona Beach, was honored here at a birthday luncheon by his FST associates on February 16. The date marked his 39th year in show business.

## KANSAS CITY

The Allied Independent Theatre Owners of Kansas and Missouri will hold its annual spring convention March 4, instead of March 1 as previously announced. The meeting, at the Hotel Continental, will feature national officers making reports on the recent board meeting. Abram Myers will be one of the speakers.

The spring meeting of the Kansas-Missouri Theatre Association, March 2, will be held in the Georgian room of the Hotel Continental. The board of directors will meet on the morning of the following day, when the MGM workshops will occur in the same hotel. . . . In addition to inclement weather, there was the "flu" to handicap attendance at theatres here. Both first run and subsequent run theatres have generally had poor business for two weeks, though a few attractions have been well enough attended to justify holdovers. . . . All three of the all-winter drive-ins were operating the weekend of February 18—the Shawnee, Boulevard and Heart. Two have triple bills, one a double-feature program.

## LOS ANGELES

The Realart office has just undergone a complete alteration of the booking department and outer-offices, plus a fresh paint job. . . . Universal-International will begin construction shortly on a new film exchange building at the corner of Vermont and 20th on Film Row. . . . Ed Baumgarten, Lippert Pictures president, flew East to attend the funeral of his mother. . . . The second dance of the Variety Club was held at the club quarters Feb. 19, with Robert Kronenberg of Manhattan Films as sponsor. . . . The James Edwards circuit has temporarily closed the Garvey theatre in the San Gabriel valley. . . . Bob Bivans, formerly with the Judy Poynter booking office, is now managing the Magnolia drive-in near Riverside.

## MEMPHIS

C. V. Harris, owner, has finished a new 350-car drive-in, named the All Star drive-in, at Holcomb, Mo. and held a formal opening this week. . . . Two Memphis first runs bounced back with near-record attendance. "Battle Cry" (Warner Bros.) brought above

(*Continued on opposite page*)

(*Continued from opposite page*)
average business to Warner theatre and Loew's Palace enjoyed twice average attendance with RKO's "Underwater!" . . . Dozens of drive-ins, closed for the winter in the Memphis trade territory, announced opening dates during the last week of February and the first week in March. . . . Joy theatre, Hayti, Mo., owned by J. C. Mohrstadt, has been sold to Sam Becker. The new owner also owns and operates the Mox at Blytheville, Ark. He will book and buy in Memphis. . . . Mrs. M. R. Steger, Palace theatre, Tunica, Miss., has been ill at Baptist Hospital in Memphis and is reported improving nicely. . . . C. E. Sumner, National Theatre Supply, has returned to work after an illness. . . . Mrs. Nate Evans, wife of the operator of Idlewild and Savoy theatres in Memphis, underwent surgery at Baptist Hospital and is recovering.

## MIAMI

Robert Francis, in town doing personal appearances for the opening of "Long Gray Line" was mobbed by enthusiastic admirers at all three theatres where he appeared. . . . Harry Botwick, district supervisor for the s.e. Florida State Theatres, was in Jacksonville for a short business conference. . . . Personal changes bring Dave Cooperman to assist at the Cinema and John Oliver taking the aide spot at the Paramount. . . . Columbia Pictures' Joe Haynes was in the area with his wife, enjoying a holiday. . . . Projectionist T. C. Yearwood of the Carib, returned to work after a period of illness. . . . Miami Beach's Balmoral Hotel has been selected as the location site for a sports short which Harry Foster will produce. . . . Co-chairmen Sonny Shepherd and Al Weiss were happy over the $25,000 raised for Variety Children's Hospital at the Show of Shows recently. Prominent performers and talent turned out en masse to boost the fund raising show.

## MILWAUKEE

Estelle Steinbach is now managing the Strand theatre here; she formerly was managing the Downer on the East side. Miss Steinbach opened with "Romeo and Juliet" at the Strand which had two very good weeks. . . . The Fox-Princess theatre, now managed by Robert Brill, is running first run pictures. . . . The stage show "South Pacific" returns to Milwaukee to be presented at the Palace theatre February 27 through March 5. It formerly played at the Wisconsin theatre. Miss Hortense Brunner, advertising director for Fox-Wisconsin theatres, designed an attractive letter with a red check mark to check the dates of the show. This letter she sent to organizations and clubs. The response was very good. . . . Film Service, Inc., had all their drivers in this week one day for a safety meeting. They were treated to dinner at Ray Jackson's. A bonus plan was announced to the drivers for safe driving campaign. . . . Harold J. Fitzgerald has been re-elected president of the civic progress commission of Milwaukee. . . . The Ray Trampes are taking in the Florida sunshine for two weeks.

## MINNEAPOLIS

A new drive-in theatre, to be called the Mile High, is being built at Pluma, S. D., between Lead and Deadwood on the only piece of flat ground in the immediate area. Partners in the project are Charles Creamer, Robert Lundquist and Robert Lahti of Minneapolis Theatre Supply Co. and Leonard Steele, who also will manage the stand. Drive-in will have 600 speakers and CinemaScope equipment. . . . Al Fritz, operator of the Lyric at Watertown, S. D., is building a 500-car drive-in at Watertown. Outdoor stand also will be equipped with CinemaScope. . . . Clarence Bull, leading still photographer for MGM, will be in March 4-5 to talk to the Commonwealth Club and for personal appearances. . . . The Lyric theatre at Fergus Falls, Minn., which has been closed, has been sold and will be converted to commercial use. House was operated by Berger Amusement Co. . . . Hy Chapman, branch manager of Columbia, is vacationing in Florida. On his way back he will stop in New Orleans. . . . Edna Bjornson, shipper at NSS, is vacationing in California for six weeks. . . . C. J. (Fay) Dressell, RKO branch manager, is back at work after being hospitalized for a checkup.

## NEW ORLEANS

The Savoy 45 drive-in, Prichard, Ala., built in 1942 by Paramount Richards Theatres, will soon pass into oblivion. Present owners Mike Ripps and Ed Fessler of Do Drive-in Theatres, Mobile, and Metrairie, La., have all equipment up for sale. . . . Geo. Pabst, U.A. district manager, visited the Dallas branch. . . . Mrs. Laura Courville, 16mm. operator in Chataignier, La., was a caller at Stevens Pictures. . . . H. A. Greenlin assumed operation of the in-town Avenue which for the past five years exhibited art and foreign pictures which policy Mr. Greenlin will intersperse with double feature American picture programs. . . . Several buildings on Film Row, including offices of Warner Bros., National Theatre Supply, Stevens Pictures, Lippert Pictures Shipping Room and Western Union were pilfered over the weekend, although the take was small. . . . Frank Ziegler, the new manager at Dixie Films, checked in after a business trek on the Gulf Coast. . . . Jack O'Quinn of Joy-Oke Theatres, Kaplan, La. completed plans for a 1,200-car drive-in to be located near the corporate limits of New Iberia, La. He has named it the Sky-High.

## OKLAHOMA CITY

"So This is Paris" is now playing at five suburban theatres in Oklahoma City. . . . The Cooper Foundation Circuit has inaugurated a new downtown Parking Service for the Criterion and Harber theatres. All parking tickets are honored. Patrons of the two theatres, show the theatre cashier the dated stub from any parking lot, and she will issue them a "discount movie admission" ticket. . . . The Oklahoma Tax Commission's report for theatres for December showed 289 returns and $29,406.57 tax, compared to 318 returns and $28,317.40 tax for December, 1953. This indicates an increase of 3.84 per cent. . . . The Richards-Lightman Theatres Corporation of Memphis, which owns the Strand, Palace and Liberty theatres at Jonesboro, Ark., has purchased the Skyvue and Starlite drive-in theatres at Jonesboro, from Bob Lowrey and associates. Announcement of the transaction was made by Mr. Lowrey and Jay Kimbro, Jonesboro manager of Malco theatres.

## OMAHA

A Brotherhood Week luncheon will be held February 28 at the Fontenelle Hotel, Chairman Vincent Flynn, MGM branch manager and head of this year's drive, announced. . . . John Harmon, operator of the Rex theatre at Orchard, has opened a new drug store. . . . At Cambridge, Bud Baughman, owner of the Ritz theatre, has added a photographic studio to his enterprises. . . . Janette Nave, Paramount secretary, was married to Fred Mears last week at Blessed Sacrament Church. . . . Mrs. John A. Radik, Sr., mother-in-law of Wanda Radik, secretary to Don McLucas at United Artists, died at the age of 69. . . . The latest telephone system is being installed in the RKO exchange. . . . A new staffer at the Columbia exchange is Janice Zanghi in the clerical department. . . . Renfro's Rogue's Gallery has appeared at the Theatre Booking Service. Jack Renfro has installed a huge board covering part of one wall with pictures of exhibitors and film row personalities. . . . Kenneth Moore, Logan, Ia., grocer, has taken over the Logan theatre from Al Gardner.

## PHILADELPHIA

Harold Eskin is giving up the Bromley, key neighborhood house, in April, and it will be remodelled into a dance hall. . . . Dante Theatre Company here, already operating the Dante and the Bell, reopens the Sherwood—all local neighborhood houses. . . . Nate Milgram has moved his De Luxe Premiums and De Luxe Theatre Booking and Buying Service to 1237 Vine Street along film exchange row. . . . Permission granted by city authorities to the Scavo Brothers, of Old Forge, Pa., to build the first drive-in for Scranton. Already operating the Oak Hill drive-in, the Scranton project will cost $100,000 and provide for 500 automobiles. . . . Percy Hermes, British film director who served as an assistant director for Warner Brothers in England, visiting here with Harold Hogan, a sound engineer with the Stanley Warner theatres. . . . A. M. Ellis Theatres take over the operation of the Egyptian in suburban Bala-Cynwyd, Pa., on March 1, with the Stanley Warner chain's lease running out. . . . Former International Chief Barker Jack Beresin, exhibitor Jay Emanuel and United Artists publicist Max Miller served as the committee with chairman Charles Beilan, Warner branch manager, in promoting Brotherhood Week here. . . . National Service Corporation here is now buying and booking for the Park, Williamsport, Pa.

## PITTSBURGH

"Cinerama Holiday" doing smash business in the Warner, following a plush premiere under auspices of the Junior Chamber of Commerce. Louis de Rochemont and his wife, Sam Rosen, Harry Goldberg, and the two featured couples, John and Betty Marsh and Fred and Beatrice Troller, were here for the premiere. . . . "Trouble in the Glen" and "Tonight's the Night" have been set for the Squirrel Hill to follow "Mr. Hulot's Holiday." . . . Robert Wagner, here for press, radio and TV interviews in behalf of "White Feather," the next Fulton attraction, took time off to address a high school audience at Allegheny High School. . . . "Bad Day at Black Rock" and "Jupiter's Darling" set to follow "Bridges at Toko-Ri" in the Penn. Bill Tuttle, head of MGM make-up department here to get in a few plugs for "Jupiter's Darling." . . . "Ugetsu" arrived at the Guild theatre, the new art house.

(*Continued on following page*)

## PORTLAND

John Beall, newly appointed purchasing agent for the Evergreen chain, was in town to get acquainted with Evergreen set-up. Previously he was assistant to National Theatres' press agent McCullough in Los Angeles before moving to Seattle. . . . Guild theatre manager Marty Foster was off to Hawaii for three weeks. . . . "Romeo & Juliet" should be playing his house until his return. . . . Mrs. J. J. Parker, the nation's No. 1 lady exhibitor, has returned from a trip to the film capitol. . . . William Holland, Palace Pictures official, was in town from New York to work with NW Releasing Corp. chief Zollie Volchock. . . . Tom Walsh, J. J. Parker executive, is vacationing in California. . . . Bert Gamble is managing the New Fox theatre while Oscar Nyberg fills Russ Brown's job during the latter's absence.

## PROVIDENCE

The new dance craze, "The Americano," as performed by Abbe Lane in the film, "The Americano," was used by Dave Levin, Albee manager, as part of his exploitation in conjunction with the screening at his house. Levin arranged with the local Arthur Murray Studios to give two complimentary lessons to any of the Albee patrons who were successful in winning awards in a contest he devised. . . . In conjunction with the forthcoming presentation of "Long John Silver," Newberry's, the junior department store, is conducting a monster treasure hunt whereby all patrons are given a key with which they try to open a treasure chest. Those holding keys that open the lock will divide over 100 awards, amounting to several hundreds of dollars. . . . Bill Trambukis, Loew's State manager, arranged a special sneak preview of "Bad Day at Black Rock."

## TORONTO

The premier of Ontario, the Hon. Leslie Frost, will be the speaker along with George Hoover of Miami, International Chief Barker, and Ed Emanuel of Philadelphia, International representative, at the annual Graduation Dinner of the Variety Club of Toronto. . . . A Canadian-produced film "The Stratford Adventure," produced by the National Film Board, is among those films nominated for an Academy Award. Meeting in private session in Hamilton was the IATSE Executive Board. While in Hamilton, they were entertained by Local 303, the Hamilton local, and then they journeyed to Toronto, for hosting by Local 173. . . . The Scarboro drive-in has been acquired by Twentieth Century Theatres Corp., Ltd. The 1,000-car drive-in at Toronto's eastern outskirts, gives the theatre chain four of the city's five drive-ins. . . . Heading the ticket committee for the Annual Variety Club Graduation night are George Altman and Joe Bermac.

## SAN FRANCISCO

Foster Blake, Universal's western U. S. division manager, here to consult with Barney Rose, district manager. . . . As of Feb. 11, the Arch Booking and Buying Service took over the El Rey, Rita and Auto Movie in Vallejo, the Rancho drive-in at San Pablo plus owner Robert Roger's Brisbane theatre, Brisbane, California. . . . Norman Jurvic is the new manager at the Harding theatre having been assistant at the Alexandria. . . . Mary Di Maggio, of the famous ball playing family, is the new PBX operator at Universal. . . . Here from MGM's home office were Irving Helfont, assistant to the West Coast sales manager, and William Zollner, sales manager for short subjects, for meetings with S. J. Gardner, resident manager. . . . Joe Blumenfeld, president of Blumenfeld Theatres, left recently for a four-week European junket. . . . One recent midnight, a gunman took $50 from the Amazon theatre where Floyd Ford is manager.

## VANCOUVER

It was another off week for downtown houses, with plenty of sport competition. Basketball, hockey and the fights are cutting into grosses. Doing above average were "The Bridges at Toko-Ri," "They Rode West" and "They Were So Young.". . . Bill Brotherton opened his new Arrow Lake theatre at Nakusp, B. C. It seats 350 and is equipped by Perkins Electric. . . . Independent exhibitors at a recent meeting decided to ask distributors and theatre unions for relief in cutting down overhead due to bad business in the past year. It's either reduce expenses or close down for many small situations in B. C. Drive-ins suffered their worst season last year due to bad weather conditions. With a mild winter, six Vancouver district ozoners have opened up. The Prairie drive-ins will not open until late April or May.

## WASHINGTON

"Hit the Deck" (M-G-M) will have its world premiere in Easton, Md., at the Avalon theatre to aid the Music Therapy Fund. Co-chairman of the therapy group is the former widow of composer Vincent Youmans, Mrs. William Tucker. . . . Marvin Goldman, co-chairman of the Variety Club Public Relations Committee, is working on plans for a Tent 11 regular news bulletin to be sent to all members. . . . The Stanley Warner neighborhood theatres held special matinees on Washington's Birthday. . . . The Variety Club Board of Governors will meet on March 7. . . . Columbia Pictures salesman, Charles Wingfield, vacationed in Florida. . . . Milton S. Kronheim has been appointed Chairman of a Mothers Day luncheon committee, by Variety Club chief barker Alvin Q. Ehrlich. . . . Sid Hoffman, manager of Stanley Warner's Metropolitan theatre, and Mrs. Hoffman, flew to London, to appear on a BBC television show, all expenses paid.

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## O'Connor Named Chairman Of Catholic Charity Drive

John J. O'Connor, Universal vice-president, has been named chairman of a committee on Motion Pictures of the Cardinal's Committee of the Laity for its 1955 annual appeal, it is announced by John A. Coleman, executive chairman. Vice-chairman of the committee will be L. Douglas Netter, Jr., of Altec Service Corp. The Cardinal's Committee of the Laity is composed of Catholic men in business and professional fields who solicit contributions from individuals, without regard to race or creed, for the welfare programs of New York Catholic Charities. The goal of the appeal is $2,717,000, of which the committee has a quota of $1,000,000.

# Exhibitors in Support of Brotherhood

Much of the activity for the annual observance of Brotherhood Week, held this week through February 28, is centered in approximately 15,000 motion picture theatres and drive-ins, where exhibitors are supporting the drive by recruiting members and soliciting contributions to carry on the Brotherhood program through the year.

Film production and distribution organizations, as well as supply, service and equipment companies are also raising funds among their members.

An example of this participation is seen in the support pledged representatives of 600 independent and circuit theatres and film distributors in Southern California, Arizona and Southern Nevada at a pre-campaign meeting held at the Fox Boulevard theatre, Los Angeles. Edwin F. Zabel, general manager of Fox West Coast Theatres, asked the representatives to "exert every effort to familiarize the public with the meaning and objectives of Brotherhood Week through a public relations program and also to reach and over-subscribe our industry campaign contribution quota."

John H. Harris, national chairman of the drive sponsored by the National Conference of Christians and Jews, issued a statement of thanks to industry executives and workers in which he said, "Your support of the Brotherhood Drive affords another splendid example of what our industry can do when it gets behind a public cause of vital interest to every person and every community in the nation. I am certain that this fine start will carry us through to the most successful Brotherhood Week in history."

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## Name Committee Heads for Texas Drive-in Meeting

Jack A. Farr, president of the Texas Drive-in Theatre Owners Association, this week appointed the following to serve as committee chairmen for the association's convention March 9-11 at the Adolphus Hotel, Dallas: Charles Weisenberg, space and advertising; Mr. Farr, program; Tim Ferguson, finance; Don Douglas, publicity; Phil Isley, registration and hospitality. MGM will hold one of its Ticket Selling Workshops the first day of the convention. The rest of the meeting program is designed to cover all phases of drive-in operations. It was also announced that Jack Swiger, of Phil Isley Theatres, has been appointed general chairman of the special Golden Jubilee Banquet honoring Claude Ezell at the Baker Hotel, Dallas, March 9.

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## Flamingo Distributing Princess

Flamingo Films will distribute 26 features made by Princess Pictures for television. Thirteen were made expressly for television; the remainder were for theatrical release.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

# Pressbooks Are Not As "Stereotyped" As Showmen

SOMEONE is always complaining that pressbooks are "stereotyped"—and a reflection of that viewpoint came out of the recent Allied Drive-In convention in St. Louis. The argument is presented that pressbooks are in the same old format as 25 years ago. But we believe there are too many showmen who are themselves "stereotyped" in policy and practice, as they were at that time.

We say there's nothing wrong with pressbooks that is not fundamentally wrong with too many managers who are doing the same job, the same way, year in and year out, without ever growing or changing to meet new conditions—and new dimensions. If you read "Selling Approach" in the Round Table, you'll know there are good ideas in pressbooks. And, if you read our mail, an average of 500 letters a month, from around the world, you'd know there are new things in the pressbook, more often than not—if the manager has the energy and enthusiasm to make proper use of the material.

Pressbooks are not perfect, but there has been a constant improvement, and an alert manager can find a new selling approach often enough to keep his advertising out of the rut—unless, of course, he is in the same rut. Pressbooks are necessarily "stereotyped" when they advertise picture materials that are equally stereotyped—you can't do the same thing over and over again without having that effect. Plot materials, constant "westerns" and frequent cycles, create a sameness in style that can't be avoided.

We believe that we could advertise three changes a week, in a desirable small-city first-run, with the benefit of a good newspaper, and achieve "something new and different" in appeal and approach, regularly enough to keep our audience interested. But we recall one important circuit, operating more than fifty theatres, that hasn't changed its standing order for pressbook materials in thirty years, to our positive knowledge. They have a formula, and it goes on and on, while their business goes down hill.

MGM introduced the complete campaign mat, which sells for 35c and gives a manager a choice *at the press.* When anything as new and different is provided by major companies you have an obligation to buy it on standing order. For no more than the cost of a single mat, you obtain variety and style, to create a changing format, without spending any more money for the result, even in small situations. Complaints about pressbooks are too often a convenient alibi for a lack of showmanship.

## BROTHERHOOD WEEK

We are again celebrating Brotherhood Week, which is an occasion that has been made important and valuable to our industry, as an example of cooperation towards better public relations.

But, frankly, we have been dissatisfied with results shown in the past. Only a handful of Round Table members have turned in good efforts, calculated to lead or inspire others. We know those few will do it again—and in the meantime, every theatre in the country has been supplied with an advertising kit of ideas.

We know that when Harry Mandel or some one of equal vigor gets behind Brotherhood Week on a national basis, then the results show in circuit theatres — and such a good showman as Bill Hastings, at the RKO Orpheum in Denver, will always do an outstanding job. We have reviewed, and rewarded his efforts by citation, in previous years.

We wish that Herman Robbins or others similarly placed, would provide a 24-sheet for Brotherhood Week, which could be posted by managers and merchants throughout the country. We like that scene of the three chaplains, which was once a 3-cent stamp, and needs more display. We think that every theatre in America that has an annual pass list—and who doesn't?—should make it clear to their patrons that a Brotherhood membership card, at $1.00, is part of the deal, if they want in free.

¶ NEWSPAPER SURVEYS indicate that the juvenile audience no longer prefers "kid stuff" on TV, and that's a trend to watch. The *New York Herald-Tribune* says "Kids aren't kids when it comes to TV"—and that they "Love Lucy" best. Children's shows seem a misnomer, directed to the eight-to-thirteen age bracket, according to a study of 1,200 responses from New York city schools. Asked to name their favorites, the youngsters skipped lightly over the "calculated" children's shows, and came up with their own selection, with only slight interest in science fiction. "Disneyland" and "Superman" were favorites, following their preference for "I Love Lucy." Children's books seem more stable, with "Tom Sawyer" the prime favorite of the small fry. Quite obviously, a factor in the fashioning of young minds is the simple idea that its easier to turn on the TV set than it is to find a good book, or embark on other projects that require more effort.

¶ AS WE GO to press, the eighth MGM Ticket Selling Workshop is under way in Detroit—an old stamping ground, where we can easily follow the program in absentia, and recall old friends we've seen in the same setting. But we can't attend all these fine meetings—and next week we're going down to Dallas, which takes some doing by way of advance preparation.

Lou Brown, good Round Table member and Quigley Awards contender, promotion head for Loew's Poli in New Haven, is a panelist in Detroit, along with a return appearance of L. J. "Bill" Williams, who again speaks for small towns from his situation in Union, Mo. And Mike Simons announces Joseph Jarvis, of the Gilbert Stuart theatre, Riverside, R. I., and David Cheatham, of the Moon-Glo Drive-In theatre, Pulaski, Tenn. And, the supporting cast includes Emery Austin doing his highly successful act of juggling 33 promotion ideas in mid-air, and Charles Dietz, MGM field man in this area from way back when we were on the road, for the same outfit, engaged in similar pursuits.

*—Walter Brooks*




Harry Greenman, managing director of the Capitol theatre, on Broadway, right in the middle, as a judge in the $75,000 United Artists' contest to select "Miss Exquisite Form" as exploitation for "Vera Cruz"—and we helped him to pick the winner, Miss Ann Hanly, of Brooklyn, second from the right, without any argument.



Nineteen year old Peggy Ray, of the Bronx, is chosen as "Miss Battle Cry" for the opening of the picture at the Paramount on Broadway, and she is here surrounded by Robert K. Shapiro, managing director of the theatre, and Tab Hunter, from Hollywood.

# Managers Do Work!



Eva Marie Saint presents a $500 check to Barbara Cartissi in the New York Evening Journal's annual movie contest, and that's Eugene Picker, of Loew's, at left, with Rose Pelswick, of the Journal and William Moclair, managing director of the Roxy theatre, at right.



A good picture of two good-looking people, Bill Hastings, managing director of the RKO Orpheum theatre, Denver, with Anne Francis, on a personal appearance tour for "Bad Day at Black Rock."



Russell Gaus, MGM branch manager, Ebb Duncan, Carrolton, Ga., J. H. Thompson, president of Georgia Theatre Owners, and Alpha Fowler, Douglasville, Ga., witness Governor Marvin Griffin's "Go To The Movies" proclamation—both Duncan and Fowler are members of the Georgia State Assembly.



Erv Clumb, manager of the Riverside in Milwaukee, with Mrs. Marion Hvasta, of the Towne theatre, Harry Boesel of the Palace theatre, Al Miskis, manager of Warners, Burtis Bishop, of MGM, and John Kemptgen, branch manager, call on Mayor Frank Zeidler, to document the proclamation for "Let's Go to the Movies."

# Showmen in Action

The Delaware, art theatre operated in the Albany area for the past two years, has built up a mailing list of more than 6,900 names all within a 75 mile radius, who has asked to be sent direct advertising. There are 3,500 names in Albany proper. John Brousseau manages the Delaware.

▼

Mark Alling, manager of the Golden Gate theatre in San Francisco, promoted a safety contest in cooperation with the traffic authorities of three counties. He says, this is the kind of promotion we like, with a two-way bite, wonderful front-page publicity and good business for "Sign of the Pagan."

▼

Jeff Jeffreys, manager of the Capitol theatre, Sudbury, Ont., and George Forhan, Jr., manager of the Capitol at Welland, Ont., have both produced fine cooperative ad pages for "Brigadoon"—which enjoyed a good hand from MGM in Canada, and renewed applause from this desk.

▼

Harry Boesel, manager of the Fox Palace theatre, Milwaukee, held "America's First Ghost Convention" as a prime build-up for a "Shriek and Shudder Show"—four frightening features, with tickets on sale two weeks in advance, at $1.00, for a sell-out.

▼

Dave Blum, advertising manager, and Sam Burger, sales manager for Loew's International, were interested spectators at the MGM Workshop meeting in Richmond. Next stop after the 24 scheduled Workshops in the U. S.—will be Canada, Britain, France, South America, the Far East!

▼

Ernest Sloan, manager of the Fox theatre, Van Nuys, Calif., sold out the house to his local newspaper man, four days in a row at non-operating morning hours—and they sold out, with cooperative advertising, plus all expense for distribution of tickets, etc.

▼

Bob Turner, manager of the deluxe Fifth Avenue theatre, in Seattle, used his incoming Christmas Cards to decorate the merchandise counter—an idea which is late for current use, but valuable for next season. The result was an attractive display, well worth seeing, and remembering, for next year.

▼

Elmer Rhoden is gambling with Fox Theatre managers who propose ticket-selling ideas, with his half million dollar "Research Fund" underwriting the wagers. He says, "Okay, so you've got an idea? We'll provide the money to prove it"—and everybody will win!

▼

LeRoy Kastner, city manager for Fox theatres in Bellingham, Wash., used 2,000 copies of the MPAA "Study Guide" on "20,000 Leagues Under the Sea" for free distribution in schools, with phenomenal effect.

▼

J. Mel Gow, manager of the Capitol theatre, Nanaimo, B. C., distributed a card-throwaway with doctors' names and 'phone numbers, as a pertinent promotion for "Doctor In The House."

▼

G. B. Markell, manager of the Palace theatre, Cornwall, Ont., distributed 1,500 throwaways promoting a coloring contest for "Seven Brides"—and had 978 entries. With a 10c advance in children's admissions, he had an audience of 1,700 youngsters.

▼

Sol Sorkin's campaign on "Battle Cry" at the RKO Keith's theatre in Syracuse, not only had the full cooperation of the U. S. Marines, but they landed in force and took over reams of publicity and promotion on a cost-free basis.

▼

Adam G. Goelz, manager of the Roxy theatre, Frankfurt, Indiana, submits a campaign on his special morning show, sponsored by a local automotive agency, with free cookies from a local bakery, which had three live lions as an added attraction.

▼

Bob Walker, owner-manager of the Uintah theatre, Fruita, Colorado, was the small town panelist at the Richmond Workshop, and Mike Simons tells us that "Smiling Bob" is scheduled to make another appearance in Kansas City on March 3rd.

Russ Barrett, manager of the Capitol theatre, Willimantic, Conn., advertises "The Detective" as No. 1 of his art film series with caricature of Alec Guinness.

▼

Roger Mahan advertised his program for Valentine Day at the Carroll theatre, Waterbury, Conn., in heart-shaped design.

▼

Ray McNamara, manager of the Allyn, Hartford, quick to advertise "Country Girl" as Academy Award nominations, although film was not booked for two weeks.

▼

Arthur and Sarita Jennings headed their ad with a friendly paragraph to let folks know they had taken over the Music Box theatre in New Britain, Conn., and would operate on a Friday through Monday schedule.

▼

J. J. Lefave, manager of the Capitol theatre, in Windsor, Ontario, turned out the Essex Scottish Piper Band, as ballyhoo for "Brigadoon"—who marched and countermarched for the promotion of the picture.

▼

Tony Masella, manager of Loew's Poli-Palace theatre, Meriden, Conn., promoted three great stories on local movie history with the generous cooperation of the managing editor of the *Meriden Journal,* and art work furnished by the home office, in New York.

▼

Universal has a most attractive mailing piece, designed for theatre managers, and based on the national pre-selling, for "The Far Country"—with a strong portrait of Jimmie Stewart at the point where the fold begins, to open into a spread, but small enough to enclose in a business envelope.




***Richmond was the seventh in the sensational series of MGM's Ticket Selling Workshops, and here is the big room at the Jefferson Hotel, with 300 good managers present—too many to list in caption information. It's our best step forward in motion picture merchandising, for the benefit of the whole industry—and all credit to Mike Simons, who is stage manager, head man, and all-around engineer in charge of operations.***

# Will Spring Time Be Kettle Time Again?

by SEYMOUR L. MORRIS

*Director of Advertising & Publicity*
*Schine Circuit, Inc.,*
*Gloversville, N. Y.*

The answer is yes! For the fourth consecutive year, more than fifty theatres of the Schine Circuit in five states will have a simultaneous world premiere of a new "Ma and Pa Kettle" picture, backed by a circuit-wide promotional campaign. Every Schine manager in New York, Ohio, Maryland, Kentucky and Delaware have been given the opportunity by Universal-International to use the methods they have worked so successfully in the past, and this year, it will be "Ma and Pa Kettle at Waikiki"

### *Saturation Premieres*

The idea of staging these simultaneous premieres started in Mrach, 1952, with the booking of "Ma and Pa Kettle at the Fair." The pre-release playdates, and the showmanship values inherent in the subject matter were judged a natural for Schine special promotion. Among the ideas developed were a "Ma and Pa" Pie and Bread Baking Contest, which will be done all over again this year. Marjorie Main and Percy Kilbride sent special letters from Hollywood to all 4-H Clubs, and a special trailer and co-operative advertising tied in food stores, super markets, flour mills, including both Sears-Roebuck and Montgomery Ward, who now have the idea in their catalogues.

Schine managers not only use basic ideas over again, to make it "Kettle Time" each Spring, but they develop new ideas of their own, which all go into the Kettle for the benefit of all. Blue Ribbon displays for the lobby, horses and sulkies for street displays, collections of County Fair materials for display, wheels of chance as sidewalk ballyhoo to attract attention, free hay rides to theatres, prizes for the largest rural families, 4-H Club talent nights, ushers in bucolic costumes, free pink lemonade in lobby stands, and devices for selling popcorn with the accent on the "corn" in proper fashion. Managers also followed the baking contest with a "Pie Eating Contest" which was appropriate and timely as a television attraction, and local mayors declared "Ma and Pa Kettle Days" by proclamation.

### *Personality Appeal*

The plan started earlier in 1953 and 1954, and with an accumulation of ideas and energy, encouraged by previous success. Universal had Marjorie Main make a special trailer for Schine houses, in which she spoke directly to all her friends, and made it person-to-person in fifty theatres. Highlight of the "Ma and Pa Kettle on Vacation" campaign was a contest to award the most deserving rural couple with an Easter vacation in New York with all expenses paid.



Contenders were nominated by their children, who had reason to think their parents deserved the holiday, and told why. A masthead for special cooperative ad pages was developed to tie in "Ma and Pa" with bargains offered in local stores. A special radio transcription was developed, and television trailers made for a saturation campaign.

With "Ma and Pa Kettle at Home"—local merchants were tied in with shop-at-home campaigns, to encourage buying where you live. Again, special trailers and special letters from Hollywood made Marjorie Main and Percy Kilbride part of the local campaign. The slogan "Shop at Home and Save" was especially popular with home town folks, as cooperative styling. Chambers of Commerce became interested, and a point was made of opening stores at night, where this was not usual practice.

### *"Orchids" This Year*

Now, for the fourth time, Spring Time will again be Kettle Time, in fifty towns, on a pre-release basis, for the benefit of all who follow the pattern. The stunt this year will be "Orchids from Hawaii" flown by air directly from Waikiki Beach, where "Ma and Pa" are living it up, beachcomber style. These wood roses are not costly, and will be given to every lady making purchases in cooperative stores, or on opening days in local theatres. The Hawaiian corsages are very popular in rural areas, where flowers by air from Honolulu are rare, indeed. But the cost can be easily written off, it comes to about 10c per "orchid"—and they really arrive by air-mail from far away. Each "Kettle" title suggests a new batch of stunts that re-sell the idea.

Maybe it would be presumptuous to suggest that Schine promotions in this special department have become an institution in show business, but good showmen know how valuable they are, and we are always willing to pioneer in ideas that will sell tickets at the box office. Spring Time will not only be Kettle Time again, but we are looking ahead to next year's picture, which hasn't yet gone into production. It's "Ma and Pa Kettle in the Tall Corn"—and we've an idea it will create its own seasonal spurt in business.

# Odeon Goes Nautical In New Drive

Jim Hardiman, director of advertising and publicity for Odeon Theatres (Canada), Ltd., launched a new showmanship drive in October, planned to last twenty-six weeks, and if he will forgive us, we couldn't pick up this news as early as he wished, because this is going to go on and on—and the best we can do is to report progress, which is evident. The last showmanship drive in the Odeon circuit was the "Big Show"—and now they go under water, which has developed as the trend of show business. He says, in preliminary announcements, "Let's get to the bottom of this"—and we've seen photos of Jane Russell, with the same or a reasonably comparable theme.

### *Fresh as a Breeze*

The point is that Jim has sent us bulletins, as of last week, and the least we can do is pick up his theme, with our diving-lung adjusted—and any bubbles that float to the surface will indicate that we are still breathing, if slightly unconscious from submersion. "All Captains, Fleet Headquarters" were alerted for the beginning of the drive, and don't think for a minute that we diminish this approach. It has novelty, ingenuity, energy, and virtue beyond the ordinary. Any division manager can *drive,* but to do it with grace, is another story, worth telling. We reserve the right to report finalists.

The good nautical flavor brings a tang of sea air into the picture, which is a tonic and an inspiration. There are prizes—in good value. $2,375 for managers, $530 for assistant managers, $325 for theatre staffs, and $350 for supervisors. Showmanship, candy sales, maintenance—all count for points. There is just one supervisor's prize, and it is far out-weighed by the managers' awards. One person may win as much as $1,250, nor do size or location count, for you or against you, which is as it should be. He says, polish up your sextant, get your bearings and set your helm towards prize money. Be a master of your own vessel and drop anchor in Success Bay. (That Hardiman is as effective in bell-bottom pants as he is in kilts!)

### *Frequent Contenders*

We won't try to list names in this report, which has floated ashore in an old Canadian Club bottle. But there are many Round Table members—all, in fact!—and keeping score in a regional contest is no job for this desk. We can report outstanding results, final winners and why, but with 500 letters a month to answer, we can't get down to the log-book of exploitation, knot by knot, fathom by fathom, in this limited space. "Legion B" which is a fleet off the candy counter, will wig-wag to Carl Mos, associate director of Better Refreshment Merchandising.

# Selling Approach

**6 BRIDGES TO CROSS—Universal-International.** Does this story hide the secret behind the great $2,500,000 Boston robbery, which has never been solved? Here is a casebook of crime, born in a shadowy half-world that few know exists. The story of a strange bargain between Honest Cop and Thief that may be the key to one of the biggest armed robberies in history. Based on a sensational article in COLLIER'S magazine, exciting as a best-selling novel. 24-sheet and other posters contain the art materials to make your own lobby and marquee display. Strong pictorial effects are possible at little cost. Herald keys the campaign, with all the proper selling approach. Newspaper ad in good documentary style, for authenticity, and dramatic line drawings to build audience interest. A special set of teasers is calculated to create curiosity in the factual theme of the picture. Plenty of ad materials, in good variety, and with different slants to provide something new on the amusement page. The bargain composite mat, at 35c at National Screen, contains seven mats in one and two-column width, plus two publicity mats, of Tony Curtis is this starring role. A lot of pre-selling in the original national magazine sotry, and in Reader's Digest book condensation, reaching millions. An appeal to your police officials is good for both radio, and newspaper tieups. Opinion makers should be invited to a screening. The fact that $2,500,00 in cold cash was actually stolen, and they got away with it! can be dramatized in your advertising and promotion of the picture.

**MANY RIVERS TO CROSS—MGM.** CinemaScope, in Color by Eastman. Robert Taylor, Eleanor Parker, in an exciting story of the days when Kentucky was a frontier. She was the most impatient maiden in the virgin west, but he was not the marrying kind! He kissed her, and that was all the redhead needed to stake her claim. For adventure, and laughs, enjoy this romance of the wilderness. 24-sheet has been planned to give you a maximum of good art work for lobby and marquee display at low cost; and the other and smaller posters do likewise, in varying degree. Herald from Cato Show Print sells the attraction in two-color spreads. Newspaper ad mats inclined to be crowded and customary, but there is assortment enough to satisfy if you choose carefully for your situation. The bargain campaign mat, created by Metro as a boon to small theatres, sells for 35c at National Screen, and provides ten ad mats and slugs, two publicity mats and a stretch of linotype border, which you can contemplate at press-time instead of wishing you had a better break. Never buy one mat when you get all these for the same price. Good publicity mats, too, which sell the stars in a fun-making film. 25c Pocketbook edition of the original story will make tieups with local dealers.

**WHITE FEATHER—20th Century Fox.** CinemaScope, with print by Technicolor. A time for decision, and for dying. Never has the screen dealt so frankly with the forces that drove the Indian across the continent. Never before has the screen dared so boldly to cross the boundary lines of intolerance. The final, climatic meeting of two worlds, in conflict. Robert Wagner, John Lund, Debra Paget, Jeffrey Hunter, with a spectacular production. 24-sheet is a giant display, with terrific art work, available to you at the lowest possible cost. All posters will make cut-outs for lobby and marquee. Special two-color herald from Cato Show Print. Newspaper ad mats are strong and fine, to sell a deluxe western in new dimensions. You will find some styles that are neither stereotyped nor commonplace, but you must look for them, and know how to use them in your own advertising. The complete campaign mat, at National Screen, which should be on standing order at all times, gives you six good ad mats and slugs, plus two publicity mats, all for 25c—no more than the cost of an ordinary mat, and it will be rightly chosen whe nyou get to your newspaper composing room. You won't go wrong buying the bargain, and showing it, complete, to your ad maker.

**DESTRY—Universal-International.** In color by Technicolor. A remake of one of the west's best-beloved stories, "Destry Rides Again," which made reputations in this business. Now, Audie Murphy is the "man without a gun" heading a star-studded cast in the famous roles. "They ordered a fighting sheriff, and this is what they got! But he tamed the West's toughest town, and its wildest women!" It's a classic story, remembered by many, but new to many more. Six-sheet and other posters have good cut-out materials of the smooth young sheriff who reformed a town. Good herald has all the best sales approach to key your campaign. A set of Color-gloss stills will sell color with color—the original version was in black-and-white, like television is now.






# Better Refreshment Merchandising

**. . . Timely news supplementing the special monthly department covering all phases of refreshment service.**

## New Head Piece to Boost Popcorn Sales in Theatres

A new head piece for use as a popcorn merchandising aid in theatres has been announced by the Popcorn Institute, Chicago. It was first unveiled to members of the National Allied Drive-in Theatres at their St. Louis convention recently by William E. Smith, executive director of the Popcorn Institute.

Styled in the form of a tiara, the head piece is made of crisp paper linen and fitted about a plastic ring that can be adjusted on the wearer's head. It is inscribed with the words, "Hot-POPCORN-Fresh," and is designed to be worn by female theatre attendants, including those at the box-office and ushers as well as those at the refreshment stand. Hats for male attendants are also available, designed in the shape of overseas caps and imprinted with the same copy as the model for women.

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## 600-Cup Rowe Spacarb Unit

A new Rowe Spacarb three-flavor, 600-cup automatic drink dispenser, designated the D-600, is now in production and available for immediate delivery, according to an announcement by I. H. Houston, president of Rowe Spacarb, Inc., New York.

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## SAMPLES HELP SELL POPCORN




Nothing stimulates refreshment sales like a free sample. This was proved conclusively recently by Lou Cohen, manager of Loew's Poli, Hartford, Conn., when he placed a bowl of buttered popcorn on the snack stand counter and let patrons help themselves to a taste. Sales were further aided by both visual and oral reminders to patrons to purchase their refreshments before entering the theatre. The visual promotion was achieved through usher cutouts on the stand wall, while the barker at the box-office added a snack bar plug to his information on the availablity of seats.

# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

### THEATRES

WANTED: THEATRE IN IDAHO OR MONTANA. Supply complete details. Box 2841, MOTION PICTURE HERALD.

FOR SALE, DUE TO OTHER INTEREST, OUTstanding successful drive-in. Seaway area, northern New York. 400 plus car capacity. Established seven years, air-conditioned, owner operated concession. Reasonable price. Box 2840 MOTION PICTURE HERALD.

### NEW EQUIPMENT

MASONITE MARQUEE LETTERS FIT WAGner, Adler, Bevelite signs: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50; 17"—$1.75; 24"—$2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BEWARE OF INFERIOR ANAMORPHIC lenses! Be safe with Cinematic IV adjustable for all anamorphic systems. Available on time, only $200 down. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SPECIAL PURCHASE! HOLMES BRAND NEW 35mm portable projectors, in original factory cases, magazines, lenses, amplifier, speaker, etc., complete, $850 pair! Limited supply! STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

### SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

### DRIVE-IN EQUIPMENT

PAY $200 DOWN—PLAY CINEMASCOPE! EXhibitors throughout U.S.A. acclaim Cinematic IV adjustable prismatic anamorphic lenses the finest! Send for information today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

### HELP WANTED

WANTED: SEVERAL EXPERIENCED MANagers for expanding circuit in Philadelphia area. Advancement and good salary for proven man. Write full details. Box 2843, MOTION PICTURE HERALD.

WANTED THEATRE MANAGER, PERMANENT position. Write or wire ARMSTRONG CIRCUIT, P.O. Box 220, Bowling Green, Ohio.

### STUDIO EQUIPMENT

BELL & HOWELL 35MM SOUND PRINTERS, $2250; rolling stand multiple floodlites bolding 12 bulbs, $180 value, $29.50; Eastman Airgraph 16/35mm developing machines, used $225; motorized dolly with 2 seats, takes heaviest cameras, $195; escalator tripod for heaviest TV or movie cameras on 3 wheel dolly, $295; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

### BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

### POSITIONS WANTED

MANAGER THOROUGHLY EXPERIENCED DEsires position with theatre or drive-in. Contact TERRY CALLAGHAN, 1509 Pearl St., Sandusky, Ohio.

MANAGER: LONG EXPERIENCE, MIDDLEAGED, aggressive, advertising, publicity. First-class operation only. Neat appearance. Good references. Box 2846, MOTION PICTURE HERALD.

### USED EQUIPMENT

RECONDITIONED NEUMADE SEALTITE FILM cabinets 6-10-12 sections @ $2; hand rewinds, good condition $6.95 set; Holmes L-25-N 25 watt amplifiers $95; complete dual DeVry projectors w/sound, excellent $595; Holmes $550. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

RCA POWER SUPPLY UNIT MODEL MI-1500 RCA power amplifier unit, high-fidelity, Model MI-4256-C. $100 for both. Box 2844, MOTION PICTURE HERALD.

### SEATING

RENEW YOUR THEATRE SEATS IN TEN MINutes. Fastest, most durable way to cover seats at amazingly low cost. Anyone can do a professional job with improved Fool-Proof Replac-O-Seat Covers. All material of Heavy Duty Vinyl Leatherette cover trimmings, cotton twill or heavy upholstery cloth of contrasting or matching colors in five standard colors and tested for utmost durability. Beginning at $1.15 to $1.35 each. Write for free sample cover, state make and size of seat. REPLAC-O-SEAT CO., P. O. Box 57, New Haven, Conn.

SENSATIONAL SEAT SAVINGS! AMERICAN, Heywood, Ideal chairs from $3.95. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## Kaufman Addresses National Television Film Council

Reuben Kaufman, president of Guild Films Co., was to address the membership of the National Television Film Council at a luncheon meeting, February 24, at the Hotel Delmonico, New York. He discussed the significance of the Vitapix-Guild arrangements, the acquisition by Guild of MPTV properties, and the recently announced purchase of 191 theatrical cartoons from Warner Brothers. The organization's first meeting of the year saw new officers installed.

## "Waterfront" and Brando Tops in Canada

*TORONTO:* Columbia Pictures' "On the Waterfront" was chosen by Canadian critics as the best film of 1954. The critics also chose Marlon Brando, the picture's star, as the best actor of the year.

In a poll among the critics conducted by the *Canadian Film Weekly*, three of the top 10 pictures were from MGM, followed by Columbia and Paramount, each with two, while J. Arthur Rank, Universal-International and Associated British each had one.

The top picture was followed in order by "Rear Window," "The Kidnappers," "The Caine Mutiny," "Seven Brides for Seven Brothers," "The Glenn Miller Story," "Hobson's Choice," "Executive Suite," "Sabrina" and "Julius Caesar."

In order of choice the rest of the stars were, Humphrey Bogart, James Stewart, Grace Kelly, William Holden, Audrey Hepburn, Vincent Winter, Gregory Peck, Eva Marie Saint and John Wayne.

Four of the 10 films were in color, while only one, "Seven Brides for Seven Brothers," was in CinemaScope. British producers made two of the winners.

## Columbia Signs New Deal with Warwick

Columbia Pictures announced a new two-year contract, covering four pictures to be produced in 1956 and 1957, with Warwick Productions, headed by Irving Allen and A. R. Broccoli. Two already scheduled for 1956 include "Zarak Khan" and "Fire Down Below." Warwick will deliver three films this year to Columbia, including "Prize of Gold," "Safari" and Cockelshell Heroes." Three Alan Ladd films have already been released, "Paratrooper," "Hell Below Zero" and "The Black Knight."

## Henry Kahn, 67, Dies; Film Importer, Exporter

Henry W. Kahn, 67, film importer and exporter, died at his home in Forest Hills, N. Y., February 16. At the time of his death he was president of Henry W. Kahn Enterprises. Over a period of 25 years, he held Continental management posts for 20th Century-Fox, Warner Brothers and Paramount. He was also European representative for the Motion Picture Export Association. Survivors include his wife and his daughter.

## Joseph L. Bracken, Jr.

Joseph L. Bracken, Jr., attorney with Sargoy and Stein, film industry lawyers in New York City, died February 18. He was a brother of Eddie Bracken, motion picture actor. He leaves a widow, parents, and two other brothers.

## Jeb Stuart White

*WAKEFIELD, VA.:* Jeb Stuart White, 78, operator of the first motion picture theatre here, died February 13 in Suffolk, Va. A former mayor of Wakefield, he is survived by five children and three sisters.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 134 attractions, 8,148 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

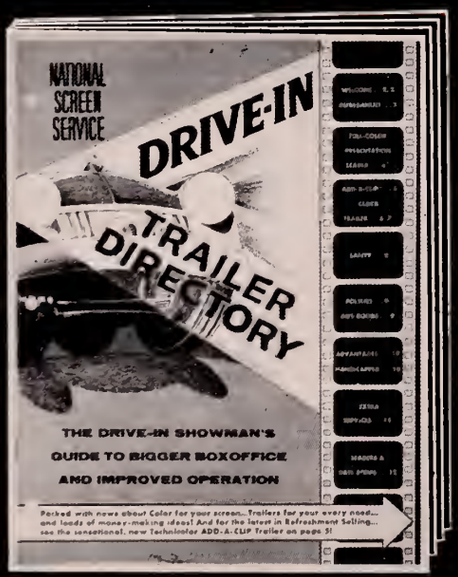
*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| About Mrs. Leslie (Par.) | 3 | 13 | 16 | 21 | 25 |
| Adventures of Hajji Baba (20th-Fox) | – | 15 | 38 | 15 | – |
| †Adventures of Robinson Crusoe (U.A.) | 5 | 21 | 30 | 12 | 3 |
| Apache (U.A.) | 9 | 24 | 31 | 26 | 5 |
| Athena (MGM) | 9 | 15 | 29 | 11 | 1 |
| †Atomic Kid, The (Rep.) | 2 | 3 | 2 | – | – |
| †Bamboo Prison, The (Col.) | – | 2 | 8 | 1 | – |
| Barefoot Contessa (U.A.) | 11 | 25 | 14 | 6 | 1 |
| Beau Brummel (MGM) | – | 17 | 19 | 15 | 9 |
| Bengal Brigade (U-I) | – | 12 | 22 | 19 | 15 |
| Betrayed (MGM) | 2 | 36 | 44 | 21 | 9 |
| Black Dakotas (Col.) | – | 2 | 5 | 1 | – |
| Black Horse Canyon (U-I) | 1 | 14 | 38 | 31 | 4 |
| Black Knight (Col.) | 3 | 18 | 21 | 11 | 1 |
| Black Shield of Falworth (U-I) | – | 15 | 62 | 19 | 7 |
| Black Widow (20th-Fox) | 3 | 33 | 35 | 5 | 1 |
| Bounty Hunter, The (W.B.) | 4 | 10 | 25 | 7 | 4 |
| Bowery Boys Meet the Monster | 7 | 1 | 3 | – | – |
| Brigadoon (MGM) | 6 | 18 | 24 | 24 | 5 |
| Broken Lance (20th-Fox) | 28 | 36 | 17 | 12 | – |
| Bullet Is Waiting, A (Col.) | – | 9 | 21 | 18 | 8 |
| Caine Mutiny, The (Col.) | 42 | 46 | 37 | 14 | – |
| Carmen Jones (20th-Fox) | 9 | 20 | 3 | 2 | 1 |
| Cattle Queen of Montana (RKO) | – | 3 | 7 | 4 | 3 |
| Crest of the Wave (MGM) | – | 2 | 5 | – | 1 |
| Crossed Swords (U.A.) | 1 | 5 | 5 | – | 3 |
| Cry Vengeance (A.A.) | – | 2 | 3 | – | 1 |
| Dawn at Socorro (U-I) | 1 | 25 | 26 | 22 | 20 |
| Deep in My Heart (MGM) | 5 | 6 | 17 | 5 | 2 |
| Demetrius and the Gladiators (20th-Fox) | 34 | 29 | 17 | 7 | 3 |
| Desiree (20th-Fox) | 13 | 24 | 12 | 8 | 1 |
| Destry (U-I) | 2 | 14 | 15 | 2 | 2 |
| †Detective, The (Col.) | – | – | 3 | 3 | 2 |
| Dial M for Murder (W.B.) | 8 | 56 | 26 | 24 | 8 |
| Down Three Dark Streets (U.A.) | 2 | 2 | 7 | – | – |
| Dragnet (W.B.) | 56 | 38 | 16 | 7 | 2 |
| Drive a Crooked Road (Col.) | – | 13 | 9 | 17 | 6 |
| Drum Beat (W.B.) | 10 | 26 | 7 | 16 | 1 |
| Drums Across the River (U-I) | – | 19 | 41 | 9 | 4 |
| Duel in the Jungle (W.B.) | 21 | 6 | 32 | 1 | 3 |
| Duel in the Sun (SRO) (Reissue) | – | 17 | 19 | 27 | 7 |
| Egg and I (U-I) (Reissue) | – | 10 | 8 | 9 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 34 | 17 | 6 |
| Elephant Walk (Par.) | 15 | 54 | 33 | 7 | 3 |
| Fire Over Africa (Col.) | 2 | 11 | 19 | 10 | 3 |
| Flame and the Flesh (MGM) | – | 16 | 31 | 43 | 13 |
| Four Guns to the Border (U-I) | – | 12 | 19 | 9 | – |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| Gambler from Natchez (20th-Fox) | – | 16 | 43 | 31 | 2 |
| Garden of Evil (20th-Fox) | 15 | 27 | 11 | 9 | 4 |
| Gog (U.A.) | – | 3 | 7 | 3 | – |
| Golden Mistress (U.A.) | – | 2 | 4 | 4 | – |
| Gone With the Wind (MGM) (Reissue) | 56 | 33 | 16 | 9 | 3 |
| Greatest Show on Earth (Par.) (Reissue) | – | 7 | 5 | 8 | – |
| †Green Fire (MGM) | – | 3 | 3 | – | – |
| Gunfighters (Col.) (Reissue) | 3 | 2 | 5 | 1 | 1 |
| Hans Christian Andersen (RKO) | 9 | 4 | 11 | 5 | 4 |
| Hansel and Gretel (RKO) | 15 | 15 | 9 | – | – |
| Hell Below Zero (Col.) | 1 | 18 | 53 | 24 | 8 |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Half Acre (Rep.) | – | 6 | 35 | 11 | 5 |
| †Hell's Outpost (Rep.) | – | 2 | 5 | – | – |
| Her Twelve Men (MGM) | 7 | 15 | 27 | 26 | 11 |
| High and Dry (U-I) | – | 18 | 16 | 3 | 5 |
| High and the Mighty, The (W.B.) | 75 | 64 | 9 | 3 | – |
| Hobson's Choice (U.A.) | 10 | 9 | 9 | 3 | – |
| Human Desire (Col.) | – | 5 | 11 | 17 | 7 |
| Human Jungle (A.A.) | 10 | 10 | 21 | 5 | 3 |
| Indiscretion of an American Wife (Col.) | – | 1 | 17 | 9 | 11 |
| Jesse James' Women (U.A.) | 1 | 14 | 17 | 3 | – |
| Johnny Dark (U-I) | 5 | 52 | 47 | 20 | 4 |
| Johnny Guitar (Rep.) | 30 | 53 | 38 | 6 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 22 | 7 | 3 |
| Jungle Gents (A.A.) | – | 3 | 5 | 5 | 8 |
| Khyber Patrol (U.A.) | – | 13 | 25 | 5 | 2 |
| King Richard and the Crusaders (W.B.) | – | 9 | 12 | 17 | 22 |
| Knock on Wood (Par.) | 9 | 11 | 32 | 34 | 22 |
| Last Time I Saw Paris (MGM) | 24 | 38 | 24 | 11 | – |
| Law vs. Billy the Kid (Col.) | – | 16 | 20 | 11 | 2 |
| Living It Up (Par.) | 40 | 49 | 25 | 12 | 2 |
| Magnificent Obsession (U-I) | 70 | 71 | 20 | 2 | – |
| Man With a Million (U.A.) | – | 15 | 32 | 49 | 17 |
| Masterson of Kansas (Col.) | – | 3 | 10 | 3 | 1 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (GBD) | 6 | 11 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 17 | 9 |
| On the Waterfront (Col.) | 31 | 45 | 33 | 11 | 1 |
| Outcast, The (Rep.) | 5 | 31 | 23 | 9 | 5 |
| Outlaw Stallion, The (Col.) | – | – | 9 | 5 | 3 |
| Phffft (Col.) | 11 | 16 | 22 | 2 | 1 |
| †Prince of Players (20th-Fox) | – | 2 | – | 2 | 5 |
| Princess of the Nile (20th-Fox) | – | 5 | 19 | 10 | 11 |
| Private Hell 36 (Filmakers) | – | 2 | 5 | 3 | 1 |
| Pushover (Col.) | – | – | 6 | 12 | 13 |
| Raid, The (20th-Fox) | – | 18 | 27 | 26 | 16 |
| Reap the Wild Wind (Par.) (Reissue) | – | 7 | 2 | 12 | – |
| Rear Window (Par.) | 29 | 47 | 22 | 1 | – |
| Return to Treasure Island (U.A.) | – | 1 | 1 | 7 | 15 |
| Ricochet Romance (U-I) | – | 12 | 11 | 14 | 8 |
| Ring of Fear (W.B.) | 2 | 17 | 26 | 13 | 18 |
| Rogue Cop (MGM) | 4 | 33 | 32 | 21 | 6 |
| Sabrina (Par.) | 21 | 25 | 32 | 20 | 1 |
| Saracen Blade, The (Col.) | 1 | – | 7 | 13 | 4 |
| Secret of the Incas (Par.) | 1 | 10 | 24 | 31 | 15 |
| Seven Brides for Seven Brothers (MGM) | 79 | 53 | 17 | 3 | 3 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 9 | 5 |
| Shield for Murder (U.A.) | 3 | 14 | 8 | 13 | 3 |
| Sign of the Pagan (U-I) | 2 | 6 | 5 | – | – |
| Silver Chalice (W.B.) | – | 2 | 25 | 1 | – |
| Silver Lode (RKO) | 4 | 19 | 31 | 18 | 7 |
| Sitting Bull (U.A.) | 2 | 20 | 9 | 24 | 1 |
| Six Bridges to Cross (U-I) | 2 | 6 | 3 | 17 | – |
| So This Is Paris (U-I) | 2 | 11 | 11 | 7 | 2 |
| Star Is Born, A (W.B.) | 18 | 25 | 27 | 6 | 5 |
| Student Prince, The (MGM) | 9 | 22 | 35 | 21 | 4 |
| Suddenly (U.A.) | 18 | 23 | 32 | 13 | 10 |
| Susan Slept Here (RKO) | 17 | 56 | 11 | 6 | 4 |
| Tanganyika (U-I) | 7 | 11 | 37 | 14 | 29 |
| Them (W.B.) | 3 | 18 | 26 | 31 | 15 |
| There's No Business Like Show Business (Fox) | 20 | 17 | 1 | 3 | – |
| They Rode West (Col.) | – | 3 | 3 | 3 | 2 |
| This Is My Love (RKO) | – | 8 | 11 | 9 | 5 |
| This Is Your Army (Compo) | – | – | 2 | 3 | – |
| Three Coins in the Fountain (20th-Fox) | 50 | 62 | 21 | 8 | 1 |
| Three Hours to Kill (Col.) | – | 9 | 16 | 6 | 9 |
| Three Ring Circus (Par.) | 12 | 22 | 8 | – | – |
| Track of the Cat (W.B.) | 2 | 18 | 13 | 3 | 1 |
| 20,000 Leagues Under the Sea (B.V.) | 11 | 3 | 2 | – | – |
| Valley of the Kings (MGM) | – | 10 | 41 | 27 | 10 |
| Vanishing Prairie (B.V.) | 34 | 26 | 18 | – | – |
| Violent Men (Col.) | 2 | 4 | 5 | 3 | – |
| Vera Cruz (U.A.) | 15 | 10 | 5 | – | – |
| Weak and the Wicked, The (A.A.) | 10 | 13 | 11 | 1 | 4 |
| White Christmas (Par.) | 48 | 26 | 8 | – | 1 |
| Woman's World (20th-Fox) | 37 | 37 | 24 | 6 | 7 |
| Yellow Mountain (U-I) | – | 2 | 4 | 2 | 1 |
| Young at Heart (W.B.) | 5 | 8 | 9 | 2 | 5 |

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## THE FAMOUS NSS
# DRIVE-IN THEATRE MANUAL

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SCREEN-SELLING IDEAS

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NATIONAL *Screen* SERVICE
*PRIZE BABY OF THE INDUSTRY*

MARCH 5, 1955

# MOTION PICTURE HERALD

## Field Meetings Next In Fight on Toll TV

*MR. EXPLOITEER 20TH-FOX STYLE*

—A Herald Feature

*Better Theatres* for MARCH

**A New Approach to Theatre Air-Conditioning Installation**

**The Painful Truth About the Physical State of Theatres**

**Why Wide-Screen Demands the Best Care and Equipment**

***BETTER REFRESHMENT MERCHANDISING:***

**The Sale of Food Specialties and Soft Drinks at Drive-Ins**

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The fastest-booking holiday attraction is M-G-M's "THE GLASS SLIPPER" because it's got everything a theatre could ask for in an Easter show. A wonderful love story, a magnificent spectacle, a wealth of music, fun, dancing — all in radiant Color.

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*Starring the "Lili" girl, and it is predicted her new picture will be on the 10-Best lists, too!*

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## MICHAEL WILDING

with

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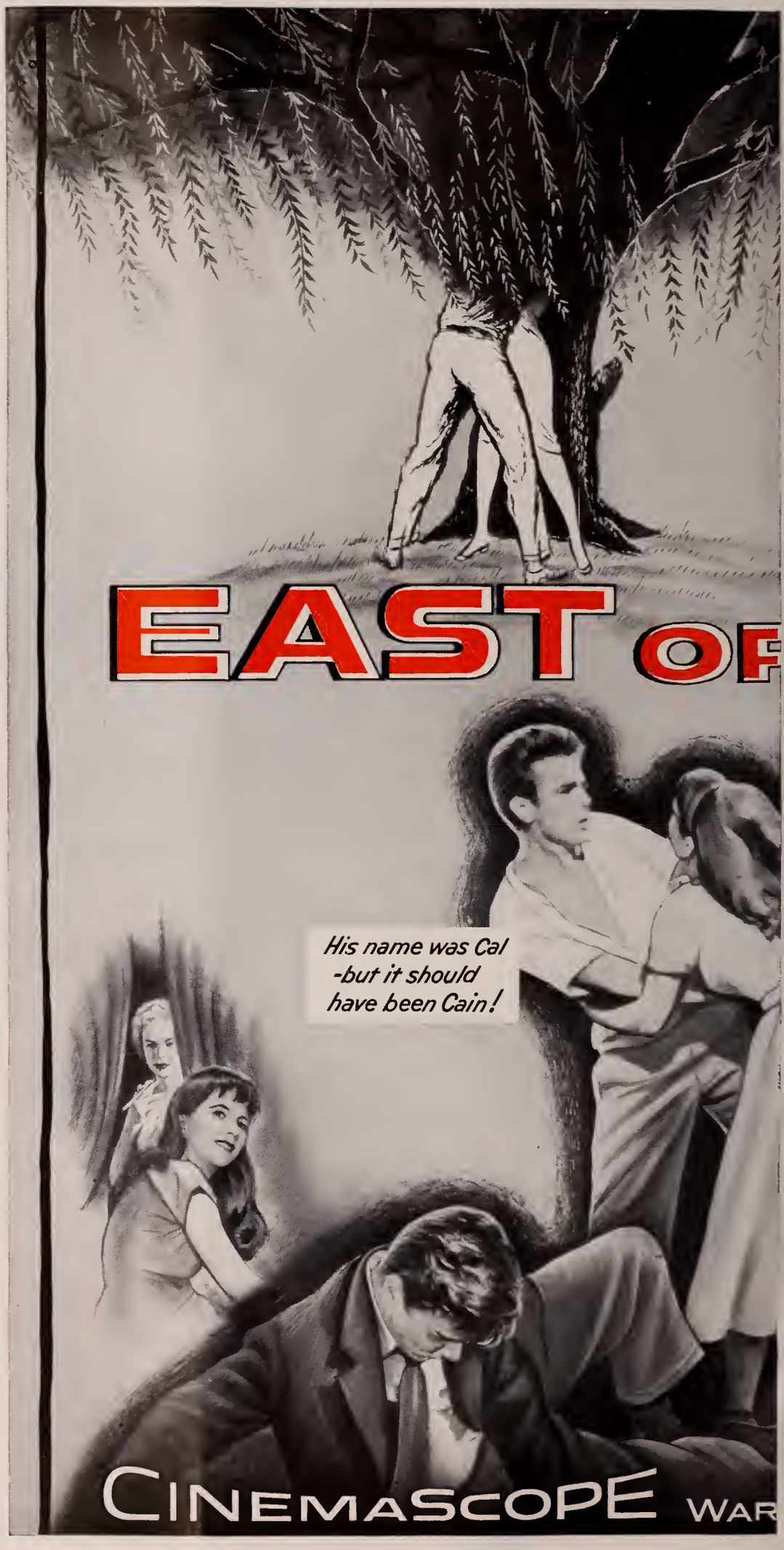


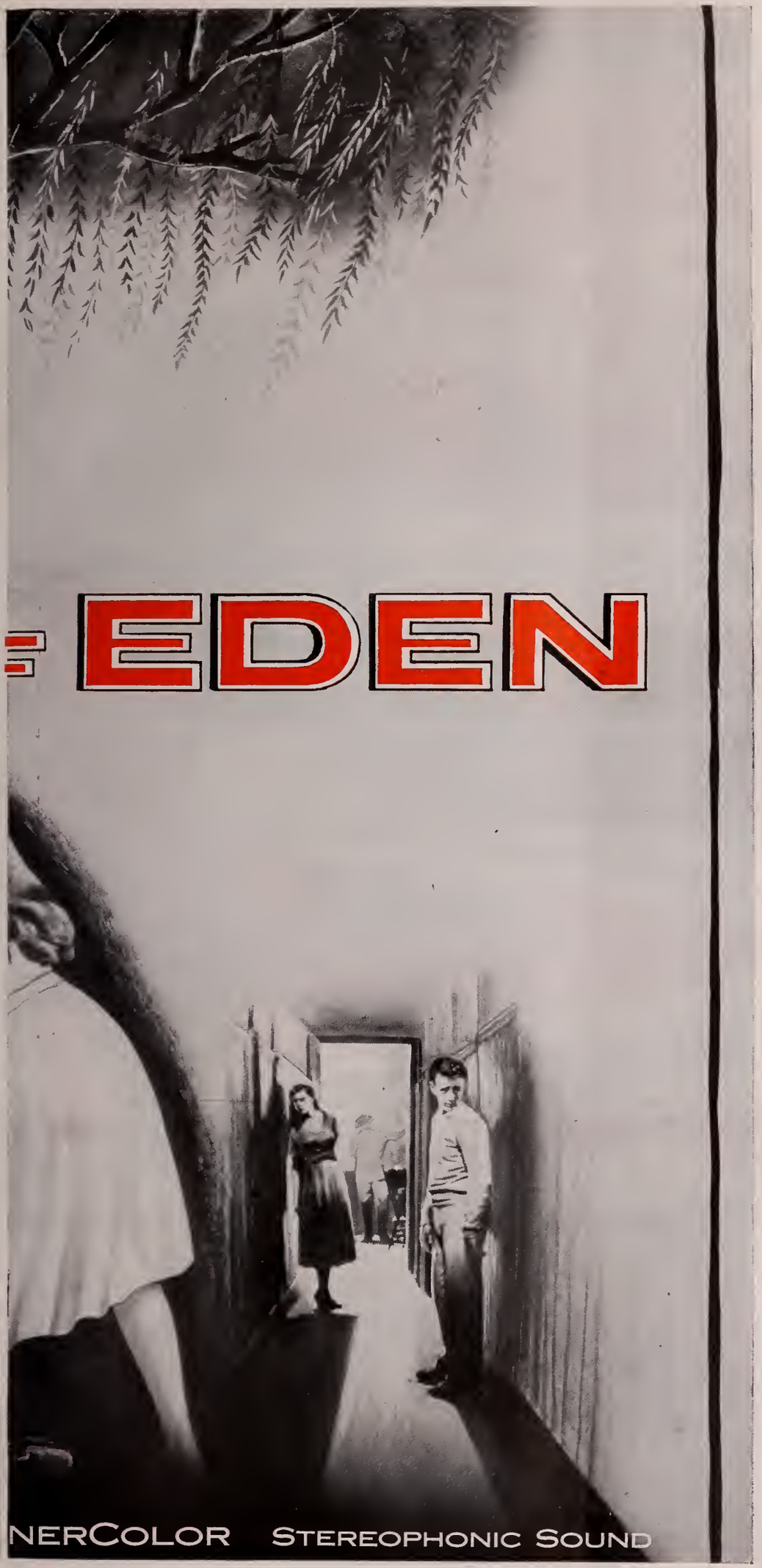

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History right from the start! $50.00 a ticket for the Premiere! All the show-world's greats will be there to honor Elia Kazan and New York's famed Actors Studio! Glamor corps of society leaders and screen and stage stars will be "usherettes"! Half-hour telecast will hail the premiere!






A motion picture of shattering power-

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explosive production of

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—A VERY SPECIAL STAR!

RAYMOND MASSEY

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ALBERT DEKKER • LOIS SMITH

SCREEN PLAY BY

PAUL OSBORN

MUSIC BY
LEONARD ROSENMAN

DIRECTED BY

ELIA KAZAN

PRINT BY TECHNICOLOR

THE PRE-SELLING HAS STARTED ON

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NOW! THRILLING MORE THAN 3,000,000 READERS OF COSMOPOLITAN MAGAZINE!




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APRIL! YOU PLAY IT WHILE EVERYBODY'S READING AND TALKING ABOUT IT!




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starring VICTOR MATURE · RICHARD EGAN · STEPHEN McNALLY · also starring LEE MARVIN

Produced by BUDDY ADLER · Directed by RICHARD FLEISCHER · Screen Play by SYDNEY BOEHM

Color by DE LUXE

*"It's a pleasure to do business with 20th!"*



# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher* — *MARTIN QUIGLEY, JR., Editor*

Vol. 198, No. 10 — March 5, 1955

## *Ohio Censorship Fight*

HEARINGS on the several bills to reinstitute film censorship are expected this month before legislative committees in Columbus, Ohio. Ohio was a pioneer in film censorship and was the battleground of the famous Mutual Film case in which the Supreme Court in 1914 upheld the constitutionality of censorship.

With the passage of time and in the present climate of popular thought the Supreme Court has revised its views. Recent decisions have limited film censorship severely. Yet in Ohio strong efforts are in progress to put the censor board back into operation.

In the campaign against censorship the Independent Theatre Owners of Ohio, led by Horace Adams, president, Martin G. Smith, past president, and Robert A. Wile, executive secretary, and their associates have done and are doing splendid work. The industry as a whole should recognize, as the proponents of censorship do, that Ohio again becomes the classic battleground for the nation. If Ohio imposes film censorship again, other states with existing boards will strengthen them and censorship may be imposed where it does not presently exist.

Notwithstanding the importance of the issue in Ohio and its potential effect nationally the top executive personnel of the industry whose stake in the Ohio contest is very great, have been conspicuously absent.

The Motion Picture Association has thus far appeared only in the person of a junior public relations counsel who hardly is in a position to offer authoritative argument on the grave and complex issue pending in Ohio.

It is to be hoped that Eric Johnston, who has often effectively pronounced in principle against political censorship, will find it possible to bring his argument to Ohio where the issue of political censorship will presently be determined as a practical matter—for better or for worse.

■ ■ ■

## *Nine Weeks to Play*

THE status and outlook of the campaign against subscription television should be a matter of concern to all persons interested in the future well-being of exhibition.

At present the outlook favors an FCC approval of some form of subscription television with all the potential ominous effects on theatres which that implies.

The accomplishments of the joint committee on toll TV up to now are small in relation to the tremendous job to be done. Its opposition to immediate approval of toll TV, as asked by Zenith, was an important factor in gaining a few months time. Study and research by and for the committee have highlighted one of the problems. On the other hand a great deal of time was wasted in attempting to get COMPO to take over the campaign. It should have been clear at least one of COMPO's diverse membership would veto such action. That is what happened.

The appeal for funds made by the joint committee has not yet met with the wholehearted response which it should receive. A recent bulletin from one state reports that only one exhibitor there has contributed. Another state bulletin urges members not to contribute until further notice.

Meanwhile time continues to be running in favor of those advocating toll TV. In the February 28 issue of *Newsweek* the subject was featured, with Commander Eugene F. McDonald of Zenith getting the lion's share of attention. He not only continues to sing the praises of Phonevision but continues to taunt exhibitors with quips such as, "The only thing they create is popcorn. They change it from yellow kernels into white."

More disturbing to exhibitor unity is Mr. McDonald's statement that, "A number of farsighted theatre people have already contacted us about local franchises."

For the presentation of the case against subscription television to succeed it must be led by those who are in the best position to develop effective opposition. The campaign must be carried on, relentlessly, within the industry, before Congress, with interested parties such as broadcasters, agencies and sponsors, and with moulders of public opinion as well as in FCC proceedings.

The time for action is now. The next nine weeks are most crucial. The FCC has given interested parties only until May 9 to file comments on all aspects of the subject.

The campaign urgently needs more—much more—support in terms of money, manpower and initiative at all levels from the remotest grass roots to the large circuits.

If subscription television becomes a commercial reality within a few short years simply because the campaign against it was "too little, too late", a heavy penalty will be visited upon those responsible.

■ ■ ■

¶ The sale of Charles Chaplin's quarter interest in United Artists this week brings to an end a signal chapter in the long history of that company. Now the management group headed by Arthur Krim and Robert Benjamin which infused new life into the organization in the past two years own two thirds of the outstanding stock and Mary Pickford, one of the four founders, the other third. UA's prospects have never been brighter than they are today.

*—Martin Quigley, Jr.*

# Letters to the Herald

## Nominations on TV

To the Editor:

The other night I was invited over to a friend of mine, a public relations counsel and executive director of the Arkansas Automobile Dealers Association. This gentleman lives just around the corner from my theatre and knowing that I could not go home to watch the Academy Award nominations on television invited me over to watch it with his wife and another couple.

After the opening, in which our highest priced stars and all of Hollywood's glittering glamor went out of their way to sell all kinds of Oldsmobiles, Jack Webb, who, incidentally, did a wonderful job as master of ceremonies, took us to the Cocoanut Grove, Ciro's, Romanoff's and to the NBC studio. The worst thing that I have ever seen on TV was (deleted), who obviously was intoxicated to a high degree. In fact, it was discussed among the people who were present in my friends' home. Also the Oldsmobile distributor here called my host and asked if, in his opinion, the speaker was drunk.

I am sure that the general public and especially those TV viewers in the smaller cities and towns will connect the speaker directly with the motion picture industry. Another thing that I resent, and I am sure other exhibitors feel the same, is the fact that this great event of the Academy Awards is sponsored commercially by an automobile manufacturer and its dealers and not by the Motion Picture Industry which makes this possible.

I think that exhibitors should register a strong protest with the Academy of Motion Picture Arts and Sciences. I believe that the motion picture exhibitors throughout the United States together with the crafts would be willing to contribute money to sponsor this event rather than have it used to sell automobiles.—*SAM B. KIRBY, Kirby Theatre Corporation, Nabor Theatre,* 1717 *Wright Ave., Little Rock, Ark.*

## More on TV Show

To the Editor:

Your article on Nationwide NBC Telecasting of the Academy Award Nominations for the Annual Awards if things were properly arranged, would have read as follows:

"Three days before the 90-minute nationwide NBC telecasting of the Academy of Motion Pictures Arts and Sciences announcement of nominations for that distinguished organization's Annual Awards this famous subdivision of the city of Los Angeles is abuzz with interest and worry. The reason is that every city and small town theatre patron has already been to his favorite community theatre and without any commercial advertising has enjoyed a good full length feature along with a two-reel short including all of the Academy Award stars and pictures."

Giving this first to TV hurt all theatres on what could have been their TV Award Show night.

I believe all theatre operators would be willing to pay $10 to $15 for a two reeler of the Award Nominations and winners. Then, if TV wanted to show it, let them have it, and put it on any way they wish—live or film.

The trouble, or one out of a dozen, is that the motion picture industry will swallow a camel and gag at a gnat. It will pay TV, or advertise, build up and help the TV industry, then the theatres of the world have to foot the bill. It is good business for a theatre or the industry to run a trailer on TV every now and then; but I cannot see putting the Academy Award Show on TV ahead of the theatres. It would be good business for the industry to run a trailer on TV a night or two before the theatres present the Academy Award Nominations.—*H. R. RICHARDS, Manager, President Theatre, Manchester, Ga.*

## Must Change Ways

To the Editor:

It is a serious enough matter when distributing companies have prohibitive prices on their pictures, but when the sales heads modify these terms they should certainly see that the local levels carry out the changed policies.

It looks now as if the Government may be setting their policies in the future and if this comes about it will be a tragic example of the results of distributor greed. It is my hope that the distributors change their ways before the Government is asked to run the motion picture industry, but as I have said before, the thousands of small exhibitors who have little to lose by it will surely ask for intervention and if I know bureaucracy they will get it.—*FRED HALL, Variety Theatre, Akron, Colo.*

## Benefited

To the Editor:

I have benefited greatly by reading your trade magazine.—*ROBERT D. HAUGEN, House Mgr., Radio City Theatre, Minneapolis, Minn.*

## Thanks for Help

To the Editor:

I take this opportunity to thank you for the help and valuable information I have been able to get from the renowned magazine Motion Picture Herald which you publish.— *AGHA RAFIQUE AHMED, New Majestic Talkies, Hyderabad Sind, Pakistan.*


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March 5, 1955



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# On the Horizon

SNAGS

Sales managers of the picture companies met again at the New York offices of the Motion Picture Association of America Wednesday to iron out the "snags" in the arbitration draft. These developed during the meeting February 17 attended by representatives of exhibition. Time is becoming a factor now, observers point out, because both the Theatre Owners of America and the distribution men agree there should be an arbitration system on paper before the proposed round table conference which all segments of the industry would attend.

USING TV--1

Promote pictures on television, lengthily and importantly: that is 20th-Fox's plan now. The company will show clips from pictures being made; filmed interviews with stars and other production personalities; and it also then will present for "live" appearances these same personalities. "Untamed" will be the first to benefit from this increased use of the rival medium. Available for TV planting are eight minutes of picture highlights; a five-minute background piece, "Zululand", and spot announcements. Other news of 20th-Fox exploitation plans is on page 14.

USING TV--2

Meanwhile, 20th-Fox is proceeding apace with its own television invasion. In New York this week talking about its new company, TCF Television Productions, were the president, Spyros Skouras, distribution director Al Lichtman; Joseph Moskowitz, vice-president and eastern studio representative; Charles Einfeld, vice-president; Donald A. Henderson, treasurer and secretary; Martin Michel, TV and radio director, and Sid Rogell, who will direct the new company's production. The men were to talk Thursday over the luncheon table with Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and other executives of the national network.

BUILDING AUDIENCES

Ways of cultivating and developing the audience will be explored and discussed by COMPO leaders Sam Pinanski, Al Lichtman, and Wilbur Snaper next Wednesday in New York with COMPO's audience development committee and audience poll committee.

NO INVESTIGATION

A year without investigation? The Senate Small Business Committee said last week it doesn't plan investigation now, but that the monopoly sub-committee "will probably keep a watchful eye", according to our Washington reporter.

HIGH IN BRITAIN

The British Board of Trade Journal has announced that film theatre admissions for the third quarter of 1954 totaled 337,000,000, an increase of 3.2 per cent over the like 1953 quarter and the highest figure since the first 1952 quarter. The journal's editor comments acidly that last summer's bad weather had its "compensations," especially when coupled with the reduction in the entertainment tax. The British industry is quite happy over the news, as well as the report that total grosses and the exhibitors share, were way up, but can't understand why Whitehall should find it necessary to comment in such a fashion.

DISNEY DAILY

Ideas come one a day from Walt Disney, promoter as well as producer. The latest is the "Mickey Mouse Club" a television show, one hour, five days, national. Children will see it at 5 P.M., over the ABC-TV network, beginning October 3.

TAX REPEAL

Good news from the tax front, and surprising. In Ohio, the Port Clinton City Council repealed the three per cent admissions tax, and in Washington Court House the authorities did the same for a one-year period.

Peter Burnup-Floyd Stone
J. A. Otten-Vincent Canby

## WHEN AND WHERE

**March 9:** Golden jubilee banquet honoring Claude C. Ezell, veteran Texas exhibitor and showman, Baker Hotel, Dallas.

**March 9:** MGM Ticket Selling Workshop, Adolphus Hotel, Dallas.

**March 10-11:** Annual convention of the Texas Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

**March 21-22:** 33rd annual convention and showmanship forum of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel Roosevelt, Pittsburgh.

**March 28:** MGM Ticket Selling Workshop, Schroeder Hotel, Milwaukee.

**March 28-30:** Annual spring convention of the Allied Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

**March 28-30:** Annual convention of Allied Theatre Owners of Oklahoma, at the Shirvin-Tower Hotel, Oklahoma City. (Postponed from February 28.)

**March 30:** NBC telecast of the annual awards banquet of the Academy of Motion Picture Arts and Sciences, Hollywood.

**March 30:** MGM Ticket Selling Workshop, Oklahoma City, Okla.

**April 12:** MGM Ticket Selling Workshop, Atlanta, Ga.

**April 18-22:** Seventy-seventh semi-annual convention of the Society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

**May 2-3:** North Central Allied, annual convention, Minneapolis.

**April 25:** Buffalo Variety Club testimonial banquet to Dave Miller, recently retired chief of Buffalo exchange of Universal Pictures, Buffalo.

**May 4:** MGM Ticket Selling Workshop, Nicollet Hotel, Minneapolis.

**May 4-5:** Annual convention of Variety Clubs International, Los Angeles.

**May 6:** MGM Ticket Selling Workshop, Des Moines, Iowa.

**May 15-17:** Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatres Association, Biltmore Hotel, Atlanta.

**June 20:** Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.




THESE CHARACTERS ARE HIS PUPILS. In MGM's "Blackboard Jungle," a picture people will talk about, Glenn Ford, center, surveys the scene, on his first job as a city school teacher. The Pandro S. Berman feature is reviewed in this week's Product Digest. Mr. Ford's success in taming some of his young hoodlums is the picture's theme.

# This week in pictures



THE DECORATION. It was given the other day by the French Government to Eugene S. Gregg, right, president of the Westrex Corporation. It is the "Merite Commercial" medal. The decorator is Senator de la Vasselais; in background, Julius Winter, Westrex France-Belgium manager. Mr. Gregg also was declared an "Ami de Paris."



by the Herald

THE GOAL IS $45,000, for the industry. This is its contribution to the Red Cross $85,000,000 national objective, picture business executives were told Tuesday, at luncheon in New York. Above, actress Rita Gam, New York industry chairman Spyros Skouras, New York chairman Leroy Lincoln, actress Sylvia Sidney, national chairman E. Roland Harriman, and Mrs. Helen Purcell.



LEON SERIN now is AB-Paramount Theatres' Philadelphia city manager. He supervises the Tower, Roosevelt, and Nixon. Mr. Serin had been manager of the Center, Buffalo.

"DEPTH" SURVEYS show patrons prefer screen advertising to television commercials, the Al Sindlinger organization claimed at a New York luncheon Tuesday. At right, W. H. Hendron, Jr., United Film Service; C. J. Mabry, MPA Co.; Don Alexander, Jr., Mr. Sindlinger; Claude Lee. Screen advertising gives exhibitors $10,000,000 yearly, has achieved dignity, and is used by the biggest corporations, speakers stressed.



by the Herald

THE SPEAKER. Reuben Kaufman, president of Guild Films, as he warned the National Television Film Council, in New York last week, that "others" might take the field away from the pioneers. With him, Mel Gold, retiring NTFC president; John Schneider, account executive, installed as new chief; and Dr. Alfred Goldsmith, consulting engineer.



by the Herald

AN ENTERPRISING British circuit, Granada, builds in one of Britain's "new" towns, Basildon. At the opening of the CinemaScope-equipped house: John Roberts, catering; Joseph Warton, secretary; Max Bernstein, executive; performers Jill Adams and Derek Bond; Geoffrey Cowley, engineer; and Victor Chapman, buying.





DANNY KAYE receives a Brotherhood Award for his work in "Assignment Children," from Dr. William Young, right, National Conference president, as Paramount studio head Y. Frank Freeman, left, watches.



THE GENERAL HELPS WARNERS. In Hollywood, executive producer Jack L. Warner; Mrs. Joseph McConnell, widow of the jet ace, subject of "The McConnell Story"; General O. P. Weyland, U. S. Air Force, who will appear in an introductory; and actress Virginia Mayo.

AN ONTARIO DELEGATION, at MGM's Detroit Workshop: Raoul Auerbach, Twinex Theatres, Toronto; Jack Wellard, Premier Operating, Stratford; J. Musclow, Capitol, Kitchener; Howard Schedewitz, Lyric, Kitchener; Archie Axler, Vogue, Leamington; Dave Axler, Premier, Toronto; Max Allen, Premier, Leamington.




MAINE'S GOVERNOR, Edmund S. Muskie, center, is assured by Rudy Bergeron, right, manager of the Haines Theatre, Waterville, and William Jones, assistant manager, that he can attend that theatre and any others of the New England Theatres chain without charge. Mr. Muskie received a gold pass card.



# RANK AND FILE TO ARMS IN BATTLE ON TOLL TV

## *Local Units Come to Fore With Contributions for Building "War Chest"*

Exhibition's Joint Committee on Toll Television was to meet again in New York at the end of this week to consider a public relations program developed by Harold Wolff and Associates, recently retained as counsel for the committee, while in other parts of the country the campaign was beginning to make itself evident among the rank-and-file of the industry.

**The Joint Committee met in New York last Wednesday, but any definitive action was postponed until all the committee members, including its co-chairmen, Trueman Rembusch and Alfred Starr, could be on hand. Following that meeting, Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association, reported that groups outside of the motion picture industry have approached the Joint Committee seeking to join the campaign.**

At the same time, Philip Harling, the treasurer for the Joint Committee, declared that exhibitor response to the committee's plea for contributions in building up a $150,000 "war chest" for fighting subscription television has been high. "We have been receiving contributions to further the fight from many big and small theatres in the country," he said.

Concurrently, New England exhibitors were preparing to meet in Boston at the Hotel Bradford March 16 to coordinate anti-toll TV plans, the latest bulletin from Theatre Owners of America urges all members to back the Joint Committee, and in New York, Abe Stark, president of the City Council, issued a release attacking toll TV as a violation of the Federal Communications Act of 1934.

### *General and State Units At Meeting in Boston*

The Boston meeting will bring together the general and state committee units to hear addresses on the possible effects of toll TV by at least two national figures in the film industry.

The TOA bulletin, following a resolution adopted at the mid-winter board of directors meeting in Washington last month, lists seven suggestions which were made from the floor. They are:

TOA to prepare a special bulletin immediately after the next meeting of the Joint Committee, urging the entire membership to subscribe at once; all members are to be on the alert for propaganda speeches in home towns, with rebuttal material to be made available from TOA headquarters; preparation of kits for owners and managers as quickly as possible; a clinic to train speakers in every area and development of an intelligent, hard-hitting group to work at the national legislative level.

In his statement to the press, New York City's Mr. Stark urged the Federal Communications Commission to withhold pay-as-you-see TV which he described as an unwarranted attempt to deprive American families of free access to television broadcasting. The recent efforts of a few syndicates to buy up the best television programs for closed circuit home viewing would create many hardships among the owners of 4,290,000 sets in New York City and the 34,000,000 in the United States, he said.

If this policy is adopted, many low income families will have "little more than mediocre shows and third-rate movies available to them without charge," Mr. Stark said. His statement was in response to a recent FCC announcement calling for all interested parties to submit written comments by May 9 in order to guide the Commission on its decision.

## COMMANDER McDONALD AND THE 2-FACED CLOCK

*Newsweek* in its February 28 issue reports extensively on the toll television fight under the title "A Big Push, a Hot Debate, and Some 'Buts'." The "Big Push" of the story is Eugene F. McDonald, Jr., whom *Newsweek* calls an "energetic, self-confident Chicago Scot." Commander McDonald's arguments in favor of the push for toll television, well known by now through years of repetition, are given prominence in the story and set off in quotes in a display box. In quotes he repeats the slap he has made before to exhibitors, "The only thing they create is popcorn. They change it from yellow kernels into white." He also repeats the statement he has made recently elsewhere that "a number of farsighted theatre people have already contacted us about local franchises." Significantly enough, in discussing Commander McDonald's campaign *Newsweek* reports that he keeps a two-faced clock on his desk which tells him the right time but is 20 minutes fast to his visitors.

## Spyros Skouras to Keynote Texas Drive-in Meeting

Spyros Skouras, president of 20th Century-Fox, will be the keynote speaker at the third annual convention of the Texas Drive-in Theatre Owners Association, to be held at the Hotel Adolphus in Dallas March 9-11. The convention program, which includes an MGM Ticket Selling Workshop, will feature a special theatre managers' meeting, film buying clinics, a concessions forum and a maintenance and operation forum.

## *New England Unit Presses Toll TV Fight*

*BOSTON:* Immediate action to fight toll TV was accepted as a prime necessity at the annual meeting of Independent Exhibitors, Inc. of New England, a unit of national Allied, March 1. Emerging from the closed meeting in the Oak Room of the Hotel Bradford, leaders said toll TV was the principal matter discussed. Election of officers was the main item on the agenda.

It was decided at the meeting, said the new president, Edward Lider of Yamins Enterprises, to make every effort to get out large exhibitor attendance at the March 16 anti toll-TV mass meeting in the Bradford's Empire Room. But the greatest need of all, he said, is for money to strengthen the national fight.

In addition to Mr. Lider other officers unanimously elected were: Albert B. Lourie, secretary; Melvin B. Safner, first vice-president; Lloyd Clark, second vice-president; Julian Rifkin, secretary; Nathan Yamins, national delegate; Norman C. Glassman, chairman of the board.

## Lightman Buys Drive-ins

*MEMPHIS:* Richards-Lightman Theatres Corporation, which owns the Strand, Palace and Liberty theatres at Jonesboro, Ark., has purchased the Skyvue and Starlite drive-in theatres there from Bob Lowery and associates.

# LIGHT UP YOUR MARQUEE WITH THE STAR OF "WHITE CHRISTMAS" AND "KNOCK ON WOOD"!

# DANNY KAYE
IN
# ASSIGNMENT CHILDREN

PRESENTED BY
THE UNITED NATIONS AND THE MOTION PICTURE INDUSTRY
A PARAMOUNT RELEASE

Color by **TECHNICOLOR**

**This wonderful 20-minute featurette will do wonders for your theatre, for you and for the children of the world. Danny Kaye, with all his humor, talent, warmth and charm, was the ideal personality to be the United Nations' Ambassador-At-Large to the youngsters of India, Burma, Hong Kong, Korea and Japan. You never put on your screen a more appealing picture. And no picture ever offered you a more unique programming opportunity. Entire film rental proceeds will go toward furthering the work of UNICEF.**

## ALL HONORS TO DANNY...

Photoplay Magazine Achievement Award

Parents' Magazine Family Medal

California Fashion Creators Award



Foreign Press Correspondents Award

Humanitarian Award of Denver Hospital

**It's an honor for all our industry to join Danny in his great work!**

MR. EXPLOITEER:

# JACK OF ALL FIELDS, HE SELLS FILMS TO FOLKS

by VINCENT CANBY

POLITICS may make strange bedfellows, but exploitation makes even stranger ones, all in line with the demands of the craft.

**The well-rounded exploiteer must be a man of parts who, to work up in his profession, must also work around. And, if he had been working around 20th Century-Fox in the last 12-month, he would have been called upon at one point or another to come up with ideas pertaining (not necessarily in this order) to Napoleon's backstairs romances, the mating habits of the black widow spider, who and what makes a hot rod, and the hieroglyphics in a pharaoh's tomb (mynah bird before taurus except after scarab).**

Last week The HERALD explored some of the meanings of exploitation, and the efforts made by one company on the semi-institutional level. That leads in turn to the art of exploitation, picture-by-picture style, an activity that can range from the scheduling of a lecture tour by a noted academician (public relations) to a lobby grab-bag, one diamond among a thousand zircons (ballyhoo). Both pursuits have but one object: to sell the picture.

This week the exploiteers at 20th-Fox were deep in work on two of the most comprehensive campaigns in the company's history. The objects of their loud but no less sincere devotion are "Untamed," a saga of South Africa which was premiered Tuesday at three theatres in Miami, and "A Man Called Peter," a semi-religious film scheduled to be the big Easter release.

### *Typical of Possibilities On All Sales Levels*

These two campaigns (estimated, in round numbers, at costing in the vicinity of $800,000) and perhaps untypical in range and total penetration, are typical of what can be done on all levels to sell a picture. This week the boys at 20th-Fox were hobnobbing with at least one "internationally known authority" on African tribal painting and primitive sculpture, as well as having dealings with leading clergymen of all faiths pertaining to opinion-making previews of "A Man Called Peter," set to be held in 60 key cities the week of March 21.

Borrowing an exploiteer's favorite phrase for describing a premiere audience: a young man working for Charles Einfeld, 20th-Fox vice-president in charge of advertising and publicity, does get around in the diverse worlds of "the arts, government, society, business and local civic affairs." At premieres only "leading figures" of these worlds are in attendance. The object of an exploitation campaign is to see that the hoi polloi buy tickets and follow suit.




***KEYNOTING** the campaigns. Above, and in the shape of CinemaScope, an ad for "Untamed" with the tribesman keynote. At the right, the Jean Peters-Richard Todd embrace seen in all the ads for "A Man Called Peter."*




The 20th-Fox exploiteers, the people who made the public overwhelmingly CinemaScope-conscious ("the modern miracle you see without glasses") and who saw that columnists received the item about the lady who left her bifocals accordingly at home, are backed in their work on "Untamed" by an unusually large advertising campaign. This was kicked off last Sunday night when Ed Sullivan on his CBS-TV "Toast of the Town" devoted a five-minute segment to highlight scenes from the picture.

A unique approach to theatre and TV merchandising is centered on two different short subjects. The first, "Zululand," shows the exotic backgrounds of South Africa, against which Susan Hayward and Tyrone Power enact the "Untamed" story. This documentary-type subject is offered in conjunction with another short presenting scenes from the film itself. Both are offered to exhibitors free and both are for TV.

### *Two Shorts Will Be Used With Regular TV Spots*

In this latter connection, they, of course, will be utilized in addition to the regular TV spots in lengths of 10, 20 and 60 seconds. The national magazine and local newspaper campaigns are in turn geared to get the most effect from a series of teaser ads to start 21 days in advance of each playdate.

Participating in the "Untamed" campaign on a national basis is the South African Government, by way of its affiliates and connections in the United States. Among these are such shipping interests as the Farrell Line, Pan American Airways which connects with lines routing to Africa, and numerous travel agencies and bureaus, including the official South African Tourist Bureau.

Special assistance is given the national campaign also by curators and researchers in art and ethnology specializing in native South African art. In New York, Ladislas Segy, cultural expert on the native arts of Africa, is lending his collection of African art, as well as his "knowledge" of same, to 20th-Fox on behalf of the film.

The aforementioned diamond-zircon grab-bag ballyhoo is to be worked in the lobby of the Roxy in New York, where the picture is to open this month. Each patron is to get a chance to draw a stone from a huge drum filled with zircons, imitation stones and "an unspecified number" of genuine diamonds. A jewelry expert will be in constant attendance to reveal whether the patron has been lucky or not; that is, whether he has realized the great human dream of something for nothing.

The campaign on "A Man Called Peter," based on the long time best seller about the late chaplain of the U. S. Senate, Peter

(*Continued on page* 16)

# "Superior Screen Fare of Capacity-Business Potentialities"

— *BOXOFFICE*

"SENSATIONAL"

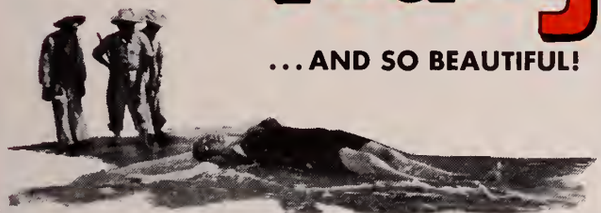


*TOO EAGER!*
*TOO INNOCENT!*
*and far, far*
*TOO WILLING!*

*It was the beginning of the end... feared by every woman who has fallen madly in love with a man!*

# They were so Young

...AND SO BEAUTIFUL!





Starring

**SCOTT BRADY · JOHANNA MATZ**
**RAYMOND BURR**

Produced and Directed by **KURT NEUMANN** who gave you "CARNIVAL STORY"
Screenplay by Felix Luetzkendorf and Kurt Neumann

A CORONA FILMS Production

**FILMED FOR WIDE SCREEN**

"ENGROSSING"

**"IT IS DOUBTFUL THAT THE WHITE-SLAVERY THEME HAS EVER BEEN APPROACHED WITH SUCH GOOD TASTE,** and so entirely free from offensiveness as in this enlightening, engrossing and exciting drama!"

—***BOXOFFICE***

**"MAY VERY WELL PROVE TO BE AN OUTSTANDING SLEEPER.** Adult entertainment with a special femme appeal. The exhibitor who gives this picture an extra 'push' will be repaid at the boxoffice!"

—***FILM DAILY***

"SEXY"

"It is sexy all the way through...a high-class white-slave picture!"

—***HARRISON'S REPORTS***

**"PLENTY OF STRONG EXPLOITATION ANGLES,** picture deals with a very sensational theme, while avoiding anything censorable!"

—***HOLLYWOOD REPORTER***

"Distributors have winning chance to cash in on their showmanship with this film!"

—***M. P. DAILY***

## BOOK IT NOW FROM YOUR NEAREST LIPPERT BRANCH

**ATLANTA** Howco Exchange, Inc. • **BOSTON** Screen Guild Productions of N. E., Inc. • **BUFFALO** Leiser Film Distributing Co., Inc. • **CHARLOTTE** Screen Guild Productions of Carolinas, Inc. • **CHICAGO** Albert Dezel, Inc. • **CINCINNATI** Realart Pictures of Cincinnati • **CLEVELAND** Imperial Pictures, Inc. • **DALLAS** Herman Beiersdorf Distributing Co. • **DENVER** Lippert Pictures of Colorado • **DES MOINES** Hollywood Pictures, Inc. • **DETROIT** Albert Dezel Productions, Inc. • **INDIANAPOLIS** Safer Film Distributors, Inc. • **KANSAS CITY** United Film Exchange • **LOS ANGELES** Kranz-Levin Pictures • **MEMPHIS** Colonial Pictures of Tennessee • **MILWAUKEE** Screen Guild Productions of Wisconsin, Inc. • **MINNEAPOLIS** Lippert Pictures of Minnesota, Inc. • **NEW ORLEANS** Lippert Pictures of Louisiana • **NEW YORK** Favorite Pictures Exchange of N. Y., Inc. • **OKLAHOMA CITY** Screen Guild Productions of Oklahoma • **OMAHA** Hollywood Pictures, Inc. • **PHILADELPHIA** Screen Guild Productions of Philadelphia • **PITTSBURGH** Screen Guild Productions of Pittsburgh, Inc. • **PORTLAND** Northwest Releasing Corp. • **ST. LOUIS** Realart Pictures of St. Louis, Inc. • **SALT LAKE CITY** Lippert Pictures Exchange • **SAN FRANCISCO** Lippert Pictures of Northern California • **SEATTLE** Northwest Releasing Corp. • **WASHINGTON, D. C,** Lippert Pictures Exchange, Inc.

Foreign Sales Department: Lippert Pictures - William M. Pizor, 723 Seventh Avenue, New York 19, N. Y. - Cable Address: Lippfilms

# "FAME" QUALITY CRITERION, IN ANNUAL APPEARANCE

*FAME*, the annual audit of personalities of the screen, television and radio, is going this week to executives and their staffs of motion picture producing and distributing companies, broadcasting and advertising agencies. This 23rd edition of the Quigley Publications annual, regarded as the final authority on the product and the creative talent which produces it, is a 220-page, brilliantly printed book, including the talent rating tables which have established its reputation as well as features by staff writers on various phases of the entertainment business.

For the first time the book, edited by James D. Ivers, includes in a lead-off picture section not only the Top Ten Money Making Stars of the screen, always a feature, but also the Top Ten of Television, pointing up the dual coverage of the twin media of entertainment. Following, in the motion picture section, are the casts and credits of the 59 Monthly Champion Pictures of the Year, the 24 Annual Champions, ratings both for the year and in cumulative record form of the producers, directors and writers of the Champion Pictures, the Top Ten Short Subjects of the year, and, in a special section, the Top Ten Money Making Stars of Britain who made their mark during the year.

The motion picture section also continues a special feature inaugurated two years ago titled "Looking Forward" which evaluates the talent and production assets of pictures now in work or planned for release this year. On its record this department has achieved an equal degree of accuracy with the rest of the publication in spotlighting these candidates for tomorrow's fame.

A pictorial spread records the awarding of the second annual Fame Award of Achievement to Y. Frank Freeman, Paramount vice-president in charge of studio operations, in recognition of the part he and his studio played in the development of VistaVision.

The television and radio section, edited by Pinky Herman, records the winners of the annual poll conducted for *Fame* by *Motion Picture Daily*, determining the most popular programs on both TV and radio in many different categories. Special articles survey the talent field in both media, and a separate story condenses the comments of the newspaper and magazine critics who vote in the poll.

## MR. EXPLOITEER

(*Continued from page* 14)

Marshall, is appropriately pitched on a somewhat more spiritual, and thus perhaps on an even more penetrating, approach. The 60-city preview program is effected with the cooperation and assistance of the National Council of Churches of Christ in the United States, which is sending out letters on the matter to all key leaders in all denominational offices of the organization.

Invited to the screenings will be all local church, civic and community leaders, as well as other opinion makers and it is anticipated that between 1,000 and 2,000 persons will be at each such showing. The company has set what it calls a record newspaper and magazine advertising campaign, for "an audience penetration of 274,000,000."

To the jaundiced eye that sees the total population of the U. S. at only 160,000,000, this "audience penetration" figure means that each person who comes in contact with a newspaper or a magazine will receive eight to 10 "impressions" of the picture.

In addition the McGraw-Hill Book Company publishers of the original book, are introducing a special film edition which will be exploited nationally beginning March 13. The picture, which stars Richard Todd and Jean Peters, will have simultaneous "world" premieres early in April in selected cities in the United States and also in Glasgow, where Mr. Marshall was born.

## "Look" Awards to Schary, Downing, Crosby, Garland

Top honors in the annual *Look* magazine film awards this year went to Dore Schary, vice-president of Loew's, Inc., in charge of production, for "his continued leadership as a Hollywood spokesman and his active participation in a long list of civic enterprises devoted to the public welfare;" Russell V. Downing, president and managing director of Radio City Music Hall for making the theatre "a model showcase for the best film entertainment; Bing Crosby as best actor for "The Country Girl," and Judy Garland as best actress for "A Star Is Born."

Other awards also include: Edmond O'Brien, best supporting actor, "The Barefoot Contessa;" Eva Marie Saint, best supporting actress, "On the Waterfront;" Jack Lemmon, best male newcomer; Helen Traubel, best female newcomer; Walt Disney, best producer, "20,000 Leagues Under the Sea;" Alfred Hitchcock, best director, "Rear Window" and "Dial M for Murder;" Boris Kaufman, best cinematographer, "On the Waterfront;" Valentine Davies and Oscar Brodney, best screenwriters, "The Glenn Miller Story," and Irving Berlin, *Look* Achievement Award winner, "White Christmas" and "There's No Business Like Show Business."

The magazine's awards will be presented next Tuesday on "The Red Skelton Show" on CBS television.

# *Fox Adds 3 Releases To Schedule*

Twentieth Century-Fox's feature releases for the first 10 months of 1955 have increased to 24 attractions with the addition of two CinemaScope productions, including the first featurette in the new medium, and one standard dimension film, it was announced today.

Twenty-one of the total are in CinemaScope and color and three are in standard dimension, one in color.

"The Living Swamp," produced by 20th Century-Fox star Jeffrey Hunter, is the first CinemaScope featurette presented by the company. The film, a portrayal of nature in the Okefenokee Swamp of Georgia, will be released in May.

Also added to the May release schedule is Edward L. Alperson's "The Magnificent Matador" in CinemaScope. Maureen O'Hara, Anthony Quinn and Richard Denning are starred.

"Angela," an S. Pallos production directed by and starring Dennis O'Keefe, has been added to the company's releases in March. Mara Lane, new screen personality, and Arnold O. Foa are cast in the suspense drama filmed on location in Rome.

"The Adventures of Sadie" is the new title for "Our Girl Friday," a standard film in color, which will be released in April. New star Joan Collins is starred with Kenneth More, George Cole and Robertson Hare.

Other important attractions listed by the company between March and May are "Untamed" in CinemaScope, starring Tyrone Power, Susan Hayward and Richard Egan, produced by Bert E. Friedlob and William A. Bacher, directed by Henry King, a March release;

"A Man Called Peter" in CinemaScope, the company's Easter holiday picture, starring Jean Peters and Richard Todd, produced by Samuel G. Engel and directed by Henry Koster, an April release;

"Violent Saturday" in CinemaScope, starring Victor Mature, Richard Egan, Stephen McNally, Virginia Leith, Tommy Noonan and Lee Marvin, produced by Buddy Adler and directed by Richard Fleisher, an April release;

"Soldier of Fortune" in CinemaScope, starring Clark Gable, Susan Hayward and Michael Rennie, produced by Buddy Adler and directed by Edward Dmytryk, in May; and

Panoramic Production's "A Life In The Balance," a standard dimension film starring Ricardo Montalban, Anne Bancroft and Lee Marvin, produced by Leonard Goldstein and directed by Harry Horner.

## Carolina Exhibitors to Hold Regional Meets

*CHARLOTTE:* The Theatre Owners Association of North and South Carolina will hold 18 regional meetings in the Carolinas this spring. "We plan to take the association to the exhibitor," said C. A. Dandelake, president of the association at a board meeting here. Twelve meetings are planned in North Carolina and six in South Carolina. First meeting is planned for April, with the last probably in Charlotte May 17. This will be the day following MGM's workshop. The May 17 meeting in Charlotte will be a general meeting, the first such assembly to be held outside the regular convention.

# "GRASS ROOTS" HOUSES VITAL

## *Adams Tells ITO of Ohio High Rental Big Threat to Small Theatres*

*COLUMBUS, OHIO:* If you destroy the grass-roots theatres you will destroy the film industry, Horace Adams, president of the Independent Theatres of Ohio, told the state convention here this week on the opening day of the two-day meet at the Deshler-Hilton Hotel.

He said high film rentals are threatening the existence of many small town houses and "that is one reason why Allied felt it absolutely necessary to go to the Government for relief."

### *Calls for Toll TV Fight*

He also called on theatre men to contribute to the Allied anti-toll TV fund for he said toll TV can destroy the theatre business.

Mr. Adams was appointed regional director of Allied by Ruben Shor, National Allied president, who also spoke at the meeting. Mr. Shor said he doesn't like Government intervention but "we cannot stay in business without something happening at once." He added that three distributors "have taken a realistic view of exhibitor plight" and that "Allied realizes exhibitors can't be healthy with sick distribution." He said he still feels that COMPO should join with Allied in the anti-toll TV fight.

Another speaker was Glenn Norris, eastern sales manager of 20th-Fox who predicted that Eidophor will be available to theatres within one year. He said that his company will rent on any deal acceptable to an exhibitor if it offers fair return to the company. He added that higher percentages for CinemaScope films are justified by greater grosses.

### *Backs Stereophonic*

Merlin Lewis, executive secretary of TESMA, told the convention that those exhibitors who installed stereophonic sound, in most cases, have realized higher grosses and better yearly profits. He said that some small theatre operators believe they cannot afford the system but that if they investigated more closely they would discover that "a complete stereophonic sound installation can be accomplished . . . for as little as the price of a few tickets a day after a small down payment." Mr. Lewis also reviewed the equipment market and briefly explained the workings of several processes.

New officers were chosen by the regional group and Mr. Adams was reelected president. Other officers include F. W. Huss, Jr., Cincinnati, first vice-president; Peter Wellman, Girard, second vice-president; Charles Sugarman, Columbus, treasurer, and Robert A. Wile, Columbus, secretary.



IN COLUMBUS, at the Ohio ITOO convention: a conference, between Horace Adams, of Cleveland, left, new president of the local organization; Rube Shor, of Cincinnati, also seated, National Allied president, and Mike Simons, MGM's director of customer relations.

Aside from the luncheon with members of the state legislature as guests and the dinner banquet which closed the sessions, the second day of the convention was devoted to MGM's Ticket Selling Workshop.

# *Set New Plan In Michigan*

*DETROIT:* A new plan, which assures the Allied Theatre Owners of Michigan a membership of 350 out of a possible 400, was approved last week at the group's annual convention held here. In place of the old plan which required each exhibitor to pay 10 cents dues for each seat in his theatre, membership will now be governed by whether or not a theatre is first, second or third run and a flat rate will be charged accordingly, with first runs paying the larger amount. The figure will be announced shortly.

The first day of the two-day session was spent at the MGM Workshop, where speakers from all fields of the industry demonstrated means of promoting box office returns. The day ended with a banquet in the evening.

The second day members viewed a film on toll TV and registered an action disapproving Federal control of toll TV.

The newly-elected board of directors elected the following officers: Alden Smith, president; Pearce Parkhurst, first vice-president; John Vlachos, second vice-president; William Wetsman, treasurer, and William Clark, secretary.

# *Order Books of 2 Circuits Open in Suit*

*SAN FRANCISCO:* In a sweeping order here this week, Federal Judge Michael J. Roche ordered Fox West Coast Theatres Corp. and National Theatres, Inc., to open their books and accounts for inspection by Samuel Goldwyn in the $6,750,000 anti-trust suit brought by Mr. Goldwyn against Fox West Coast and McNeil and Naify circuits.

Over strenuous objections of Arthur J. Dunne, Fox West Coast attorney, Judge Roche in a precedent-making decision ordered Fox West Coast to make available to Goldwyn certain records, including corporate income tax records, from 1937 to 1950 showing actual house expenses for each theatre in the circuit for comparison with expenses, alleged by Goldwyn to be fictitious, charged against pictures in computing film rentals on sliding scale deals. Claim by counsel for Fox West Coast that figures used as house expenses in film deals were "negotiated" was overruled by Judge Roche as grounds for keeping figures secret. This is believed to be the first time any theatre circuit has been forced to disclose actual theatre operating expenses.

The court also granted a motion by Joseph Alioto, Goldwyn counsel, to require Fox West Coast to open its competitive bidding records for inspection and to reveal profits on real estate operation and candy sales. The order also directed inspection of minute books from date of incorporation of National Theatres, Inc., National Theatres Amusement Corp., West Coast Theatres, Inc., Fox West Coast Agency Corp., from 1937 to 1951.

The court set March 18 as the date for the next hearing to consider the Goldwyn motion to assign the case to a trial judge and set a trial date.

## TOA May Hold Its 1956 Convention In New York

Negotiations for the Theatre Owners of America 1956 convention to be held in New York City's new Coliseum, now under construction, are now in progress, TOA reports in a current bulletin to members. The Coliseum is scheduled to be completed in March, 1956, and will be the world's largest exposition and convention hall. Efforts might also be made to hold the annual TESMA-TEDA trade show in conjunction with the convention. TOA's 1955 convention has been set for Los Angeles, October 23-27.

## Handles Egyptian Film

David Gould, head of David Gould Motion Pictures, has been made world representative—except for Europe, the Near East and Africa—of the Egyptian film, "Hamido." The picture was produced by the Dollar Film Company of Egypt.

# U. A. ACQUIRES CHAPLIN STOCK

## *Mary Pickford Only One of Original Owners Left; Will Not Sell Share*

An historic era in the film industry ended this week when United Artists announced it had acquired Charles Chaplin's 25 per cent stock interest in the company, thus terminating his 36-year association with U.A., which began with its founding in 1919. Company officials did not reveal the price paid, explaining that they had been asked, as part of the closing agreement, not to do so.

Mr. Chaplin's interest consisted of 4,000 shares which will be deposited in the company's treasury, leaving a balance of 12,000 shares issued and outstanding. Of these, the Robert S. Benjamin-Arthur B. Krim management group owns 8,000 shares or two-thirds, and Mary Pickford 4,000 or one-third. Thus she is the sole member of the original group of owners still to be associated with U.A.

### *"Loves United Artists"*

Miss Pickford said she has no intention of selling her interests now or ever. She said, "I love my United Artists. I hope when I'm gone it will carry on in its great tradition. . . . Many other major distributors are now emulating our formula for setting up independent production units."

Negotiations for acquisition of Mr. Chaplin's shares were begun by Mr. Krim last year on a visit to Europe after the former had left the U.S. and established residence in Switzerland. The actual closing was effected in Switzerland last week, with Arnold Picker, U.A. vice-president in charge of foreign distribution, acting for the company.

The history of United Artists dates back to April 17, 1919. In addition to Miss Pickford and Mr. Chaplin, Douglas Fairbanks and D. W. Griffith were the original founders and equal co-owners. The first picture released by the company was "His Majesty, the American." Several years later, various independent producers started to use U.A. for distribution.

The first radical change in the corporate setup took place in December, 1924, when Joseph M. Schenck bought into the company and became an owner-member. Eventually, others such as Samuel Goldwyn, Gloria Swanson, Alexander Korda and David O. Selznick joined the company.

### *Pulled Out of Red*

By 1945 only Miss Pickford and Mr. Chaplin remained and only the latter was active. The others had gone their separate ways. From 1946 on, U.A. began to slide downhill despite an occasional box office winner. Things took an optimistic turn when the Benjamin-Krim group took over



Robert Benjamin



Arthur Krim

provisional management control February 15, 1951, and acquired 8,000 shares, representing 50 per cent of the outstanding stock at that time.

The new management pulled the company out of the red within a year and received ownership of the shares. The annual gross income of U.A. since they assumed control is as follows: 1951—$19,900,000; 1952—$29,300,000; 1953—$38,600,000; 1954—$43,-100,000. The 1954 gross represents a new high in the history of the company.

## New Kramer Film Set

Stanley Kramer's next production for United Artists will be "The Pride and the Passion," based on C. S. Forester's novel, "The Gun," according to the company. He will produce and direct the Technicolor film to be made in VistaVision.

## Hecht-Lancaster Buy Story

The Hecht-Lancaster production company has announced that it had purchased the film rights to "Elephant Bill," an adventure story set in Burma during World War II. The film, for which exteriors will be shot in Ceylon, will be released by U.A.

## Fox Wisconsin Units Sold

*MILWAUKEE:* Three theatres here have been taken over by Cinema, Inc., from Fox Wisconsin Amusement Corp. They are the Downer, Sherman and Varsity theatres.

## RITA HAYWORTH, HAYMES FORM NEW COMPANY

**Rita Hayworth and Dick Haymes have formed their own producing company, Crystal Bay Productions, Inc., which will release its initial two films through United Artists. The distributing company will finance the pictures, with Mr. Haymes as producer. Production plans will follow upon completion of Miss Hayworth's two-picture deal with Columbia.**

# *U.S. Control Assailed and Defended*

While confidence in the proposed Congressional bill to regulate film rentals was expressed by Benjamin Berger, president of North Central Allied and a director of the national group, Spyros P. Skouras, 20th-Fox president, said that "nothing can be worse for exhibitors" than Allied's current move to press for Federal regulation.

Mr. Berger said "a group of influential members of Congress" are interested and will work for the bill and that the TOA "will go along because it has a responsibility to help the smaller exhibitors in its membership and it's the small exhibitors who are getting hurt." He added that once the bill is introduced, a grass roots campaign of the same design as that used to win reduction of the Federal excise tax will be organized to support it.

He felt the only thing that could stop introduction of the bill is voluntary action by the film distributors to correct what the exhibitors claim are unfair practices. He said he had definite assurances from Al Lichtman, 20th-Fox director of distribution and sponsor of the proposed round table session, that the meeting will be held in the near future.

Meanwhile, Mr. Skouras said that if Allied seeks legislation, and it's won, some film companies might begin selling their films to television and toll TV interests, while others may go out of business. Such a step, he added, would be another "victory" which would be a "detriment" to the exhibitors. (The others he referred to were the elimination of block-booking and the introduction of competitive bidding as a result of theatre divorcement.)

He has already stated he is in favor of the round table conference and that he would be present at the projected meeting.

## AB-Paramount Gets Divestiture Extension

*WASHINGTON:* The Justice Department has agreed to give American Broadcasting-Paramount Theatres another six-month extension of its divestiture deadline of March 3, putting the date back to September 3.

Justice officials said the circuit has only 43 theatres left to dispose of out of the 774 it was required to sell under the original Paramount Consent Decree. This means its divestiture is almost 95 per cent completed. Officials pointed out that 27 of the 43 theatres unsold involve joint ownerships, which always complicate disposal.

It is now the only one of the five major circuits covered by the original consent decrees which either hasn't already completed its divestiture or will not complete it in the very near future. National Theatres, Loew's, Stanley Warner and RKO Theatres have all completed their required divestiture or are in the windup stage.

# *Attention*
# NEW ENGLAND EXHIBITORS!

**Learn the Real facts about Toll TV—and what it means to You!!!**

*Attend Exhibitors*

## MASS MEETING

**Wednesday Morning**

**March 16, 10:30 A.M.**

**Hotel Bradford, Boston**

•

NATIONALLY KNOWN INDUSTRY SPEAKERS

•

*Meeting sponsored by*

New England joint committee on Toll TV

# Hollywood Scene

by WILLIAM R. WEAVER
*Hollywood Editor*

BY WAY of closing the book, so to speak, on the subject of the Academy of Motion Picture Arts and Sciences' first telecasting of its annual award nominations, a space that's had so much to say about the project unfavorably as this one has must deem itself obliged to print in full the after-the-fact report on the project by the Academy's president, Charles Brackett.

### *Brackett Cites Benefits From Television Show*

Mr. Brackett, in a circulated statement, says, "Reaching, as it did, the greatest Saturday night audience ever attained by an NBC spectacular, the show brought in some great benefits for the motion picture industry. At the same time, it won recognition from its viewers as a wholly new special event from Hollywood—second only in interest to the traditional Academy Awards whose 27th annual presentation will be similarly telecast on Wednesday evening, March 30.

"Trendex figures show conclusively that the nomination show's already large initial audience, posted at 26.8 for NBC to 26.6 for the network's opposition, went to 29.5 as against the opposition's 17.9 for its second half-hour, and jumped to 35.5 against the opposition's 10.5 for its third half-hour of broadcasting.

"This means viewers liked and stayed with the show and their numbers increased markedly through the hour-and-a-half it was on the air.

### *Says Interest Aroused For Academy Awards*

"We feel that our confidence in the showmanship value of putting the nominations for awards on the air for the first time has been justified. The event gained us much advance attention in the nation's press, and with it a vastly increased public interest in the forthcoming Academy Awards presentations. We at the Academy must point out that the nominations night presentation was not primarily intended as an entertainment. It was regarded strictly as a news event and was presented as such.

"I think that our own Academy planning committee, headed by Johnny Green, and NBC's producer, Alan Handley, managed to capture with a lot of showmanship Hollywood's excitement and suspense on nominations night. Naturally, we are aware that there has been criticism of the nominations show format, and we accept this criticism as a healthy thing. The format was an experimental one. It came off remarkably well, all things considered. It was essential that the format be markedly different from the subsequent Awards presentations, which is the reason the network chose the four-place television pickup that occasioned so much comment."

The Academy's president is a dignified, deliberate, precise, stately, stern-mannered gentleman who looks exactly like the president of an academic institution of the present or any other kind is supposed to look. There are a good many additional reasons for his appointment to and continued occupancy of the Academy presidency, all of them sound and wholesome, and by no means the least of these is a total and decidedly rare monetary independence of Hollywood, motion pictures and show business. In a word, he had his before he came West. If he says the nominations telecast was a good thing for the Academy, you can take his word for it.



SEVEN pictures were started during the week, and one other was completed, a combination of statistics lifting the over-all shooting total to 25. Nearly all of the new undertakings are substantial, and four of them are extra-dimensional and in color.

Notable as the first production by the son of a pioneer in the industry is "The Deadly Peacemaker," a Samuel Goldwyn, Jr., production directed by Richard Wilson. It has Robert Mitchum, Jan Sterling, Henry Hull, Karen Sharpe, Emile Meyer, Ted De Corsica and many another dependable player in the cast. United Artists is to release the picture.

Hal Wallis, who releases through Paramount, sent the Dean Martin-Jerry Lewis duo into action under direction of Frank Tashlin in a feature entitled, for a famous footlight extravaganza of long ago, "Artists and Models." It's in color by Technicolor and VistaVision, and among the players are Eddie Mayehoff and the new discovery, Shirley MacLaine.

Universal-International is using CinemaScope and Technicolor on "The Second Greatest Sex," a production by Albert J. Cohen with George Marshall directing, which has Jeanne Crain, George Nader, Kitty Kallen, Bert Lahr, Paul Gilbert, Mamie Van Doren, Keith Andes and Kathleen Case on the player roster.

### *Columbia Filming in Japan; New Francis Picture*

"The Bar Sinister" is an MGM venture in CinemaScope and Eastman color, produced by Henry Berman and directed by Herman Hoffman. The cast includes Jeff Richards, Jarma Lewis, Edmund Gwenn, Dean Jagger, Roger Moore and Sally Fraser.

Bel-Air Productions, releasing through United Artists, started filming "Desert Sands" in SuperScope and color by Technicolor. Aubrey Schenck is executive producer of Bel-Air, Howard Koch is producer of this picture, and Lesley Selander is directing. The players are Ralph Meeker, Marla English, J. Carrol Naish, John Carradine, John Smith, Ron Randell, Keith Larsen and Philip Tonge.

"The Gentle Wolfhound" is a Columbia picture going into production in Japan, with Aldo Ray in the top role and with Fred Kohlmar producing, Richard Murphy directing. Chuck Connors, Phil Carey, Dick York and Mitsuko Kimura are other players listed.

"Francis in the Navy" is, naturally, another in the prosperous Universal-International series of Francis films. Arthur Lubin is directing, Stanley Rubin producing, and the players are Donald O'Connor, Martha Hyer, Richard Erdman, Jim Backus, Myrna Hansen and David Jansen.

## THIS WEEK IN PRODUCTION:

### STARTED (7)

**COLUMBIA**
The Gentle Wolfhound

**MGM**
The Bar Sinister (CinemaScope; Eastman Color)

**PARAMOUNT**
Artists and Models (Hal Wallis; VistaVision; Technicolor)

**UNITED ARTISTS**
Desert Sands (Bel-Air; SuperScope; Technicolor)
The Deadly Peacemaker (Goldwyn, Jr. Prod.)

**U-I**
Francis in the Navy
The Second Greatest Sex (CinemaScope; Technicolor)

### COMPLETED (1)

**ALLIED ARTISTS**
Lord of the Jungle

### SHOOTING (18)

**ALLIED ARTISTS**
Timeslip (Todon Prods.)

**MGM**
It's Always Fair Weather (CinemaScope; Color)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

**REPUBLIC**
A Foreign Adventure (Trucolor) (formerly "Rebel Island")

**RKO RADIO**
Pearl of the South Pacific (Ben Bogeaus; SuperScope; Technicolor)

**20TH-FOX**
How to Be Very, Very Popular (CinemaScope; Color)
Sir Walter Raleigh (CinemaScope; Color)
House of Bamboo (CinemaScope; Color)

**UNITED ARTISTS**
The Beast of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

**U-I**
There's Always Tomorrow
The Rawhide Years (Technicolor)
The Spoilers (Technicolor)
The Private War of Major Benson (Technicolor)

**WARNER BROS.**
Illegal
The Animal World (Technicolor)
Jagged Edge (CinemaScope; WarnerColor)
Blood Alley (Batjac Prods.; CinemaScope; WarnerColor)

# *Seek Deals For Spanish Film Rights*

by SAMUEL D. BERNS

*HOLLYWOOD:* Spain has tossed its cape into the bullish co-production market, and its independent film distributors are parading the Hollywood arena for Spanish rights to American films.

Following the purchase of rights to MGM's "The Naked Spur," and "Band Wagon," which they will present under their Filmax banner in Spain, Alfred Talarevitz and his partners, Henry and Alfonco Balcazar, independent distributors of Barcelona, this week appointed Harvey Pergament to represent their company in Hollywood, where he will negotiate for other product as well as liaison for co-production deals in their country.

Mr. Talarevitz said here that business is down 15 to 20 per cent in all Spanish theatres except the 48 equipped for CinemaScope. These situations are enjoying "fabulous" returns, he reported, and added that VistaVision is just being introduced to the trade there, with MGM drawing special attention in their presentation of Perspecta sound.

The high costs of film importation still exists in Spain, Mr. Talarevitz stated. Of the approximately 200 import licenses issued annually, 100 are allocated for American films. Each of the major American distributing companies are permitted eight licenses each, the balance being set aside for petition by the 20 independent distributors throughout Spain. Filmax acquired eight licenses for American films which will cost $15,000 each for black and white features and $17,000 each for color.

## Depix Loses to Polaroid On 3-D Film Viewers

To Polaroid belong the patents covering basic materials used in polarizing 3-D film viewers, Federal Judge George C. Sweeney ruled in Boston District Court Tuesday. The Polaroid Corporation and the Depix Corporation with Alvin Marks had sued each other for alleged patent infringement. Depix, a Matthew Fox company, makes Polalite viewers. Judge Sweeney held these violate three Polaroid patents, and dismissed the Marks and Depix suits. He also ruled one Marks patent and one Polaroid patent invalid. Damages are to be assessed later.

## Goldstein Maryland Censor

*BALTIMORE:* Gov. Theodore McKeldin has named C. Morton Goldstein as chairman of the Maryland State Board of Motion Picture Censors to replace Sidney R. Traub. Mr. Goldstein is a Baltimore attorney. Mr. Traub had been a center of controversy much of the time he held the post as censor.

# WELTNER PARAMOUNT SALES HEAD; SCHWALBERG LEAVES

Appointment of George Weltner as head of a single world-wide Paramount Pictures sales and distribution organization, covering both domestic and foreign fields, was announced Tuesday by Barney Balaban, president of Paramount Pictures Corporation. The naming of Mr. Weltner to head the domestic in addition to the foreign sales and distribution organizations, following the resignation of A. W. Schwalberg is, according to Mr. Balaban, in line with Paramount's firm conviction that "the entire world must today be considered and treated as a single entity."

In announcing the resignation of Mr. Schwalberg, president of Paramount Film Distributing Corporation, last week, Mr. Balaban said he did so "with deep sense of regret, both personally and from the standpoint of the company." Mr. Schwalberg, he continued, "is one of those rare people with the capacity to inspire affection and respect from everyone in our industry. I feel a great loss in Mr. Schwalberg's leaving, but as a friend both on the personal and business levels, I should not stand in the way of his decision. I understand that in his new association, Mr. Schwalberg will have greater scope for his unique personal qualities."

Mr. Schwalberg will remain with the company for the next four to six weeks to finalize the distribution pattern for "Strategic Air Command," and will announce his new affiliation shortly.

Mr. Weltner, who has been associated with Paramount for the last 32 years, since 1945 has been president of Paramount International Films, the company's foreign subsidiary. Prior to that he had served overseas in Latin America and in 1934 been named assistant to John W. Hicks, Jr., head of Paramount International Corporation. In 1944, when the foreign department became Paramount International Films, he became a vice-president of the new subsidiary and a member of the board of directors.



THE WORLD IS HIS. George Weltner, at the right, receives congratulations from Paramount president Barney Balaban, over a symbolic globe, on his appointment as chief of the combined Paramount world and domestic sales staffs. He had been Paramount International president, and now takes over the duties of A. W. Schwalberg, president of Paramount Film Distributing Co., who resigned last week.

Mr. Balaban said that Mr. Weltner, as a member of the board, "has maintained a sound working knowledge of the company's over-all program, and has been for many years a valued member of Paramount's policy-making and executive cabinet. It is a particular source of gratification that we have found in our own Paramount organization as well-qualified an executive as Mr. Weltner to head our world-wide sales and distribution organizations."

## Schine Trust Trial Ends in Buffalo

*BUFFALO:* The Schine trial for violation of an anti-trust decree ended here Tuesday. It has been under way in local federal court for several months. Judge John Knight said he would give no decision for at least two months. He has given the Government a month to file briefs and the defense a month to file an answer. Judge Knight also denied defense motions for a judgment of acquittal.

## Offer St. Louis Auditorium

*ST. LOUIS:* Fanchon and Marco is offering for public events the 3,445-seat Missouri theatre auditorium, in downtown St. Louis. It has stage equipment, 35 and 16mm. projection, air conditioning and all facilities.

## Loew's Twin Drive-Ins Open in Chicago Suburb

*OAK LAWN, ILL.:* Loew's Twin Open-Air drive-in theatres here were set to open this week, with "20,000 Leagues Under the Sea" to be shown on the south screen and "Bridges at Toko-Ri" on the north. Operation will be managed by Frank Arena and supervised by Frank Murphy, Loew's Great Lakes division manager. Ernest Emerling and Jim Shanahan of Loew's home office are handling the opening campaign.

## Cooperative, Hanna Merge

Cooperative Theatre Service and the Hanna Theatre Service have merged and are operating in Pittsburgh as the Stearn-Hanna Cooperative Theatre Service. The principals are Bert Stearn and Lou Hanna.

# Paramount's Year Net at $9,003,000

Barney Balaban, president of Paramount Pictures Corporation last week reported estimated earnings of the corporation and its consolidated domestic and Canadian subsidiaries for the year ended January 1. 1955, after taxes at $9,003,000.

These earnings include net profit on sale and adjustment of investments in subsidiary and affiliated companies of approximately $832,000 (after deducting applicable income taxes). These estimated earnings, including such net profit on sales of investments represent $4.10 per share and, excluding such net profit, $3.72 per share, as compared with consolidated earnings for the year 1953 of $6,779,563 or $3.06 per share on the shares then outstanding.

Mr. Balaban estimated profit for the fourth quarter, ended January 1, 1955, at $2,613,000 after provision for United States and Canadian income taxes. These estimated quarter earnings represent $1.19 per share on the 2,195,027 shares outstanding and in the hands of the public as of that date, as compared with consolidated earnings for the quarter ended January 2, 1954 of $1,783,000 or $.80 per share on the 2,217,051 shares then outstanding.

## General Precision Sales Rise to $123,332,634

General Precision Equipment Corporation this week reported net sales for 1954 of $123,332,634 and profit after Federal taxes and all other charges of $5,488,089, equal after preferred dividends to $6.49 per share on 797,121 average number of shares of common stock outstanding during the year. This compares with net sales in 1953 of $87,763,925 and profit of $3,436,349, or $5.09 per share on 649,087 shares of common stock outstanding at the 1953 year end. Profit before Federal taxes (after deducting minority interest) was $11,725,089 for 1954 compared with $7,840,349 in 1953.

## Supreme Court Hears Triple Damage Tax Case

*WASHINGTON:* The Supreme Court took under advisement this week the question of whether plaintiffs receiving triple damages from successful anti-trust cases must pay income tax on the total.

Arguing for the Bureau of Internal Revenue, Solicitor General Simon Sobeloff claimed that the entire amount was taxable. Attorneys for William Goldman Theatres, against whom the case was brought, argue that income tax should be paid only on the first third of the damages received.

Internal Revenue brought the case to the Supreme Court after the Third Circuit Court of Appeals held for Goldman Theatres.

# Box Office Champions For February, 1955

*The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.*

### BAD DAY AT BLACK ROCK
***(Metro-Goldwyn-Mayer)***
(CinemaScope)

Produced by Dore Schary. Directed by John Sturges. Written by Millard Kaufman. Eastman Color. Cast: Spencer Tracy, Robert Ryan, Anne Francis, Dean Jagger, Walter Brennan, John Ericson, Ernest Borgnine, Lee Marvin, Russell Collins, Walter Sande.

### BATTLE CRY
***(Warner Bros.)***
(CinemaScope)

Directed by Raoul Walsh. Written by Leon M. Uris (based on his novel). WarnerColor. Cast: Van Heflin, Aldo Ray, Mona Freeman, Nancy Olson, James Whitmore, Raymond Massey, Tab Hunter, Dorothy Malone, Anne Francis, Susan Morrow, Carleton Young, Rhys Williams, Allyn McLerie, Gregory Walcott.

### THE BRIDGES AT TOKO-RI
***(Paramount)***

Produced by William Perlberg and George Seaton. Directed by Mark Robson. Written by Valentine Davies (from the novel by James A. Michener). Technicolor. Cast: William Holden, Grace Kelly, Fredric March, Mickey Rooney, Robert Strauss, Charles McGraw, Keiko Awaji, Earl Holliman, Richard Shannon, Willis B. Bouchey.

### THE FAR COUNTRY
***(Universal)***

Produced by Aaron Rosenberg. Directed by Anthony Mann. Written by Borden Chase. Technicolor. Cast: James Stewart, Ruth Roman, Corinne Calvet, Walter Brennan, John McIntire, Jay C. Flippen, Henry Morgan, Steve Brodie.

### SIX BRIDGES TO CROSS
***(Universal)***

Produced by Aaron Rosenberg. Directed by Joseph Pevney. Written by Sydney Boehm. Cast: Tony Curtis, Julie Adams, George Nader, J. C. Flippen, Sal Mineo, Jan Merlin, William Murphy, Kenny Roberts, Richard Castle.

### 20,000 LEAGUES UNDER THE SEA
***(Buena Vista)***
(CinemaScope)

Produced by Walt Disney. Directed by Richard Fleischer. Written by Earl Felton. Production manager, Fred Leahy. Technicolor. Cast: Kirk Douglas, James Mason, Paul Lukas, Peter Lorre, Robert J. Wilke, Carleton Young, Ted de Corsia, Percy Helton. ***(Champion for second month).***

# Republic Net Is $804,000

Net income of $804,000 was realized by Republic Pictures for the fiscal year ended Oct. 30, 1954, according to the company's annual financial report released this week. This compares to a net income of $679,217 for the 1953 fiscal year, which ended on October 31 of that year.

For the 52-week fiscal year ended Oct. 30, the company's income before Federal taxes was put at $1,749,201, with $945,000 provided for estimated Federal taxes on income. The provision for Federal taxes on income for the 53-week previous fiscal year was put at $800,000.

Gross revenue for the 1954 fiscal year was reported to have amounted to $37,962,359 as compared with $37,265,034 for the previous fiscal year. The corporation's bank indebtedness as of Oct. 30, 1954 amounted to $2,259,771 as compared with a similar indebtedness of $3,066,099 as of Oct. 31, 1953.

Regarding TV production, the report said that in order to meet the increasing demands upon Republic for studio facilities by TV producers, Republic has continued to expand its studio facilities and equipment.

Continued the report: "After prolonged litigation, the courts upheld our right to release the Gene Autry and Roy Rogers pictures to television. It is anticipated that arrangements to release these pictures to television will be concluded shortly.

## DIVIDENDS

**Paramount Pictures Corp.**—quarterly dividend 50 cents on common stock; March 15 to holders of record March 4.

**Twentieth Century-Fox Film Corp.**—quarterly dividend 40 cents on common stock; March 31 to holders of record March 15.

**Allied Artists Pictures Corp.**—quarterly dividend 13¾ cents on preferred stock. March 15 to holders of record March 4

**Famous Players Canadian Corp., Ltd.**—37½ cents on common stock; March 30 to holders of record March 4.

## Takes Over Santana

*HOLLYWOOD:* Columbia Pictures has concluded a deal for the acquisition of all capital stock in Santana Pictures from Humphrey Bogart and A. Morgan Maree.

# The National Spotlight

## ALBANY

Exclusion of "The Bridges at Toko Ri" from the recent cycle of advanced-admission pictures has caused comment and some exhibitor second-guessing. It is conceded that the Paramount release had the box office strength to get increased prices. In fact, the management of one large theatre reportedly regretted it did not raise prices. . . . Don Gilson, on a stop-off, said he was arranging with Liggett & Florin to have the New York organization buy and book his drive-ins at Canton, Massena and Alexandria Bay (indoor) at Alexandria Bay, and Paramount, summer situation on a nearby island. . . . Chick Mlinarik, Columbia head shipper, has been reelected president of Local B-43. Serving with him are: vice-president, Jim Tunney, of Universal; secretary-treasurer, Wayne Carignan, of 20th Century-Fox. . . . Film Row learned that Pete Papayanakos, of Rialto in Potsdam is considering the construction of a drive-in between Potsdam and Massena. . . . George Lourinia, manager of Fabian's Saratoga drive-in, underwent an operation in Albany Hospital.

## ATLANTA

Capt. J. A. Rebb, 87-year-old pioneer motion picture theatre owner in Atlanta, died at his home here after several years of ill health. . . . Mrs. Elizabeth Lee is the new secretary at Strickland Film Co. . . . Jimmy Gaylord has purchased the Cecil drive-in, Troy, Ala., from Wade Amusement Co. Mack Clark has been appointed manager. . . . Jack Hunt and his son-in-law, Ray Carsky, has taken over the Trail drive-in, Sarasota, Fla., from former owner, Hugh Thomas. . . . The 41 drive-in, Okolona, Miss., has installed CinemaScope. . . . Bill Wolfson, city manager for Wilby-Kincey Theatres, Montgomery, Ala., has returned to his office after a six-week stay in a hospital at Fort Worth, Texas, for an eye operation. . . . Scott Leff, manager of Screen Guild in Charlotte, N. C., and his wife have returned after a tour of South America. . . . Vivian Miller is the new booker at MGM. She replaces Dot Stephens. . . . Betty Goolsby MGM's payroll clerk, back after a spell of illness. . . . Eileen Watson, MGM, is back after a vacation in Jacksonville. . . . George M. Jones, U-I sales manager, is much better after a few weeks' stay in the hospital. He will return home soon.

## BOSTON

New records were set by two Boston theatres on Washington's Birthday when mild weather made for good driving into town and poor winter sports locally. . . . Opening "Battle Cry" on the holiday, the Metropolitan topped gross records for any program without stage show. . . . The Astor with "Country Girl" shattered both attendance and gross high marks set when the film opened two weeks earlier. . . . The Island theatre, Portsmouth, R. I., was gutted by an early morning fire on the holiday, believed to have started in defective wiring of a soft drink vending machine. Damage estimated at $60,000. . . . John J. MacAvoy has leased the Somerset theatre, Somerset, and will open a season of summer stock in the latter part of June. . . . Needham Boy Scouts decorated the lobby of the Paramount with banners and flags, and set up three tents around a camp fire, by arrangement with Ernest Warren, during showing of "Jamboree."

## BUFFALO

Tent 7, Variety Club of Buffalo is planning a huge testimonial dinner April 25 in honor of Dave Miller, who organized the tent and who was its first barker. Miller has retired after serving the industry in the distribution end of the business for over 35 years. . . . George Hoover of South Miami, Florida, international chief barker of Variety, was in Buffalo last Friday for a one day visit with officials and members of Tent 7. Hoover came to town from Toronto. In the morning, in company with Marvin Jacobs and Marvin Atlas, he visited the Variety Club's Cerebral Palsy Clinic in the Children's Hospital. In the afternoon, he visited Niagara Falls. . . . Ralph Taufner, recently associated with the local National Screen Service sales staff, has resigned and is managing the Riviera and Monroe theatres for Schine in Rochester. . . . Bucky Ironfeld, former booker for 20th Century-Fox in Albany is the new Rochester-Syracuse sales representative for the Buffalo Columbia exchange. . . . Richard T. (Dick) Kemper, zone manager, Dipson Theatres and resident manager, Erlanger theatre, has been elected a director of Tent 7, Variety club, succeeding Loen Serin, who has gone to Philadelphia as city manager for UPT's theatres in the City of Brotherly Love.

## CHICAGO

Dick Bregenzer returns to his job with Balaban & Katz March 7. For the past two years he has served with the U. S. Air Force. . . . As Dino Tubekis of Alliance Amusement Company returned from a Florida vacation, Pete Panagos made an exit for the same purpose. This is a late departure date for Panagos, but heavy business matters detained him. For one thing, Alliance Amusement Company bought the Skyline drive-in at Richland, Washington. The outdoor theatre opened for action February 18. . . . Dave Wallerstein, B&K vice president, and his wife embarked on a holiday in Tahiti. . . . Harriet Stone, of William Hollander's office at B&K, departed for three weeks in Texas, her home state. . . . Manuel Fingerhut has been appointed assistant treasurer of WBKB. Fingerhut was employed by Balaban and Katz Corporation for 16 years. He joined ABC in April, 1953. . . . Van A. Nomikos has undergone surgery at Billings Hospital. Prior to entering the hospital he raised $50,000 for the St. Constantine Hellenic Orthodox Church.

## CLEVELAND

Although "Country Girl" and "Battle Cry" both enjoyed big business over their opening week of very bad weather, they did more business over their second weekend when weather was fair. . . . Joe Leavitt, projectionist as charter member of Local 160, IATSE, is ill in Mt. Sinai Hospital. . . . A son was born Feb. 23 in St. Luke's Hospital to the wife of Harry Buxbaum, Paramount branch manager. . . . George Delis, owner of the East 30 drive-in, North Canton, is here on a short business visit from Athens, Greece, where he and his family have been living the past year. . . . Theft of a 50-foot strip of aisle carpeting from the Astor theatre, neighborhood house owned by M. B. Horwitz, made front page news one day this week. Only other item stolen was a candy bar. . . . The newly arrived son of Bert Lefkowich of Community Circuit has been named Warren David. . . . Marvin Frankel, owner of the Capitol, Rivoli and Lincoln theatres, Elyria, has been nominated as councilman in the 4th ward. He is active in exhibitor association work as member of the board of directors of ITOO.

## COLUMBUS

Edward Force, manager of RKO Grand, has been transferred to RKO Brandeis at Omaha, Nebraska. Force has been with RKO for the past 23 years in New York city, Chicago and Brooklyn. His successor has not been named. . . . Rialto friends and associates of C. Harry Schreiber, RKO city manager who is leaving March 15 to operate his family's wholesale firm in Chestertown, Maryland, tendered him a farewell party. . . . C. G. "Dutch" Littler, who was manager of the Majestic when that theatre was closed to make way for a storeroom, is back in Columbus as manager of Neth's Cameo. For the past five years he has been associated with Mid-States Theatres and S. and S. Theatres in Cincinnati. . . . Mayor George V. Wing of suburban Worthington has appointed a committee, including one councilman, to make a study and report a recommendation for handling charity bingo in the village. . . . Mr. and Mrs. Ed Widaman brought their tiny elephant, Dorothy, to town for appearances in connection with "Jupiter's Darling" at Loew's Ohio.

## DENVER

City council is preparing new legislation that will, among other things, place a two per cent tax on admissions. . . . Robert Selig, vice-president of Fox Inter-Mountain Theatres, is on the board of directors of Rocky Mountain Corp., with aims of introducing new businesses to locate in the state. . . . Variety Tent 37 will hold an Academy Award dinner on Mar. 30. . . . Ethel Merman, wife of Robert Six of Denver, will act as chairman of the Easter Seal campaign in Denver. . . . Sally and Marie Sawaya, Trinidad, Colo., theatre owners, drove to Denver,

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but took the train home because of the heavy snow. . . . Jean Gerbase, secretary at Western Service & Supply, to Kansas City for week's vacation. . . . S. S. McFadden, Columbia branch manager in Salt Lake City, in Denver on sales trip. . . . One hundred and thirty attended the Variety ladies luncheon at the Cosmopolitan. Bingo was enjoyed afterwards. . . . John Dervin, U. S. manager for Stratford Pictures, in Denver conferring with Jack Felix, Allied Artists branch manager.

## DES MOINES

More than 800 kiddies packed the Algona theatre at Algona for a free show sponsored by the theatre and six Algona dentists as well as the county nurse. Only requirement for admission was a card signed by the child's dentist. A similar show was held at the Croft theatre in Bancroft. . . . Variety club in Des Moines has announced plans by the ladies to hold a style show. Co-chairmen are Mrs. Lou Levy and Mrs. Robert Sandler. . . . The brass dropped in on three exchanges during the week. F. J. Lee, district manager, and D. B. McLucas, Omaha branch manager, stopped in for parleys with United Artists manager Carl Olson; Sol Francis district manager, and Nat Nathanson, division manager, met with Jack Kennedy at Allied Artists; M. A. Levy, division manager, and George Regan, Omaha branch manager, were guests of Dave Gold at 20th-Fox. . . . A. H. Blank again donated the money to pay for the weekly radio broadcast of Grace Methodist Church's services on Brotherhood Sunday. The Tri-State executive has done this for a number of years. . . . Dorothy Pobst, UA secretary, has a fancy new gadget in her office—A copyflex.

## DETROIT

Five weeks ago the Krim went on a Thursday changeover policy. "Romeo and Juliet" was high on the list till last week's opening of "Aida". The opera took over records with double the opening night business. Arthur Herzog, Jr., has been handling promotion for the art houses and invited musical groups from the Detroit metropolitan area to see "Aida". . . . Herzog has left town for a tour boosting "Not as a Stranger" for UA while Howard Pearl is vacationing. His local duties are in the hands of Jim Hart through March. . . . The Michigan Theatrical Booking Agents Association dined and danced with their ladies at the Veteran's Memorial Building on Washington's Birthday. Ross Chapman was dinner chairman. President Al Rice said there was no entertainment, all the members having seen all the acts at one time or another. . . . Pierre La Marre, Cooperative Theatres and Bob Parsons, Warner Bros., have spearheaded the new Detroit Theatre Club. Plans are to buy a theatre building at a future time. . . . Ed Wrona has moved into the West End office replacing Walter Janice. . . . Sy Schechter has been named manager of the Korman circuit's Senate. . . . Fred Walton is back here after four years in Hollywood to manage the Loop.

## HARTFORD

A new corporation, the Crown Co., headed by E. Pomeroy of Hartford, has leased the 850-seat subsequent-run Crown theatre from the Post-Thompson Estate. The lessees are completely modernizing the theatre. Joseph L. Giobbi, in the amusement field for 30 years, will manage the theatre. . . . The Berlin (Conn.) Zoning Commission has reserved decision on an application by Francis H. Holmes, owner of a 40-acre tract, to rezone the site from residence and farm to business, thus permitting construction of a drive-in theatre by the George LeWitt interests of New Britain, Conn. A number of Berlin residents are opposing the rezoning authorization. . . . The Pike drive-in, Newington, is first Connecticut drive-in theatre to resume operations for 1955. General manager Paul W. Amadeo is scheduling performances, until early Spring, from Thursdays through Sundays. . . . The Joe Levine interests have reopened the Round Hill drive-in, Springfield, Mass., for the 1955 season. The generally mild weather has been conducive to such a move.

# SELLING TICKETS IS A HOBBY OF BISMARCK'S MR. ROSEN

BISMARCK, N. D.: "Does It Sell Tickets?" is the sign over his desk and the big question for Robert E. Rosen, manager of the Bismarck and Dakota theatres here. Selling pictures to potential customers is Mr. Rosen's hobby and major activity operating the two houses.

Most natives of Bismarck have been exposed to the Rosen salesmanship. He uses all the regular methods—newspaper, radio and television advertising and leaflets. And he plans campaigns carefully. But that is just the beginning. With a copy of "10,000 and One Ideas on Exploitation" as a basic handbook he blends stunts used by other exhibitors with distributors' suggestions. The result is pure Rosen.

Bismarck has been startled by, among other things, high school students costumed as Ma and Pa Kettle driving a tractor around the streets, petitions for single girls to sign promising they will only "Marry a Millionaire," and Mr. Rosen, with band playing, handing out thousands of free bananas to passersby. This kind of showmanship has paid dividends.

"We don't care how strange an idea seems if it calls attention to our film," Mr. Rosen says. "We'll tie in with anything that will sell." He tied in with the armed forces recruiting services and the Air Force in what he considers his most successful stunt—jet fighters from Rapid City, S. D., buzzed Bismarck to promote recruiting and an attraction at the Dakota theatre. He worked with a Bismarck radio station to get news broadcasts into his theatres between shows.




*ROBERT E. ROSEN*

Now 28 and single, Mr. Rosen has been in the theatre business since he became an usher at 14 in his home town of Aberdeen, S. D. The only time outs have been for college and the Air Force. He managed theatres at Aberdeen and Sioux Falls, S. D., and Grand Forks, N. D., before coming to Bismarck.

"We learn to estimate what kind of crowds a film will draw," he says, "but in this business you never can tell. You have to sell every picture differently."

## INDIANAPOLIS

The start of the annual four-week high school basketball tournament put a damper on weekend business for all new attractions except "Country Girl," which had a double line nearly a block long at the Circle Sunday night. . . . Ray Thomas, U-I city salesman, has returned to work after an illness of several months. . . . Barney Brager has moved the Republic office here to 444 North Illinois Street, formerly occupied by the Allied Theatre Owners. . . . Earl Bell opened the Bellair drive-in Friday, second in the city area to get under way. . . . R. O. Clark is now operating the Star, north side neighborhood house here. . . . R. A. Steiler closed the Royal at Evansville Feb. 8. . . . The Allied Theatre Owners of Indiana have decided to by-pass the annual spring convention but are considering regional meetings in the north and south parts of the state instead. No decision has been reached yet to determine the dates.

## JACKSONVILLE

Irving Mack, genial head of the Filmack Trailer Company, stopped off here en route to Miami and lunched at the Roosevelt with a group of 23 theatre managers and home office personnel of Florida State Theatres. . . . George Hoffman, veteran National Screen Service salesman, visited around town to announce his impending retirement after more than 50 years in the industry. . . . Mori Krushen, United Artists executive from New York, and H. M. Addison, Southern U. A. exploiteer, were in to see Louis J. Finske, FST vice-president. . . .

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Leonard Allen, Paramount publicity man here for several days, said that ad writers for theatre circuits in Miami are turning out the best theatrical page in the South. . . . Joe J. Deitch, FST executive, and Frank Bell, FST west coast supervisor, were back here after a tour of Bell's district. . . . A. C. Lyles, former usher at the local Florida theatre who now handles publicity for Paramount's Pine-Thomas productions, was here for a day with star James Cagney and Mrs. Cagney.

## KANSAS CITY

Matt Plunkett, who has managed the RKO Missouri here several times during vacations of resident managers, is now here in charge, succeeding Larry Caplane, who has entered another line of work. Charels Van Horn continues as assistant manager with Mr. Plunkett. . . . Three events this week in the industry here—Kansas-Missouri Theatre Association convention, MGM's workshop and an Allied meeting. . . . The annual automobile show started February 26—which means several thousand people a day choosing it instead of pictures for visiting ticket offices. . . . The three "all-winter" drive-ins were open this week-end; with weather mild after a severe storm that ended several days previously—and before another threatened storm moved in. . . . The three art theatres are holding over their attractions: Kimo, "The Little Kidnappers"; the Vogue, "An American in Paris" and "Lili," and the Glen, "One Summer of Happiness."

## LOS ANGELES

A. L. Geyer has sold his Peoria theatre in Peoria, Ariz., to Estell Stahl. . . . Warner Bros. district manager Henry Herbel is recuperating in the hospital following a sudden illness. . . . Freddie Dee is planning to reopen the long shuttered Dale theatre, which was formerly operated by Max Laemmle. . . . Back from San Francisco after a business trip was Fred Stein, of Sherrill Corwin's Metropolitan Theatres. . . . With continued discomfort from a hip injury, Dean Hyskell, Fox West Coast publicity department, entered Queen of Angels Hospital to undergo further surgery. . . . The Torrance theatre in Torrance, owned and operated by Harry Milstein, has been sold to the California Bank, which will convert the building into a branch bank. Meanwhile Milstein plans to refurbish and remodel his Grand theatre as a show-place for the Torrance community. . . . Off to Europe on a three month tour of the continent was Al Galston, of the Hawaii theatre in Hollywood, and his wife.

## MEMPHIS

Memphis censors have banned many films. But not in many years has such a fuss been raised as about the recent banning of "The Bamboo Prison." Better Films Council announced it would appeal to the mayor. The mayor said such an appeal would have to go to the courts. . . . Covington, Tenn., which customarily bans any movie banned by Memphis, has approved the film for Covington. . . . "Battle Cry," in its second week at Warner, did two and one-half times average business and "Many Rivers To Cross," opening at Loew's State, did twice average. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., returned from a business trip to New York. . . . L. J. Renfrow and Ralph Abramson, owners, have sold Grove theatre at Holly Grove, Ark., to Mr. and Mrs. George Young. . . . Harry Carey Jr., of the movies, was in town plugging "The Long Gray Line," opening this weekend at Malco. . . . Gordon Scott, the movies' new Tarzan, was here to plug "Tarzan's Hidden Jungle," coming to Strand March 11.

## MIAMI

The Wometco policy of community service was in evidence again recently when the organization combined forces with the University of Miami to offer a TV program over WTVJ (Wometco's Theatre of the Air) to acquaint the public with the technological advances in movie making. Ralph Evans, of the Society of Motion Picture and Television Engineers, was speaker and RCA engineer John Lomax had the assistance of Norman Bean, head of WTVJ's engineering research, in presenting the various types of anamorphic and variable lenses. Mitchell Wolfson, co-owner of Wometco and WTVJ, introduced Ralph Evans at a seminar at the university. . . . Ft. Lauderdale, Fla. was host to Robert Francis during a personal appearance at the Warner there and the star was feted at luncheon and other parties in the area. . . . The world premiere of "Untamed" at the Carib, Miami and Miracle had the glamor-sparking of Susan Hayward's personal appearances. The star was holidaying at the Algiers Hotel and hoped to combine business with some fishing and fun. . . . WGBS-TV announces the appointment of Ralph C. Powell to the post of director of trade relations which will put him in charge of promotion of sales of new sets and converter installations.

## MILWAUKEE

Wisconsin Allied has selected its director, Ben Marcus, as exhibitor chairman for Wisconsin for this year's drive for funds in behalf of Brotherhood Week. At the recent board of directors meeting the association went on record, urging the support of their membership in making this year's drive, financially, the most succesful drive of its kind. . . . Oliver Trampe announces that he has reservation blanks for Variety International convention to be held in Los Angeles, May 4-7. . . . "The Long Gray Line" opens at the Riverside March 11 for a booking of a minimum of four weeks. . . . It is reported that the turn-out for the noon luncheons of Wisconsin Variety club, Mondays and Saturdays in their club rooms at the Schroeder Hotel have been very good. . . . Tickets will soon be available for the Braves night at the Stadium with Variety. Dates June 17 and August 1. . . . John Adler is another Wisconsinite vacationing in Florida. . . . Howard J. Gleason announces the opening of CinemaScope at the Savoy theatre here.

## MINNEAPOLIS

An MGM ticket selling workshop on May 4 will be held in conjunction with the annual convention of North Central Allied May 2-3 at the Nicollet hotel, Minneapolis. Directing the workshop will be M. L. (Mike) Simons, MGM director of exhibitor relations. . . . Harry French, president of Minnesota Amusement Co., is recuperating at home after being hospitalized with a virus infection. . . . Sid Volk, operator with his brother, Bill, of the neighborhood Terrace theatre, vacationed in Miami Beach. . . . George Berman, assistant exchange operations manager for Columbia, was in. . . . Icy roads prevented many exhibitors from coming in to transact business at the exchanges. . . . Glenn Wood, Universal head booker, and Leo Doty, Universal office manager, attended a Universal Midwest bookers meeting at the Drake Hotel in Chicago. . . . Various exchanges will sponsor the screening of new pictures to raise money for Brotherhood Week. Project was arranged by Sol Malisow, 20th-Fox branch manager, and Bob Karatz, operator of the Gopher and drive-in theatres in the area.

## NEW ORLEANS

Neighborhood and drive-in theatre owners breathed a sigh of relief last Wednesday morning after nearly two weeks' of Carnival parading and floating pageants, balls and everything that goes with it which made the 1955 Mardi Gras the greatest in the history of the city's carnival celebrations. . . . E. W. Clinton notified Transway that operation at the Como, Georgetown, Miss., has been suspended. . . . L. C. Gaudet shuttered the Pine, Pine Prairie, La. . . . The new Paco, Coushatta, La., is scheduled for opening March 9. This is a W. W. Page Amusement theatre. . . . Mrs. Glenn Stewart closed the Rustic, Walker, La. . . . Curley Robin converted the Lake at Catahoula, La., from 16mm to 35mm. . . . L. W. Stephen reopened the American Legion drive-in, Coushatta, La. . . . Sid Fuhrman is remodeling both his Lake at Mandeville, La. and the Madisonville at Madisonville, La. . . . Walter Herbert's Lee at Mermentau resumed operations after a couple week's closing because of high waters in and surrounding the town. . . . Harry Carey, Jr. was in town to boost Columbia's "Long Gray Line" which is scheduled for an early showing at the Orpheum.

## OKLAHOMA CITY

The Harber theatre had a jam session on the stage February 18 featuring Smoki Durham and her cool fools. . . . Del drive-in theatre, which has been closed for the winter, reopened February 25 with CinemaScope equipment. Fire Works were displayed opening night. . . . "The Barefoot Contessa" was shown at five local suburban theatres this week. . . . Fire destroyed an abandoned theatre and an adjoining concessions warehouse at Muskogee, Okla., Feb. 22, with a loss estimated at $150,000. . . . Wayne Wilkerson, manager of the Crest theatre, Wichita, Kans., was presented a huge cake Feb. 16, in celebration of the theatre's fifth anniversary. The cake measured 12 feet in circumference. . . . Henry J. Stepina, 61, manager of the Dickinson theatre, Topeka, Kans., died Feb. 17 in a Topeka hospital. He had been a Topeka theatre manager since 1945.

## PHILADELPHIA

Danny Kaye will appear in conjunction with the premiere of his United Nations International Children's Emergency Fund film, "Assignment Children," at the closing dinner of the 1955 Fellowship Commission Membership Enrollment at the Benjamin Franklin Hotel on April 16. . . . Claude J. Schlanger announced that his Bucks County

(*Continued on following page*)

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drive-in, Doylestown, Pa., is being enlarged. . . . Mel Paskman, manager of the Ranch Room restaurant, enters the movie field as manager of the Byrd, West Philadelphia neighborhood house. . . . Councilman Victor H. Blanc, former Chief Barker of the local Variety Club, Tent No. 13, serving as chairman of the Municipal Employees Division for the 1955 Allied Jewish Appeal campaign.

## PITTSBURGH

The Harris, hoping to cash in on Academy Award publicity, rushed in "The Caine Mutiny" and "On the Waterfront," both of which had played this house in recent months. "The Long Gray Line" follows. . . . Bill Leslie, featured in "The Long Gray Line," was due here for promotional purposes March 3 and 4. . . . "Tonight's The Night" replaced "Trouble in the Glen" at the Squirrel Hill. . . . Harris manager, Bill Zeilor, back on the job after a siege of the flu. . . . The Fulton has added "Untamed" to its booking chart. . . . Dorothy Kline, secretary in the Stanley Warner booking office, and her husband, Bernard, have paged the stork for a summer date. . . . Frank Arena and Jack Dolde, both Penn alumni, will operate the new Loew drive-in in Chicago.

## PORTLAND

Johnny Ray was here visiting his family before touring the globe. . . . Nearly all outdoor theatres have installed CinemaScope equipment during the winter close-up time and will be ready to go this spring. . . . The Amphitheater and Super 99 drive-ins rushed the season by opening Feb. 26. . . . Russ Brown, Oregon district manager for the Evergreen Theatres, is being congratulated on doing a bangup job as editor of "The Showman," house organ for the National Theatres chain. . . . Tom Walsh, J. J. Parker executive, back at his desk after a well-earned vacation. . . . Guild theatre manager Marty Foster having a big time in Hawaii. One week gone with two more to go. . . . "Country Girl" had its northwest premiere at the Paramount theatre this week and enjoyed the biggest opening seen around here since "The Robe."


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**3 First Run Theatres Doing Over $500,000 Business Profits (before taxes) $100,000 (per year).**

**Price $380,000. Complete with all new and latest equipment.**

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## PROVIDENCE

Something new in promotional efforts for a theatre, at least insofar as this territory is concerned, was recently introduced when Matunuck's Theatre-by-the-Sea invited women's clubs, church organizations and other types of associations to raise money by conducting theatre parties. The South County house will work closely with groups desiring to raise funds for charitable and other causes by allotting a percentage of ticket sales to the respective campaigns. . . . Harry E. Kahne, local boy, who made good in the entertainment world, and was widely-known throughout the country as well as in New England for his mental prowess, recently died at the age of 60. . . . The Majestic was the locale of the New England premiere of Warners' "Battle Cry." Willard Mathews, manager, as usual arranged a spectacular and gay opening night, with prominent state, city and military dignitaries on hand.

## SAN FRANCISCO

Charles Schnee, producer at Metro, was in the Bay Area recently for two preview showings of "The Prodigal"—at the California theatre, Berkeley, and here at Loew's Warfield. . . . Jack Allen, manager of the Stage Door theatre, was well pleased over the "terrific response" to the 50-cent student rate inaugurated for "Romeo and Juliet." . . . Harry Weaverling, with National Screen Service Corp. and operator of the Rio theatre in Rodeo, California, will act as field representative to increase membership in the Northern California Theatre Association. . . . Ted Galanter, MGM publicity director, reports an enthusiastic reception of their reisssue of Garbo in "Camille" at the Rio theatre. . . . An attractively remodeled snack bar shares honors with the recently installed CinemaScope screen at the Delta theatre, Brentwood—Jack Lane, manager.

## ST. LOUIS

The Board of Aldermen of St. Louis have just passed an ordinance permitting motion picture machine operators to operate more than one machine. A previous ordinance required two operators to be on duty when more than one projector was used. . . . Ray G. Colvin of St. Louis was the principal speaker at the recent luncheon meeting of the Rotary Club at Farmington, Mo., his subject being "What the Movie Theatre Means to Your Community." . . . Jack Braunagle, former chief of operations of Commonwealth Amusement Company of Kansas City, Mo., has become district manager and supervisor of drive-ins for United Theatres Corporation of North Little Rock, Ark. Commonwealth has a number of drive-in theatres in Arkansas towns.

## TORONTO

Canadian premiere of "The Silver Chalice" was held at the Capitol, Brantford, the city where author Thomas Costain was born. Manager Bill Burke arranged complete coverage by press, radio and TV. . . . Twelve Famous Players houses here are participating in a Popcorn Week designed to point up the nutrition value of popcorn. Four prizes supplied by Jack Fitzgibbons and Sid Spiegel will be awarded for the best displays and actual sales. The houses are giving three color crests of top baseball, football and hockey teams free to every kid and one with every box of popcorn sold. . . . Winnipeg Canadian Picture Pioneers have donated $600 to the Pioneers Benevolent Fund. . . . Latest house to close down is the Esquire. . . . Marvin Freedman has become Ontario sales representative for the Cardinal division of JARO.

## VANCOUVER

Business is on the downbeat in most downtown theatres here. . . . Eligible this year for the Famous Players 25-year club in British Columbia are Harry Black, manager of the Capitol and Totem theatres, Prince Rupert; Albert Foster, projectionist at the Civic, Nelson; Dorothy Smyth, cashier at the Capitol, Penticton; Fred Simmons, projectionist, at the Capitol, Vernon, and Ellard Williamson, assistant manager of the Capitol, Vernon. The two boys, Clarence and Ernest Marshall, of the Capitol, North Battleford, Saskatchewan, will also become members in 1955. . . . Triple bills are being shown in some Vancouver suburban theatres at a 35¢ tariff. . . . Theatres in two B.C. mining towns have closed, leaving the area without amusements. They are the former gold mining towns of Premier and Stewart. . . . Eight B.C. theatres were closed in 1954, four in Vancouver, and four in Alberta. . . . Four drive-in operators: Frank Soltice, Pines, Penticton; Bill Boyd, Kelowna; Walter Mead, Paramount, Burnaby, and Les Young, New Westminster, were on film row doing their buying and boking for the new season. . . . Drive-ins which beat the gun and opened early are only doing fair business.

## WASHINGTON

Richard Coe, "Washington Post" and "Times-Herald" drama editor, is visiting in Europe. His post is being handled by Leo Sullivan. . . . The Variety Club is planning a big St. Patrick's Day party in the club rooms March 12. . . . Suzan Ball, Universal-International starlet, and her husband Richard Long, were in town to publicize "Chief Crazy Horse." . . . Pearl Torney, 20th Century-Fox, celebrated 23 years with the company. . . . Bernard Jacon, IFE Vice-President, was a recent Washington visitor. . . . Anthony Muto, Washington representative for 20th Century-Fox, is in South America.

## COMPO Ad Reports Top Reader Interest in Films

The 38th in the series of COMPO ads in *Editor & Publisher*, which appeared last Saturday, prints the results of a newspaper survey showing that motion picture news tops news of television-radio, sports and food in reader interest. The findings were made by the Daniel Starch organization, an independent research outfit. While interest in sports attracted a slightly larger percentage of men readers and the food page a slightly larger percentage of women readers, the overall interest in movies was the highest of all four classifications studied. "To become crassly commercial," the ad says, "only two of the classifications are to any important degree revenue producing: food and movies."

# Film Houses Seen Unhurt By British TV

by PETER BURNUP

*LONDON:* Another setback to beliefs that the new, commercial TV service will make a considerable dent in the cinema business is seen in the now disclosed conditions under which the station covering the London area will operate.

The station, which will be located at the South London suburb of Croydon, is scheduled to start operation next September. Its coverage area, extending some 35 miles to the west, 30 to the north but rather less to the south and east will have a viewer potential of 10,500,000 people, it is claimed.

However, the Radio Equipment Manufacturers' Association announces that most of the potential listeners will need completely new sets if they wish to see the new programmes, since most of the sets purchased before December, 1950 (about 200,000) could only be converted for between £20 and £30 each. The cost of buying converter for sets of more recent vintage would range between £7 and £12. In addition, everyone who does not live within a mile or so of the transmitter will have to purchase an extra aerial or cable. Looking-in on the new service is liable to prove an expensive luxury.

▽

Recently replying to a Parliamentary question, the Board of Trade president, Peter Thorneycroft, formally confirmed that there would be no change in the quotas for first features (30 per cent) and supporting programmes (25 per cent) for the year commencing October 1, 1955.

## Crown Vice-President Of Allied Artists

*HOLLYWOOD:* Alfred Crown, formerly president of Moulin Productions, has been named vice-president of Allied Artists, and special studio representative, Steve Broidy, A. A. president has announced. Mr. Crown will serve in an advisory capacity for Moulin on liquidation of projects he has been supervising. He will headquarter at New York, spending some time at the studio, with periodic European trips. He will represent the studio with American and foreign independents making films for Allied Artists.

## Hal Roach, Jr. Buys Out Father's Studio, Properties

*HOLLYWOOD:* Hal Roach, Jr., has announced the outright purchase of all assets of Hal Roach Studios. The transaction conveying the 18-acre production plant in Culver City, together with all rights to features, shorts, television productions, story materials and talent contracts from his father, Hal E. Roach, has been in negotiation about eight months and is understood to involve more than $10,000,000.

Mr. Roach, Jr., announced he immediately will consolidate his several television corporations into Hal Roach Enterprises, a wholly owned corporation, with himself as president; Sidney S. Van Keuren, vice-president and general manager; Charles Meacham, secretary-treasurer; Emanuel H. Goldstein, vice-president and executive assistant to the president; Herbert Gelbspan, vice-president and Eastern sales head.

## Johnston Addresses Meet

*NEW ORLEANS:* Eric A. Johnston, the MPAA president, gave the welcoming talk at the Inter-American Investment Conference here this week. The conference is aimed at stimulating investment in Latin America. Mr. Johnston is chairman of the International Development Advisory Board, which suggested the meeting.

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending February 26 were:

**Albany:** BATTLE CRY (W.B.) 2nd week; THE DETECTIVE (Col.).

**Atlanta:** BAD DAY AT BLACK ROCK (MGM); UNDERWATER (RKO); THE VIOLENT MEN (Col.).

**Boston:** BRIDGES AT TOKO-RI (Par.) 2nd week; THE COUNTRY GIRL (Par.) 2nd week; THE DETECTIVE (Col.) 2nd week; THE LONG GRAY LINE (Col.); 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Buffalo:** BATTLE CRY (W.B.) 4th week; THE COUNTRY GIRL (Par.) 3rd week; JUPITER'S DARLING (MGM); ROMEO AND JULIET (U.A.); WHITE FEATHER (20th-Fox).

**Cleveland:** BATTLE CRY (W.B.) 2nd week; BRIDGES AT TOKO-RI (Par.) 4th week; THE COUNTRY GIRL (Par.) 2nd week.

**Columbus:** BATTLE CRY (W.B.); BRIDGES AT TOKO-RI (Par.); JUPITER'S DARLING (MGM).

**Denver:** BATTLE CRY (W.B.) 2nd week; BRIDGES AT TOKO-RI (Par.) 4th week; FAR COUNTRY (U-I); PRINCE OF PLAYERS (20th-Fox) 2nd week; UNDERWATER (RKO) 2nd week.

**Des Moines:** BAD DAY AT BLACK ROCK (MGM).

**Detroit:** AIDA (IFE); BRIDGES AT TOKO-RI (Par.) 3rd week; JUPITER'S DARLING (MGM); MANY RIVERS TO CROSS (MGM).

**Hartford:** THE COUNTRY GIRL (Par.); THE LONG GRAY LINE (Col.); 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week; WHITE FEATHER (20th-Fox).

**Indianapolis:** THE COUNTRY GIRL (Par.).

**Jacksonville:** BATTLE CRY (W.B.) 3rd week; THE COUNTRY GIRL (Par.); SO THIS IS PARIS (U-I).

**Kansas City:** BAD DAY AT BLACK ROCK (MGM) 2nd week; BATTLE CRY (W.B.) 2nd week; SIX BRIDGES TO CROSS (U-I) 2nd week; TEN WANTED MEN (Col.).

**Memphis:** BATTLE CRY (W.B.) 2nd week; MANY RIVERS TO CROSS (MGM); UNDERWATER (RKO) 2nd week.

**Miami:** BATTLE CRY (W.B.) 3rd week; BLACK TUESDAY (U.A.); THE COUNTRY GIRL (Par.); THE LONG GRAY LINE (Col.) 2nd week.

**Milwaukee:** JUPITER'S DARLING (MGM) 2nd week; MANY RIVERS TO CROSS (MGM); UNDERWATER (RKO) 2nd week.

**Minneapolis:** BATTLE CRY (W.B.) 2nd week; THE COUNTRY GIRL (Par.); UNDERWATER (RKO) 2nd week.

**New Orleans:** FAR COUNTRY (U-I); JUPITER'S DARLING (MGM); MANY RIVERS TO CROSS (MGM); UNDERWATER (RKO).

**Oklahoma City:** BATTLE CRY (W.B.); BRIDGES AT TOKO-RI (Par.) 4th week; FAR COUNTRY (U-I) 3rd week; JUPITER'S DARLING (MGM) 2nd week.

**Philadelphia:** THE COUNTRY GIRL (Par.) 3rd week; TONIGHT'S THE NIGHT (A.A.); UNDERWATER (RKO) 2nd week; VERA CRUZ (U.A.).

**Pittsburgh:** BATTLE CRY (W.B.); BRIDGES AT TOKO-RI (Par.) 2nd week.

**Portland:** BATTLE CRY (W.B.) 2nd week; BRIDGES AT TOKO-RI (Par.) 3rd week; ROMEO AND JULIET (U.A.).

**Providence:** BATTLE CRY (W.B.); BRIDGES AT TOKO-RI (Par.); LONG JOHN SILVER (DCA).

**Toronto:** CARMEN JONES (20th-Fox) 3rd week; SIX BRIDGES TO CROSS (U-I) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 4th week.

**Vancouver:** FAR COUNTRY (U-I); TROUBLE IN THE GLEN (Rep.).

**Washington:** BATTLE CRY (W.B.) 3rd week; BRIDGES AT TOKO-RI (Par.) 2nd week; THE COUNTRY GIRL (Par.) 3rd week; FAR COUNTRY (U-I); THE LONG GRAY LINE (Col.) 2nd week; MANY RIVERS TO CROSS (MGM).

## "Newsweek" Reports on New Boom in Film Business

In a cover story and special report entitled "Movies: Boomlet to Boom?," *Newsweek* magazine discusses the new boom in the film industry in its March 7 issue. This survey of Hollywood lists many reasons for the change in the industry's fortunes, including the new screen processes, the lessening of television's novelty, construction of new theatres in new market areas with the accent on drive-ins, the resurgence of the foreign market and better pictures, with the emphasis on the "'big picture'—which sums up the general trend to concentrate more money, care and talent into relatively fewer pictures." A similar survey of Hollywood was presented a few weeks ago in Time magazine.

# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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### NEW EQUIPMENT

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BEWARE OF INFERIOR ANAMORPHIC lenses! Be safe with Cinematic IV adjustable for all anamorphic systems. Available on time, only $200 down. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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BELL & HOWELL 35MM SOUND PRINTERS, $2250; rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Eastman Airgraph 16/35mm developing machines, used $225; motorized dolly with 2 seats, takes heaviest cameras, $195; escalator tripod for heaviest TV or movie cameras on 3 wheel dolly, $295; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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PAY $200 DOWN—PLAY CINEMASCOPE! EXhibitors throughout U.S.A. acclaim Cinematic IV adjustable prismatic anamorphic lenses the finest! Send for information today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

### BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

### USED EQUIPMENT

RECONDITIONED NEUMADE SEALTITE FILM cabinets 6-10-12 sections @ $2; hand rewinds, good condition $6.95 set; Holmes L-25-N 25 watt amplifiers $95; complete dual DeVry projectors w/sound, excellent $595; Holmes $550. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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RENEW YOUR THEATRE SEATS IN TEN MINutes. Fastest, most durable way to cover seats at amazingly low cost. Anyone can do a professional job with improved Fool-Proof Replac-O-Seat Covers. All material of Heavy Duty Vinyl Leatherette cover trimmings, cotton twill or heavy upholstery cloth of contrasting or matching colors in five standard colors and tested for utmost durability. Beginning at $1.15 to $1.35 each. Write for free sample cover, state make and size of seat. REPLAC-O-SEAT CO., P. O. Box 57, New Haven, Conn.

SENSATIONAL SEAT SAVINGS! AMERICAN, Heywood, Ideal chairs from $3.95. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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WANTED THEATRE MANAGER, PERMANENT position. Write or wire ARMSTRONG CIRCUIT, P.O. Box 220, Bowling Green, Ohio.

## Legion Approves Seven of 11 New Productions

The National Legion of Decency this week reviewed 11 new pictures, placing four in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults, and four in Class B, morally objectionable in part for all. In Section I are "Chief Crazy Horse," "The Glass Slipper," "It Came from Beneath the Sea" and "Timberjack." In Section II are "The Intruder," "White Feather" and "Tight Spot." In Class B are "Chance Meeting," because it "tends to condone immoral actions;" "Man Without a Star," because of "excessive brutality;" "Murder Is My Beat," because of "suggestive costuming; low moral tone; tends to create disrespect for law and order," and "Underwater," because of "suggestive costuming and situations."

## RCA Year Gross Income Hits New Record Mark

Radio Corporation of America in 1954 did the largest volume of business in its 35-year history, with sales of products and services amounting to $940,950,000, it was announced in the company's annual report. This amount was more than 10 per cent higher than the previous all-time high of $853,000,000 established in 1953, and was triple the business volume seven years ago, David Sarnoff, chairman of the board, said. Net profit in 1954, before Federal income taxes, was $83,501,000 and after taxes, $40,525,000. The corresponding figures for 1953 were $72,437,000 and $35,022,000. Earnings per share of common stock were $2.66 in 1954 as compared with $2.27 in 1953.

## MPAA Official Discusses Code at Catholic Meet

*MILWAUKEE:* Jack Vizzard, of the MPAA, outlined the progress of the Production Code during the past year, when he spoke to 7,000 delegates of the ninth annual Wisconsin Catholic Action convention here last week. He also discussed the Code's approaching Silver Jubilee and prophesied its continuing success. The convention was conducted under the patronage of His Excellency Albert G. Meyer, Archbishop of the Milwaukee Archdiocese.

## Minneapolis Independents Threaten to Go Open Shop

*MINNEAPOLIS:* Independent owners of approximately 50 Minneapolis first and subrun theatres backed up their threat to go open shop Tuesday by advertising, for motion picture operators as negotiations for a new three-year contract with Projectionists' Local 219, IATSE, collapsed. The ad was placed in the morning *Tribune* following a meeting of the independents at which they unanimously rejected a union ultimatum that they match the circuit contract signed with RKO Theatres and Minnesota Amusement Company two months ago which granted a nine-cent per hour raise. The independents' offer was for seven cents.

## James M. Hone Dies

James M. Hone, 83, executive secretary of the Theatre Owners Association of Washington, Northern Idaho and Seattle, died February 22 of a heart attack at Salem, Oregon. A native of Washington, he organized the showmen's unit in 1920.

## William Meinhardt

Funeral services were held in New York March 1 for William Meinhardt, founder and president of TACME Film Delivery Co., who died February 26 in Philadelphia while visiting friends. Mr. Meinhardt, 64, is survived by his wife, Ida, and his son, Ira.

## William P. Burt

*DENVER:* William Presley Burt, 88, whose career spanned 75 years on the stage and in films, died here in a nursing home. He was affiliated with George B. Seitz, Inc., as a director and producer of serials, shorts and features. His survivors include a daughter and granddaughter.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

# Texas Showmen Have Always Been Industry Leaders

TEXAS COMPO, under the direction of Kyle Rorex, since its inception, has been an inspiration to showmen throughout motion picture industry, as leaders in showmanship operations to stimulate better box office results, everywhere. Their bulletins are frequently in our mail—and currently, they have a wonderful industry story in their contribution of "The Oscar Race" and "The Oscar Derby" as new devices to build increasing patronage for theatres.

"The Oscar Race" is a copyrighted promotion plan, sold as a package along lines we've often wished for in this business. It capitalizes the Academy Awards, and is operated with a promotion kit that sells for $24. We haven't as yet seen a sample, but Kyle Rorex reports that exhibitors in 38 states have bought the package, sight unseen, and hundreds of orders have been turned down because the available supply of kits was so quickly used up. Letters, wires and telephone calls have been pouring into Texas COMPO headquarters — and next week, in Dallas, we'll see for ourselves.

Under the plan, approximately $3,000,000 in prizes will be distributed to the public in the current six-weeks' campaign. In a preliminary survey, 879 out of 1,000 persons queried, said they would participate. Texas COMPO verified the fact that 6,906,122 persons, last year, watched and listened to the Academy Awards presentations, and that prize-winning pictures became instantaneous box-office hits. This year's "package" is even more valuable, because of better handling of TV, but next year's will break records.

We note in the Indiana Allied bulletin, this reference to the Texas COMPO audience poll idea. Trueman Rembusch comments in his letter to members, that the COMPO plan calls for a contender to fill out an entry blank (furnished) and guess the standing of five nominees in each class, for the Academy Awards. If he supplies the right statistical information—there is just one chance in 625, on any numerical basis, that the contender can win! It's a good game to play, but the "house" collects as it does in Las Vegas! All the prizes, in the Texas plan, are donated by local sponsors.

We would like to review the complete contents of this year's Texas COMPO package—and suggest that you get your bid in, early, for next year's promotion kit, which will be "The Oscar Derby" in which 2,500 campaigns will result in $2,500,000 in prizes. Not a reduction, but a spread—to cover larger territory.

## DEEP IN THE HEART OF

**When this meeting of the Round Table convenes, we'll be seeing and greeting several hundred old friends, and new, at the MGM Workshop in Dallas, and attending the annual convention of the Texas Drive-In Theatre Owners, at the Adolphus Hotel. We have a long list, in memory, of those whom we've known on a first-name basis for many years, and we'll be seeing new faces that match new names in our Round Table membership, since the 1940's.**

**We look forward to seeing Bob O'Donnell of Interstate, who travels this way, frequently, and Bill O'Donnell, and Frank Starz, and others of this great Texas circuit, which so often leads in showmanship practice. And we'll look for our old and good friend, J. P. Harrison, who'll be driving down from Denton, and many others that we will be glad to see, in person, on their own home grounds. Texas is—and has been—the long hold-out for single features, which is in itself a demonstration of pure showmanship, in which quality wins over quantity, made more important as industry policy in a television age.**

**Texas sets the pace, in practical box-office techniques, the business of selling tickets, which we'll cover as a reporter in the sidelines at the MGM Workshop. We saw the first of this series of 24 great showmanship forums, and we are sitting in again, at the tenth in order, since Pittsburgh. Mike Simons has one attribute we also acquired the hard way—knowing a thousand showmen and remembering their situations.**

¶ NATIONAL SCREEN have released a one-sheet and a 40x60, based on the excellent newspaper advertising that originally appeared in the Denver, Colorado, *Rocky Mountain News,* and which was reproduced on this page in our Round Table issue of January 22nd. Paul Lyday, advertising and publicity director for Fox Inter-Mountain Theatres, and Jack Foster, news editor, of the Denver newspaper, are entitled to all credit for this original copy. But National Screen may also be credited with a follow-up, too seldom enjoyed, in this business. We believe that National Screen should deal in "package promotions" as frequently mentioned in these columns. There is no good reason why there shouldn't be "package deals" of exploitation materials, pressbooks, mats and accessories, for such well-known and constantly used theatre devices as children's shows, old folks matinees, solid merchandising tieups, cooking schools, one thing and another that have been often referred to in these meetings. Perhaps an old dream will come true.

¶ PARAMOUNT, and MGM, have both released a single reel of pre-selling film for their upcoming attractions for the year to come, and these will be offered without charge to all theatres who make application to run them, as advance information on our new techniques. Paramount's one-reeler consists of ten or more excerpts from new films, and, they say, "some of the very finest color we've ever seen on the screen"—in contrast with cartoon practice. It's easily possible that a fine selection of the best shots from a dozen pictures, seen in advance, could be the best pre-selling that motion pictures ever have. Metro has a "Celebration Reel"—and Si Seadler says, "This Little Fellow Is Going To Steal The Show"—meaning that Metro's advance reel of pre-selling shots will play in 15,000 theatres—which is saturation, and beyond. Theatre managers will be smart to play this short film, whether or not their particular theatre is geared to the succeeding playdates. —*Walter Brooks*



MISSOULA, Montana, staged a giant celebration for the world premiere of Republic's "Timberjack"—with everything in character, and beards as ballyhoo! It has the virtue of being exploitation that can be done in almost any college town.



Vera Ralston, star, and Herbert J. Yates, president of Republic Pictures, are greeted upon arrival by Mayor James A. Hart, of the welcoming committee.

# The Beards Are The Real Thing






Those beards will stand inspection — and test, for authenticity. Here, Vera Ralston pulls their beards, to prove it.



On stage, at the Fox theatre, Rex Allen, Adrian Booth and David Brian, from Hollywood.

Montana State University provided many of the beard entries—and the boys enjoyed growing their hirsute ornaments, to compete for prizes, in the street parade.




Rex Allen, during the parade, pirouetted and promenaded in cowboy costume, for the edification of Indians and minors, both of local extraction. Versatile, these visitors from Hollywood, who provide entertainment as exploitation.



Missoula mercantile establishments were thronged with sales people and customers in the spirit and attire of "Timberjack."

# QUIGLEY AWARDS CONTENDERS

AL. ALLIN
Roxy
Woodbridge, Can.

KERMIT W. ALLUM
Majestic
Evansville, Ind.

A. P. BAHEN
Champlain
Montreal, Can.

F. J. BICKLER
Wisconsin
Milwaukee, Wis.

H. G. BOESEL
Palace
Milwaukee, Wis.

J. W. BONNICK
Regal, Halifax, Eng.

GEORGE W. BOYLE
Ambridge
Ambridge, Pa.

ELLIOTT BROWN
Odeon, Victoria, Can.

LOU BROWN
Poli
New Haven, Conn.

JOYCE BURTON
Regal
Cheltenham, Eng.

D. M. CAMPBELL
Regal, Stirling, Scot.

H. C. CHAPPEL
Palace, Guelph, Can.

ART CAULEY
Paramount
Peterboro, Can.

H. CLAYTON-NUTT
Broadway, Eccles, Eng.

JOHN G. CORBETT
Glove
Gloversville, N. Y.

W. H. DECKER
Butler, Butler, Pa.

JOHN DI BENEDETTO
Poli, Worcester, Mass.

ROBERT DIEM
Loew's Reading, Pa.

TED DONEY
Regal, Guelph, Can.

R. N. DOUGLAS
Princes
Springburn, Scot.

PETER DRYHURST
Regal
Camberwell, Eng.

TONY EWIN
Grand, Banbury, Eng.

G. J. FORHAN, JR.
Capitol, Welland, Can.

ARNOLD GARY
College
Birmingham, Ala.

ARNOLD GATES
State, Cleveland, O.

CHARLES GAUDINO
Loew's
Springfield, Mass.

ELAINE S. GEORGE
Star, Heppner, Ore.

JOHN W. GODFROY
Paramount
Ashland, Ky.

ADAM GOELZ
Roxy, Frankfurt, Ind.

FRED GREENWAY
Palace,
Hartford, Conn.

WILLIAM M. HAMER
Fun Lan, Tampa, Fla.

BOB HARVEY
Capitol
North Bay, Can.

A. HEATON
Regal, Beverley, Eng.

KENT T. HERBERT
Odeon
Beaver Dam, Wisc.

C. B. HORREX
Tivoli
Cambridge, Eng.

D. HUGHES
Cabot, Bristol, Eng.

TED IRWIN
Electric, Larned, Kans.

MEL JOLLEY
Century
Hamilton, Can.

WALLY KEMP
Grand
Grand Island, Neb.

SIDNEY KLEPER
College
New Haven, Conn.

WILLIAM P. LALOR
Jeffris
Janesville, Wis.

RAY LANGFITT
Iowa
Cedar Rapids, Ia.

RALPH LANTERMAN
Community
Morristown, N. J.

FRANK LAWSON
Danforth
Toronto, Can.

J. J. LEFAVE
Capitol
Windsor, Can.

ED LINDER
Gopher, Minneapolis

LOUIS LUTZ
Uptown
Detroit, Mich.

C. I. McFARLING
Orpheum
Sioux City, Ia.

TONY MASELLA
Palace
Meriden, Conn.

MURRAY MEINBERG
Main Street
Flushing, N. Y.

AL MESKIS
Warner
Milwaukee, Wis.

G. R. NORTON, JR.
Lee, Lee, Mass.

TOM PACEY
Odeon
Winnipeg, Can.

L. W. PALMER
Colonial
Port Arthur, Can.

JACK PARDES
Park
Morristown, N. J.

GEORGE PETERS
Loew's
Richmond, Va.

J. PLUNKETT
Paramount Films
Paris, France

LESTER POLLOCK
Loew's
Rochester, N. Y.

MORRIS ROSENTHAL
Poli
New Haven, Conn.

OLGA SHARABURA
Orpheum
Sault Ste. Marie, Can.

JACK SIDNEY
Century
Baltimore, Md.

JOE SOMMERS
Broadway
Kingston, N. Y.

SOL SORKIN
Keith's
Syracuse, N. Y.

MURRAY SPECTOR
Plaza
Englewood, N. J.

KEN STAUDE
Fox, Oshkosh, Wis.

M. STREIZANT
Boulevard
Jackson Heights, N. Y.

H. STUART-CODDE
20th Century-Fox
Sydney, Australia

W. M. TALLMAN, JR.
Linda
San Diego, Cal.

EVAN THOMPSON
Fox, Hackensack, N. J.

DON TILGER
Claughton
Miami, Fla.

WM. J. TRAMBUKIS
Loew's
Providence, R. I.

DALE TYSINGER
Shea's
Ashtabula, O.

LILY WATT
Odeon
Coatbridge, Scot.

G. A. WATTERS
Prince Edward
Charlottetown, Can.

HARRY WIENER
Oswego, Oswego, N. Y.

DAVID WEINSTEIN
Atlantic
Pleasantville, N. J.

G. C. WILLIAMS
Regent
Chatham, Eng.

L. YOUNG
Odeon
New Westminster, Can.

# *Round Table*

Adam Goelz, now located at the Roxy theatre, Frankfort, Indiana, and a good Round Table member, submits his first entry for the Quigley Awards from his new address, with exploitation on several pictures, and a good editorial comment in the Sunday paper which he says is the sort of thing that needs support from the companies. . . . Mike Stranger is back in the tournament with examples of his good showmanship from the Plymouth theatre, Worcester, Mass.—and overtime parking stunt for "I am the Law"—but no photographs of pretty girls. . . . Evan Thompson, manager of Skouras' Fox theatre, Hackensack, N. J., proved his public relations ability with good handling of the selection of the Doremus Post Queen, with the sponsorship of the American Legion. We hope that R. T. members who are Legionnaires will note the by-line piece on drive-in theatres in the February issue of American Legion Magazine, "The Movies Move Out" which is intended to be constructive and instructive for the benefit of film industry in public relations. . . . Murray Spector, manager of Skouras' Plaza theatre, Englewood, N. J., had a special affair for the benefit of St. Cecelia high school, damaged by fire. The theatre turned the money-raising program into a huge success, for the public interest. . . . L. E. Frazer, manager of the Bloomfield theatre, Birmingham, Mich., a new member of the Round Table, had a very complete campaign on the Columbia picture, "Phffft"—which requires selling with such a difficult title, and is a challange to showmen. This campaign is a promising entry for the Quigley Awards, with lots of local tieups and promotions that show ingenuity as well as energy.

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Mark Alling, manager of the RKO Golden Gate theatre, San Francisco, used the safety slogan, "Be a civilized driver and not a wild pagan" as the cue line for "Sign of the Pagan" promotion. . . . The United Artists theatre in 'Frisco had a burro contest as apt publicity for "Vera Cruz"—with youngsters trying to "name the burro" and the winner getting a chance to take it home. . . . Lester Pollock had a "Roto-Broil" contest for "Phffft"—probably based on the noise you hear when the "Roto-Broil" blows a fuse. . . . RKO Orpheum theatres in St. Paul and Minneapolis, and likewise the Metropolitan in Washington, used similar ideas, based on pressbook promotions. . . . Sol Sorkin had a swell display, a full 24-sheet in the lobby, for "20,000 Leagues Under the Sea." . . . "The Silver Chalice" made fine lobby display, and will again, especially through the Easter season. . . . Interstate's suburban Esquire theatre, in Dallas, has an impressive front for the display of their selected "art" film program. . . . Tiff Cook reports in "What's COOKing" that he had an Arthur Murray dance studio tieup for "Phffft"—with the line "Phffft go your dancing problems." He also suggests a classified ad telling the public there is no discourtesy intended if they call up and ask "What's playing?" and the reply is "Phffft!" . . . Curtis Circulations seem to be as strong in magazine distribution in Canada as they are in the U. S. And Thomas B. Costain, author of "The Silver Chalice" is a Canadian, and it tells in the promotion of the picture. . . . Matt Saunders got good newspaper breaks with the slogan "My Darling Today" as a caption for pictures of Esther Williams in "Jupiter's Darling." . . . Kermit W. Allum, manager, Loew's Majestic theatre, Evansville, Ind., already a contender for the Quigley Awards with his campaign for "Brigadoon" is back with another entry on "Many Rivers to Cross."

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***Talking about "Toko-Ri"—Mrs. Alice Gorham, center, director of ticket sales for United Detroit Theatres, with Walter J. Norris, left, publicity director for W. S. Butterfield Theatres, and producer George Seaton, of Paramount's "Country Girl"—discuss two upcoming Paramount pictures for promotional purposes.***

# Small Town Showmen Swarm to Workshops




Mike Simons, thinking as we do about the importance of small towns in the revival of film industry from the grass roots, has vastly encouraged the attendance of small town theatre owners and managers at the several MGM Ticket Selling Workshops. Here we have a fine group picture of the small town folks who came to the Workshop, at the Jefferson Hotel in Richmond, Va., on February 8th, and all their names, in proper order, from left to right:

Front row: Edwin Dalton, Dawn Theatre, Flushing, Michigan; Raymond Russell, Lake Theatre, Lakeview, Michigan; Bion Rockwell, Bay Theatre, Sutton's Bay, Michigan; A. Krikorian, Holly Theatre, Holly, Michigan.

Seated: Cecil Weishuhn, Center Theatre, Grand Blanc, Michigan; Harry Smith, Vassar Theatre, Vassar, Michigan; Rena Fitzpatrick, Clinton Theatre, Clinton, Michigan; Mrs. Otto Saitz, Berry Theatre, Berrien Springs, Michigan; Mrs. Ray Engel, Strand Theatre, Lowell, Michigan; Mrs. William Gregg, Flo Theatre, Nashville, Michigan; Mrs. Dillon Wolverton, Sylvan Theatre, Chelsea, Michigan; Louis Nagy, Mars Theatre, Brown City, Michigan; Mrs. A. Krikorian, Holly Theatre, Holly, Michigan.

Standing: Thomas Clemons, Mariner Theatre, Marine City, Michigan; Louis Danley, M60 Drive-In Theatre, Mendon, Michigan; Ray Engel, Strand Theatre, Lowell, Michigan; Norville James, Roxy Theatre, St. Charles, Michigan; Frank Fitzpatrick, Clinton Theatre, Clinton, Michigan; Albert Wakeman, Ken Theatre, Frankenmuth, Michigan; Joe Nagy, Dawn Theatre, Sterling, Michigan; Alan Sayles, Main Theatre, Royal Oak, Michigan; Richard Spangle, Delux Theatre, Utica, Michigan; Charles Wallace, 4-Star Theatre, Scottville, Michigan; Emmett Roche, Hart Theatre, Hart, Michigan; E. J. Pennell, Bronson Theatre, Bronson, Michigan; Richard Beechler, Rapids Theatre, Eaton Rapids, Michigan; D. E. Frank, Park Theatre, Augusta, Michigan; William Gregg, Flo Theatre, Nashville, Michigan; D. D. Frank, Park Theatre, Augusta, Michigan; F. R. Forman, Oxford Theatre, Oxford, Michigan; Mrs. Graham Steinke, Elite Theatre, Laingsburg, Michigan; Charles Welch, Sparta Theatre, Sparta, Michigan; Ambrose Lo-Presto, Civic Theatre, Jonesville, Michigan; Graham Steinke, Elite Theatre, Laingsburg, Michigan; Russell Gates, Sun Theatre, Stanton, Michigan; Dillon Wolverton, Sylvan Theatre, Chelsea, Michigan; Clayton Bennett, Lakeland Theatre, Middleville, Michigan; Mrs. Clayton Bennett, Lakeland Theatre, Middleville, Michigan.

## Norm Levinson at Work In His New Territory

An extensive radio and television campaign was conducted in the Twin Cities prior to the opening of "Jupiter's Darling" at Radio City theatre, Minneapolis, and the Riviera, St. Paul. Five disc jockeys on station WTCN gave 500 plugs for the picture during the 10-day period preceding the opening. In addition, the station gave 70 spot announcements on its television affiliate, WTCN-TV. Each disc jockey also had his own contest to select Miss Jupiter's Darling of Minneapolis and Miss Jupiter's Darling of St. Paul. Finals were conducted from the stages of both Radio City and the Riviera.

The two winners were given wrist watches and a corsage, and were flown by Northwest Airlines to New York for a gala weekend where they were taken to Broadway shows, television programs and the Radio City Music Hall. Promotion was arranged by Charles Zinn, manager of Radio City theatre, and Ace Brewer, manager of the Riviera, in conjunction with Norm Levinson, MGM area press representative.

## Newspapers Plug Programs

Two State of Washington newspapers gave a total of 50 inches of free space, to accent Paramount's upcoming program. The *Tacoma News Tribune* and the *Bremerton Sun* gave ten films unusual treatment, inspired by Paramount field man, Walter Hoffman.

# That Wiener Has Lots Of Good Ideas

Harry Wiener, manager of Schine's Oswego theatre, Oswego, N. Y., who made his reputation in this Round Table as a good showman as long ago as Amsterdam, N. Y., gets top applause here, and on our editorial page, upcoming, for his letters to this desk, in the current mail. First off, he says—and he submerges the idea as perhaps "off the record"—that he wanted a change from the proverbial "cartoon show" as a holiday feature for children. So he invented the "Big Four" show which consists of a Roy Rogers feature (not new by any means); a "Tarzan" picture (not any newer); a "Bowery Boys" feature, which is hardly less vintage; and plenty of "Bugs Bunny" to fill the cartoon spot. He says he had a letter from Louis Schine complimenting him on this basic idea, and enclosing check—the sweetest words of tongue or pen—as promotion for all Schine theatres, and they are cleaning up with it in other localities.

### *Good Public Relations*

Then, he sends us a copy of "The Oswegoian"—with a picture and item in the interest of Oswego State Teachers College, and it doesn't astonish us a bit, for this is the kind of public relations that Harry Wiener has been doing in upstate New York these many years. A display in the lobby for the College, and the cooperation of students in selling theatre ticket gift books in February, is added to theatre promotion, and a better understanding of the college program, in local circles. Remember, always, that your partner in promotion has something at stake, in the local interest and benefit. And he encloses a copy of the local high school paper, in which one of his ushers, Jim Knopp, has a by-line piece, devoted to the aspects of his job, and his contact with the Oswegonian public—and very good too.

### *Many Novel Promotions*

In a previous letter, Harry gave us as an entry for the Quigley Awards, his story of "The Last Time I Saw Paris"—in which he used a new travel agency, just established in Oswego as the basis of promotional activity on the home grounds. He pulled a cute gimmick, offering free admission to the first ten who wore French tams — berets to you — which made the newspapers, naturally, with pictures. He invited the American Legion to cooperate with veterans who had seen Paris, and he made a tieup with a local photography club, who could show pictures made in Paris. Local automobile clubs were asked to show French cars and five local members of college fraternities, who had studied in Paris, made news, over a local radio station. We said that Wiener is full of good ideas, and he can prove it.

## Bob Walker Talks To Ticket Sellers




*Bob Walker, exponent of small town theotre operotion, wos o ponelist ot the MGM Selling Workshop in Konsos City, Mo., lost Thursdoy, os he wos olso in Richmond, Va., on Februory 8th. This constitutes o bow from the Round Toble, where he hos become notionolly fomous for his support of ond contribution to smoll town showmonship.*

## Package Deal Provides Movies and Provisions

*SAN FRANCISCO:* Fox Theatres and Manning's Restaurant chain have cooked up a unique package deal for the Bay Area which offers customers a full-course dinner plus a ticket to any Fox theatre for the single price of $1.95.

Eye-catching posters advertise the new gimmick and the current film fare. The idea is also being plugged on three spot announcements per day over radio station KSFO whose daily Don Sherwood show is aired from the newest and most luxurious Manning's located on Market Street.

**DRIVE-IN THEATRE MANAGERS**

East Coast chain has openings for alert young men as student managers. Applicants must be high type, ambitious and show interest going up the ladder with progressive organization.

*A-1 references required. Reply in detail.*

**BOX NO. 35**
**MOTION PICTURE HERALD**
**1270 SIXTH AVE., N. Y. 20, N. Y.**

# Selling Approach

**BATTLE CRY—Warner Brothers.** CinemaScope, in WarnerColor, with StereoPhonic Sound. The guys, the girls, the scorchingly personal story of loves and longing when the battle is far away. A story like this one has never been told before on the screen—and this one is not for the kiddies! They won't understand it. Based on the best-selling novel by Leon Uris, who is now on promotion tour for the picture, in bookstore tieups. 24-sheet is fine, fine, fine, for cut-outs, in lobby and marquee display. And all the posters have "poster quality"—and the newspaper ads have sales appeal. No herald mentioned, but you can make your own with oversized newspaper ad mats. Select the ads that fit your audience and situation, for these are mainly strong and direct in approach. A set of teasers identifies the characters by their personal loves—the loves of young people, far from the battle, and far from home. Attention-getting—"and scorchingly personal." Special composite mat, to supply a complete campaign for small situations, gives you variety in size and style, all for 35c, including two publicity mats. And there's something new, another special mat selling for 35c which contains all the publicity mats in the press book. See, like we told you — good showmen use publicity mats. Others, don't know how. "Honey Babe" — the song hit, has already been adopted by the Marines as their new marching tune. "Telling it to the Marines" will conjure up lots of local exploitation, and take your pressbook with you. The boys in local recruiting offices will like the ideas. Book promotions have been set up nationally. A sound effects record will give you the noise of battle for street ballyhoo purposes. Color stills may be used to sell color.

**THE FAR COUNTRY — Universal-International.** Color by Technicolor. Filmed in the Great Canadian Northwest. James Stewart, as the Stranger With a Gun, driven by restless longings, challenging the Klondike's snow and sin and greed, where Gold was the lure, and the fanciest women in Dawson, his for the taking! Co-starring Ruth Roman, Corrine Calvet and Walter Brennan. Another great Jimmie Stewart picture in a long line of successes, of every category. 24-sheet and all posters, designed to provide you with art materials for lobby and marquee display. Exciting, action, pictorial art at low cost. Herald keys the campaign with all the best selling approaches. Every herald is a miniature pressbook. Newspaper ad mats, from very large down to small sizes, in the right advertising theme. The bargain composite mat, selling for 35c at National Screen, supplies six one- and two-columns ad mats and slugs, plus two publicity mats, for the price of one ordinary mat. Get the biggest bargain on Film Row on standing order. Picture has been pre-sold in color in national magazines and 187 Sunday newspapers. Jimmie Stewart is the foremost "money star" in the movies today—and will be, in your town, with showmanship. Pressbook tells you to spray popcorn with gold paint to make "gold nuggets"—but don't do it!—the kids would eat 'em, and get sick. Also, the pressbook shows you how to create a photographic, life-size blow-up for display, but we doubt if there are fifty first-run theatres in the country that could afford the cost. From Evans Printing Co., Dallas, Texas, comes log-cabin background paper to make atmospheric lobby and theatre front display, one of those things invented by Interstate Theatres and developed locally for national benefits.

**TIMBERJACK—Republic Pictures.** In TruColor by Consolidated Laboratories. Lusty, rousing, robust adventure! Flaming fury, two courageous men, an exciting woman, a love story as primitive as the great northwoods. Filmed in Montana, where the story is laid. Vera Ralston, Sterling Hayden, David Brian, Adolphe Menjou, Hoagy Carmichael and our favorite cousin, Chill Wills, who is great audience material on personal appearance tours. No posters larger than the 6-sheet, which is colorful and will give you art materials for lobby display. A mat for a flash herald is available, without cost, from your Republic exchange. Newspaper ad mats in numerous variety, and following the same advertising theme as seen in the posters. You can find the size and style you want, if you look for it. There is a composite mat, with six ads and two publicity mats, for 35c at National Screen. Pressbook suggests music tieups for the title tune, and a further deal with your book stores to push the 25c Fawcett edition of the story. Fawcett has an exploitation idea lined up for your news stand wholesalers. The Round Table picture page this week shows you the genuine beards that made the premiere of "Timberjack"—in the opinion of Rick Ricketson, "one of the best I've ever seen." You can follow this premiere example in any lively college town—and raise your own beards. The stores will go along with a campaign to sell outdoor apparel, and you can costume your staff—and theirs, in colorful duds.



*50,000,000 times a day . . .*
IT'S A MATTER OF **PREFERENCE**—

# Coca-Cola is the most asked-for soft drink among people "on the job"*




1. **As they work,** Americans drink more Coca-Cola than all other soft drinks combined.



2. **After work,** these same people fill your theatre.




3. **Their preference is your profit** when you feature Coca-Cola.

*1954 surveys by
Alfred Politz Research, Inc.

4. SELL Coca-Cola for extra profit

**...more than 9,600 theatres do!**

"COKE" IS A REGISTERED TRADE-MARK

THEATRE SALES

Better Refreshment Merchandising

CANDY • FOOD • BEVERAGES • POPCORN • VENDING

GEORGE SCHUTZ, Director
CARL R. MOS, Associate Editor

*1955 Report on Theatre Vending Shows:*

# Frankfurters Lead Food Specialties; Soft Drinks Sold at All Drive-Ins

**Facts about the most popular food specialties at drive-in theatres and trends in the dispensing of soft drinks there were revealed in the seventh annual theatre vending survey conducted by the HERALD and are reported herewith. Further results of the poll, which also covered indoor operation and included the brand names of the most popular candies and drinks with theatre patrons, will be presented in the 1955 BETTER THEATRES GUIDE, appearing March 26th.**

FRANKFURTERS, hamburgers, barbecued meats, french fried potatoes, and potato chips are the five most popular food "specialties" sold at drive-in theatres throughout the country, and they and other similar items are being offered at an increasing number of operations, according to the seventh annual Theatre Refreshment Sales Survey conducted by MOTION PICTURE HERALD during the first six weeks of 1955.

In addition, soft drinks and other beverages, particularly hot coffee and hot chocolate, continued to maintain their high standing in the poll of exhibitors, with results again revealing soft drinks to be sold at virtually *all* drive-ins.

These and other significant facts of interest regarding the theatre refreshment service, both indoor and outdoor, were developed in the annual survey, which covered 35% of both types of theatres regularly operating seven days a week in the United States. Subjects examined include merchandise sold, both as to range and distribution of sales, and aspects of operating policy and the physical installation. A full report of the poll, including the brand names of the most popular candies and drinks sold in theatres, will be presented in the 1955 BETTER THEATRES GUIDE, to be published March 26th.

The most popular of the wide variety of food specialties at drive-ins is the great American "hot dog," which is sold at 97% of the polled operations. That is a standing which it has maintained for the past two years, having grown from a previous percentage of 80.

Next in line are hamburgers, sold at 49% of the drive-ins reporting, followed by barbecued meats at 35%, potato chips at 30% and french fried potatoes at 29%. These were the food specialties which achieved ratings of 25% or more, and from that point the percentages get smaller for a long and widely diversified list of products.

Particularly notable in the survey was the growth of hot chili, which is now sold at 15% of the drive-ins. This increase was due in part, the report showed, to the adoption of "chili cones," which are salty, cracker-flavored cups that can be eaten along with the chili. Companies manufacturing the special cones usually provide a specially prepared chili also.

As compared with survey showings of previous years, the 1955 report also indicated an increase in the number of operations offering such foods as fried shrimp and fried chicken, along with french fries and other trimmings, which provide patrons with what amounts to a "meal" rather than just a "snack." This trend is prompted, some exhibitors explained, by the desire to entice more patrons to come to the drive-in early in the evening, encouraging them to bring the whole family for the evening meal as well as entertainment.

One exhibitor in Indiana reported he has introduced what he calls a "Burger Basket" with extremely good results. It consists of a hamburger, french fries, and a cup of cole slaw and is sold at 50c.

On the other hand resistance to an increase in the number of refreshment items sold was evident in the remarks of a few drive-in exhibitors. One had recently re-

# Redesigned Snack Bar Increases Sales




THE efforts of Manager J. Mitchell to increase refreshment sales at Famous Players' Capitol theatre in Saint John, New Brunswick, including redesigning of the snack bar itself, have paid off handsomely with an increase of 2c per admission recorded over the past year! Space in the lobby of the Capitol is limited since it is both narrow and short. In order to give refreshment customers a larger area to move around in the bar frontage was increased almost three times by the device of setting it back a few feet and creating an angle (see "after" photo top, above and "before" view below). Soft drink sales were aided by the addition of a Coca-Cola dispenser, and a new self-service ice cream cabinet was also installed, from which is sold a special "Theatre Bar." Explaining the operation of the stand further, Mr. Mitchell reports that "All of our merchandise is open for public selection, and we have little or no pilfering. Ice cream, peanuts, gum, Life Savers and variety of over 40 kinds of candy bars are within reach of the customer. . . . We do not sell any items in the aisles of the theatre, but we permit customers to take drinks to their seats, whereas we formerly sold them for consumption in the lobby only. . . . Our back bar displays are changed frequently, mostly with a variety of confectionery merchandising, but occasionally this space is given over to plug a special coming attraction or to sell theatre admission ticket books. . . . Popcorn is by far our best item, and while we have added a Butter-Cup machine to augment sales, I lay most stress in the condition of the poucorn when it reaches the customer. Our popcorn is always fresh and hot, and the popcorn machine is kept shining and attractive. One attendant is assigned to popcorn alone, and she is free to concentrate on this item, and keep it at all times first-rate. . . . Our snack bar is so located in our lobby that street business is available.

"Attention and service are given to people who drive up for popcorn, ice cream or drinks. If the popcorn is being taken home for a party, we see that it is fresh and hot and shopping bags are kept handy, for this type of sale is usually large, consisting of a number of 25c boxes, or as we call it, 'Family Size.' . . . For Saturday matinees, we use the 'free ticket' promotion with regard to popcorn sales. One child's admission ticket is inserted in a small envelope and placed on the top of the corn in one box in 50. This encourages the kiddies to buy their popcorn before they purchase their ticket, just in case they get a free admission. . . . This 150 square feet taken up by our snack bar is a very important piece of floor space!"

duced the number of products after considerable experiment. "We have discarded all items which proved to move slowly," he explained, "and since they were removed receipts have remained the same. Through carrying a limited number of items we can have a fresh stock at all times and not have products on hand that have no turnover."

"The fewer the items the more chance of greater sales," declared another exhibitor. "This is especially true if you push the higher profit items and drop the high-cost and low-profit items. Toddy, for instance, is an item with food value as well as being a beverage and it cuts our fountain beverage sales, which are an extremely high profit item."

## OTHER FOOD SPECIALTIES

Other food specialties listed by the drive-in exhibitors include cold sandwiches of all types, pizza pies, peanuts, apple turnovers, doughnuts, dill pickles, hot tamales, fried meat skins, pretzels, shrimp rolls, Korn Kurls and watermelon.

All that variety of food naturally makes drive-in patrons thirsty, and as a consequence soft drinks, as noted previously, are sold at all operations. In addition hot coffee is available at 80% of the theatres and hot chocolate at 40%. Other beverages mentioned by some exhibitors include milk, milk shakes, and toddies.

Most soft drinks are sold at drive-ins over the counter, according to the survey. This method is used by 90% of the reporting operations, while 8% use cup coin dispensers exclusively and 3% have installed bottle machines. Some drive-ins (about 15%) have installed a coin machine as a supplement to service over the counter.

## VARIETY OF FLAVORS

In the belief that patrons prefer a variety of flavors, nearly every drive-in exhibitor offers more than two kinds. The survey showed that three flavors are available at 50% of the operations while four types are sold at 32%. A total of 4% has five or more flavors on hand at all times. Some operators rotate flavors. The most popular soft drinks with drive-in patrons continue to be cola, root beer, orange, and grape.

As for prices, the nickel size drink is now apparently obsolete, since it is offered at only a very few of the drive-ins polled. The most popular size is that sold at ten cents (usually 6 ounces) which is available at 98% of the theatres. It is, in addition, the *only* size offered at 47% of the operations reporting.

A larger-sized drink, for either 15c or 20c, is listed as sold at 45% of the drive-ins; while a few drive-ins (about 9%) sell a "jumbo" drink at 25c or 30c.



# FREE ARMOUR INTERMISSION SHORTS for Drive-Ins

## They're sales-tested!

These one minute *color* food films have increased concession sales from coast to coast!

Concession owners and drive-in operators from Maine to California report concession business picks up 25% . . . 33⅓% . . . and more over the previous year when they show Armour's colorful intermission shorts. Think what such increases would mean in dollars and cents to *you!*

There are 11 different films. And remember—they're all loaned to you by Armour and Company *free* of any rental charge. All you pay is return postage. Mail the coupon for complete information and illustrated folder today.

Armour and Company
Fresh and Smoked Sausage Dept., Box A3
Union Stock Yards, Chicago 9, Illinois.

Please send me your folder with complete information on Armour and Company's intermission shorts.

Name_____

Theater Address_____

City_____ State_____

*Guideposts to Drive-In Refreshment Profits—*

# "Fair" Pricing and Streamlining Food Service

**. . . Those are main objectives for this year of the Smith Management Corporation for its 22 drive-ins in the East and Midwest, as explained here by Mel Wintman, head of the circuit's food service department.**

PROSPECTS ARE good for the drive-in theatre refreshment business this year provided that money is invested now in improved equipment and new merchandising methods, and provided the prices charged patrons are keyed to the general economic conditions. That is the opportunity and its conditions seen by Mel Wintman, head of the food service department of the Smith Management Corporation of Boston, operators of 22 drive-ins in the East and Midwest.

In the past two or three years, Mr. Wintman recently told a representative of the HERALD, drive-in refreshment business has been increased as much as 300% in many situations. Money has been plentiful, drive-in patronage has been booming, and patrons have been willing to put up with some delays in service and to accept prices which in many places have been noticeably higher than those asked for similar items at eating places along the highway.

But now, Mr. Wintman believes, "with inflation leveling off, money a little tighter, and a disposition among patrons of all theatres, both indoor and outdoor, to get their money's worth, definite and carefully planned efforts are essential to hold gains."

Plans of the Smith circuit for its drive-in refreshment service are centered this year on four main objectives, according to Mr. Wintman. He outlined them as:

(1) To increase further the speed of the cafeteria system now used at all the Smith



drive-ins, by the introduction of new equipment, thus also eliminate the irritation of patrons waiting in line for long periods to get their refreshments and of those in cars who are annoyed by waiting through long intermissions for the show to resume.

(2) To avoid the pitfalls of offering too many items, which results in improper preparation, additional labor, increased waste and higher food costs.

(3) To arrange supplies, equipment and service so that *hot* sandwiches and other




dishes are actually *hot* when they are served to patrons—hot enough to still be appetizing and tasty after the trip back to the family car. Similarly, cold items, such as drinks and ice cream, should be sufficiently chilled to come through the same trip satisfactorily.

(4) To plan on the basic principle that the average patron has only so much to spend for refreshments and thus not to introduce additional items which might increase the costs of operation but *not necessarily produce more profits.* This means handling only those items which *can increase per-person* sales without more than proportionately increasing food and preparation costs. It means also to avoid duplication of items which are so similar in nature as to compete with each other.

Before introducing any new food item, Mr. Wintman explained, it is essential to make sure that it can be served properly and quickly, and that it will not reduce sales of some other item already set up for fast and satisfactory handling.

For example, chicken dinners are not offered at Smith drive-ins for the reasons already given. But pizza pies are served with excellent results; in fact in some situations they are among the top grossing items. Pizza pies, he pointed out, offer a lot for the money, can be handled quickly —and *hot*—with modern equipment, and are unlike any other item offered.

There's an interesting difference between drive-in refreshment habits in the East and the Midwest, Mr. Wintman has found, in that Westerners consume more soft drinks and eat more popcorn.

In the Midwestern drive-ins under Smith Management operation, up to 65% of the gross comes from these two items—popcorn and soft drinks. In the East it's only from 5 to 12% on popcorn and 20% on soft drinks. But there's a heavier demand for hot dogs, hamburgers, pizza pies and other food items.

It's well to bear in mind, too, he added, that popcorn and soft drinks have the lowest costs, generally speaking, and although their sale price is also low, the profit on them is higher than on the more expensive sandwiches and special dishes. Thus many midwestern drive-ins will show as much as 10% lower food costs than their Eastern counterparts.

## BEWARE OF OVERPRICING

Speaking of prices, Mr. Wintman reiterated a warning to beware of overpricing in the hope of continuing to "make a fast buck"—but with the strong probability of leaving a worse taste in the mouths of patrons than anything resulting from a lukewarm, poorly seasoned sandwich.

Make no mistake about it, he said, patrons are noticing the price differential between some drive-in concessions and lunch places outside, where items are sometimes served more appetizingly as well. A few cents more profit at the moment may

(*Continued on page* 42)

*In your theatre, too, these girls bring you more soft drink sales—*

# More Drinks Per Gallon
# More Profit Per Drink






Pepsi-Cola's national advertising appeals to today's figure-conscious women. That's why Pepsi is today more popular than ever. This booming popularity sells more Pepsi in more and more theatres—and at a higher profit to operators in whatever form it's served.

*Pepsi profit tops all nationally advertised and nationally available cola syrup lines.* Pepsi's syrup price is the *lowest* of any nationally advertised cola. Add *extra* profits from Pepsi's *extra* drinks—128 drinks per gallon, compared with 115 for other comparable colas.

In your own theatre operation, Pepsi-Cola can boost your beverage sales and profits all along the line. Write today for full details.

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**Are you really ready to open for the season?**

**Check this List**

☑ Equipment ☐ Merchandising
☐ Supplies ☑ Housekeeping
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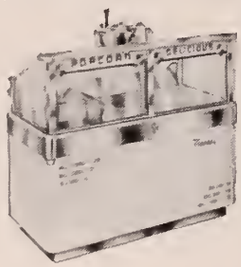
You have probably already taken care of your concession equipment, housekeeping, personnel and personnel training.

But, have you solved your merchandising problems? If not, here's the easy way to have the kind of planned merchandising program that pays off in increased popcorn sales and more profits.

Purchase all of your concession supplies from Manley and start receiving *at no cost* —timely concession merchandising material keyed to your needs and designed to produce extra sales.

ACT NOW! Contact your Manley representative or write direct for complete information about this new, exclusive Manley Merchandising Service. Don't delay . . . *really* be ready for your spring opening!

**MANLEY SUPER STADIUM** . . . ideal for drive-in operations. Built to fit right into your present layout. Write today for full information on the Manley Super Stadium and the free Manley Merchandising Service for supply customers. Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Mo. Address Dept. MPH-355




## *Free and Easy*

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart supplied on page 42, provides a form card for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, 1270 Sixth Avenue, New York 20.

# MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

## Rowe Spacarb Dispenser With 600-Cup Capacity

A NEW AUTOMATIC cup drink dispenser with a capacity of three flavors and 600 cups has been placed on the market by Rowe Spacarb, Inc., New York, according to an announcement by I. H. Houston, president.



Known as Model D-600, the new machine contains all the features of other Rowe Spacarb units, including an illuminated Fiberglas display; "Mix-A-Drink," which permits customers to mix flavors while the drink is flowing; "Select-O-Carb," which is designed to meet the precise individual carbonation standards for nationally advertised drinks; and plug-in relays. The new unit can be adapted to vend a fourth, non-carbonated drink at a small additional cost.

Its new features include an improved and simplified carbonator; a cabinet 6 inches off the floor to facilitate cleaning; refrigeration for all syrup; one-piece spun-metal syrup wells; a coin changer mounted inside the machine, and a simplified cup dispenser which is designed to minimize cup pilferage.

### SYRUP AND CUP CAPACITY

Syrup capacity is 10 gallons and cup capacity 600, with ample storage space for additional cups and syrup. Built to fit conveniently into a small space, the unit is only 24 inches deep, 29 inches wide and 69 inches high. It weighs 525 pounds.

The D-600 can vend at either 5 or 10 cents and includes a coin-changer as standard equipment. A 1/3 h. p. Kelvinator compressor, pre-cooling coils, plus the flexibility of either wet or dry refrigeration, assure ample cooling capacity. The units are ruggedly constructed and designed to conform with all health department requirements.

The D-600, like other Rowe Spacarb dispensers, is manufactured at the Stamford, Conn., plant of the Rowe Spacarb Division of Rowe Manufacturing Co., Inc.

## Coin Change Maker In Four New Models

AN AUTOMATIC change maker for supplementary use with coin-operated vending machines and devices has been marketed by Klopp Engineering, Inc., Livonia, Mich. The new unit helps to increase usage of vending machines, it is pointed out, by making the proper coins readily available.

The changer can be mounted on the wall, counter or stand. A hood is also provided for weather protection when it is placed in outdoor locations. Four models of the unit are available to give change for quarters, dimes and nickels and special models are also made by the company to dispense tokens.

## New Fruit Syrups for Non-Carbonated Drinks

A LINE of fruit syrups for non-carbonated water beverages in a variety of flavors has been placed on the market by Kestenbaum Brothers, New York City.

Called "Esco," the syrups are made from fresh fruit and require only the addition of water to use. Flavors available include orange, grape, pineapple, papaya and coconut. They are packed in one gallon jars with four each to the case.

The syrups will keep without refrigeration, according to the manufacturer.

## New Shake Dispenser and Custard Machine

A NEW SHAKE and malt dispenser and a new machine to serve soft ice cream or frozen custard have been added to its line of continuous freezers by

the Freez-King Corporation of Chicago.

Designed to serve soft ice cream or frozen custard is Model 150, which requires only four square feet of floor space. Among its features are the "Seeing Eye" dial, which indicates at a glance if the



Model No. 150 Model No. 160

product is at the proper serving consistency; a freezer reservoir which automatically refills with mix as the finished product is drawn off; and a spigot or knife type draw-off gate.

The new shake dispenser, designated Model 160, is designed to serve up to 200 shakes an hour. It has a refrigerated reservoir with a capacity of 2½ quarts and a detachable mix reservoir with a capacity of 2½ gallons. The unit also has continuous freezer action and a "Seeing Eye" dial.

## "Cole Spa" Dispensers In Three New Models

A NEW LINE of automatic cup coin drink dispensers, including models for one, three and four drinks, has been placed on the market by the Cole Products Corporation, Chicago.



Trade-named the "Cole Spa," the units have a cup capacity of 720 in standard models and are also available in 1200 cups. The syrup capacity ranges from 830 for the single-drink model to over 1500 drinks on the three- and four-drink types. The overall size of the dispenser is 65 inches high; 24½ inches wide and 22½ inches deep.

All models are equipped with "Coletemp," the company's new cooling and carbonating unit, which has no moving parts, and thus requires no replacement of water pumps or hidden components. The entire mechanism can be serviced from the front door without the use of special tools or equipment.

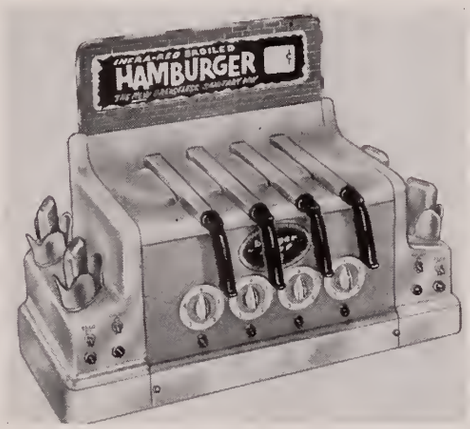
Other features of the dispenser include a drink adjustor for precise measurement of syrup and water and "Duotonic Tap," the company's special device designed to insure pinpoint carbonation—up to 4.2 by volume. All tanks and fittings and the waste can are of stainless steel construction and both of them are readily accessible for cleaning.

An automatic register is provided to keep an accurate account of each drink sold, and each model is equipped with a standard 5c or 10c coin selector mechanism. A change maker is available at a slightly higher cost.

The dispensers are made in maroon, green, blue, red and grey and a two-tone finish can be secured for an additional charge. Illuminated flavor card panels are standard equipment.

## New Infra-Red Broiler for Cooking Hamburgers

AN AUTOMATIC, infra-red broiler designed to cook four hamburgers and toast four buns within two minutes has been marketed by the Burger-Mat Corporation, Brooklyn, N. Y. The unit was created, the manufacturer points out, expressly to broil hamburgers without




creating smoke or odors in the eating area. It is designed for counter display, being equipped with a flasher sign and numerals to indicate the price to be charged for the hamburgers.

Trade-named the "Burger-Mat," the unit has automatic timers to permit broiling the meat to the customer's individual taste, and indicator lights give a signal when the cooking is completed. Further advantages of the new equipment listed by the manufacturer include the fact that both sides of the meat are cooked at once, thus eliminating turning; and the infra-red broiling "retains all juices and flavor," with the fat dripping into a pan, which can easily be removed for cleaning.

Dimensions of the unit are as follows: length, 27 inches; width, 12 inches; height, 20 inches.

### POPCORN SALES BOOSTERS




Here are the display banners and posters being made available to theatres by the Popcorn Institute, Chicago, during its "Spring Popcorn Jamboree." Designed for use about the refreshment stand, lobby, stub box and box-office, the large point-of-sale pieces are printed on four vivid colors of enameled stock. In addition the Institute has developed head pieces for stand attendants and other employees to wear bearing the copy "Hot-POPCORN-Fresh." For female staff members the head piece is made of crisp paper linen styled in the form of a tiara and fitted about a plastic ring that can be adjusted on the wearer's head. For male attendants it is designed in the shape of an over-seas cap. These promotional devices can be obtained either from popcorn suppliers or the Institute direct.

•

### CANDY SALES NEAR BILLION

The confectionery industry came within 2% of reaching the billion dollar mark in 1954, according to a report issued by the Bureau of the Census of the U. S. Department of Commerce, Washington, D. C., with sales estimated at $983,737,000.

## Free Change Tray For Counter Display

A FREE plastic change tray holding 100 packages of the company's assorted 5¢ packages has been offered to dealers by the Charms Company, Asbury Park, N. J., with every 100-package order of 5¢ Charms. Constructed of vacuum molded tenite, it has a built-in




hollow change receptacle. Occupying a small amount of counter space, it is described as suitable for placement next to a cash register.

# Fair Pricing and Streamlined Service

(*Continued from page* 38)

result in shrinking patronage, not only for the concessions involved but also for the drive-ins themselves, if patrons become disgruntled.

This may not have been too serious a consideration up to now, Mr. Wintman declared, but this season everything points to a tightening of purse strings sufficient to make it important.

That can be substantiated, he said, by any operator within whose area there have been work lay-offs during the past season. Though the boxoffice might have remained steady, food purchases dropped off fast.

This correct pricing is not merely a matter affecting individual operators, Mr. Wintman warned, for a spreading impression of unreasonable prices in any one drive-in, or of poor service or inferior quality, tends to affect the drive-in industry's repute as a whole.

"The time has come," said Mr. Wintman in conclusion, "when competition and public demand make changes essential. Our business is definitely tied to the whole national economic structure. We are near the end of inflation, apparently.

"The public will most likely come to our drive-ins in even larger numbers, for they offer real value for the entertainment dollar. But patrons may have less money left over for refreshments after paying admission prices.

"We must make it worthwhile, and pleasant, for them to spend what they can. With more patrons, each perhaps spending a little less, we can expect to hold the great gains we have accomplished by hard work over the years."

## Better Refreshment Merchandising Advertiser's Index and Inquiry Coupon

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| 101—Beverage dispensers, counter | 110—Films, snack bar adv. | 119—Popcorn warmers |
| 102—Candy bars | 111—Food specialties | 120—Popping oils |
| 103—Candy Specialties | 112—French fryers | 121—Scales, coin operated |
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| 107—Coffee-makers | 116—Ice cream cabinets | 125—Vending carts |
| 108—Cups & containers, paper | 117—Mixers, malteds, etc. | 126—Warmers, buns, etc. |

### INQUIRY COUPON

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

*I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.*

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Name ..... Theatre .....

Address .....

# People & products

## by Carl R. Mos

• • •



### ESCALATION!

STEPPING UP sales at indoor theatre snack bars by introducing new items is a regular procedure with AB-Paramount Theatres' manager of confectionery sales, Walter McCurdy. In one northeastern house, he put in rotisserie-cooked frankfurters, plugged the stand via a 30-second Filmack trailer, inserted a 2-minute intermission after the evening feature, gave a nickel discount on 20c "dogs," and sold 1771 in a week.

And in a southwestern situation, he replaced the two-container, behind-the-counter ice cream cabinet with an open display refrigerated case, put in "novelty items," spotlighted the display, and upped the ice cream take 550%.

□

The making of Mason Mints and Dots was featured on a 5-minute film over New York's WRCA-TV, following an interview of prexy Herbert E. Haug by Quentin Reynolds on his "Operation Success" program, reports FRED MAGENHEIMER of Mason, Au & Magenheimer.



Quentin Reynolds (left) interviewing Herbert E. Haug on the "Operation Success" TV program.

□

IRVING MACK's new '55 Filmack trailer catalog for drive-ins is out, and it's a doozy, with almost six of its fifteen pages devoted to refreshment trailers, and the rest brimming with other lively showmanship slants. What's more, the booklet's free.

□

Flavo-Rite Foods' v.p., SY ADLER, reports distribution of their Shrimp Rolls and Turkey Steamrollers has been extended to Louisiana and Texas.

EQUIPMENT · ARCHITECTURE · MAINTENANCE

MOTION PICTURE HERALD

# Better Theatres

## A New Approach to Cooling Needs

**Wide-Screen Demands the Best**

MARCH 1955

THE WORLD'S MOST POWERFUL PROJECTION LAMP!

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18 INCH REFLECTOR

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## NOW LARGER SCREENS MORE BRILLIANTLY LIGHTED ARE POSSIBLE

The ultra high speed optical system of the ASHCRAFT CINEX, with the new high speed projection lenses, will produce up to 36% more light than has heretofore been possible. We mean—with the same carbons at the same current—

***More Light Through Increased Efficiency***

## AIR CONDITIONED

Powerful built-in twin blowers force cold air through every part of the lamphouse, mechanism, both front and back of reflector—and eject the heat and smoke out the stack.
Heat is no longer a problem.

## BUILT-IN AIR-COOLED HEAT FILTER

The dichroic heat reflector which removes a substantial amount of heat from the light beam is mounted in the air stream inside the lamphouse front.

## INTENSE WATER COOLING OF CARBON CONTACTS

Both contacts—of pure silver—are hollow. Cold water is forced through both contacts by the automatic water recirculator. No matter how hot the arc, the contacts are always cold.

*When more powerful, more efficient projection lamps are built—*
*you may be sure, as always, Ashcraft will be first!*

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*Foreign:* WESTREX, CORPORATION *Canada:* DOMINION SOUND EQUIPMENTS, LTD.

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American Spring-back
Badifarm Chair
No 16-040

The perfect
boxoffice team—
better pictures,
bigger screens, and

*the luxurious comfort of*

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*American Seating Company*
WORLD'S LEADER IN PUBLIC SEATING
Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, School, Church, Auditorium,
Transportation, Stadium Seating and FOLDING CHAIRS

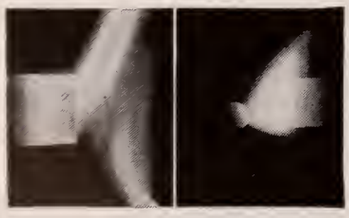
# NATIONAL
TRADE-MARK
## CARBONS




**THE NEED FOR MORE** and better projection light began with the first "flicker" and grew as the industry grew. From the very beginning, "National" carbons have satisfied projectionists' demands for brighter, whiter light and slower, steadier burning.

**SINCE "NICKELODEON" DAYS,** the brightness of "National" projector carbons has been increased more than 1000 per cent! And, today, with giant screens becoming almost universal, arc-carbon progress continues to meet the challenge.

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**The unitized component design of**

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***Strong has also developed new rectifiers with a range of from 90 to 135 amperes to fill the power requirements of all the systems of screen presentation.***

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***RADIO CORPORATION of AMERICA***

***ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.***

In Canada: RCA VICTOR Company Limited, Montreal

# Better Theatres

For MARCH 1955

GEORGE SCHUTZ, Editor

## A New Approach to Cooling

Air-conditioning has become so common in the public places of America, and is spreading so rapidly to private offices and dwellings, that theatres which do not yet have it are between the devil of its necessity and the deep blue sea of new demands elsewhere.

With people seated close together for two and a half hours or longer, theatres have a need for cooling facilities that today is axiomatic, and few houses in the United States are exempt from this need by reason of their particular climatic or operating conditions. The cost of cooling long confined it to relatively large-scale operations; costs have receded and the possibility of space cooling by small units has expanded its application in more recent years, but for really effective installation costs are still often a problem.

But in some of these they may have appeared greater than they needed to be. The report by W. O. Gilboy on the following page indicates that this could be true for many an exhibitor who investigated what the cost would be for him and received estimates which he judged too high for air-conditioning to be feasible. The findings which Mr. Gilboy describes are new and, as the basis of a specific procedure, somewhat surprising at this rather late date. We can assure our readers, however, that they have authority which commands serious consideration.

•

## Exploiting Home-Like Comfort

The Boulevard and Senator theatres in Baltimore were recently reseated, and on two successive Sundays full-page advertisements were placed in the *Sun* to exploit those improvements. The copy was headlined "First Time in America—the New Heywood-Wakefield Relax-Recliner Theatre Chairs." And a prominent subhead added. "Living Room Comfort for Theatre Patrons."

Except for a picture of each of the theatres, and a reference to the free parking facilities which they provide, the copy was devoted to the seating with photographs of the chairs.

That, we submit, is showmanship.

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## Plus Wining and Dining

A motion picture theatre with the building incorporating a cocktail lounge and dining room was the problem of a recent competition for students of architecture conducted by the Pennsylvania State College. It sems safe to say that the idea, common enough in other countries, was not suggested by anyone connected with the American motion picture business. Yet at some future time, locations of indoor theatres might suggest such an association even in the United States.

The winning design—which, incidentally, proposed a screen 50 feet wide for a 650-seat auditorium—put the bar and restaurant in a basement wholly separate from the theatre but with stairs joining them through the theatre lobby and a terrace. The terrace idea contains an implication of site that we also could get used to. The winning student—Mr. Fred W. Diseroad of Bloomsburg, Pa.—obviously isn't a person of show business. But he is one of its public. —G. S.

# Putting Theatre Cooling on a Practical Basis

By W. O. GILBOY

*REPORTING results of an investigation into conditions affecting the air-conditioning of theatres, and submitting proposals based on a method developed from that investigation. In a notation accompanying his article, Mr. Gilboy comments, "The method discussed has not been made public. It represents a heavy expense on the part of those involved in its development." He adds, however, that application through agent-management control limits the equipment only to that of manufacturers "who are willing and able to assert close control over dealers by the exercise of their franchise rights." The author has been an engineer in the air-conditioning industry for more than twenty years and supervised air-conditioning installations in many theatres. He is accredited with the development of a number of dollar-saving methods applied to both theatres and supermarkets. He is vice-president of the George Ellis Company of Hartford, Connecticut.*

THIS ARTICLE is addressed to the theatre owner, rather than the engineer—to the man who pays for an air-conditioning installation, but usually does not really know what he is buying, but hopes he buys wisely and that the cost is not beyond the point of a reasonable return. If you are that man, then be assured, there is a story here: a story of a new experience in buying air-conditioning backed up by examples of other theatre owners who have been plagued by the confusion and uncertainty that now baffles you, but who found a realistic approach to, and a practical solution of, the problem.

Theatres, no matter where they may be, are very much alike relative to air-conditioning; in fact, they are of the most universally similar type of structure the air-conditioning contractor encounters. But, unfortunately, there is nothing standard about the conflicting recommendations for cooling and pricing that are prevalent. There is often an irreconcilable spread between the cost of the proposed installation and the price the theatre can afford.

One difficulty in buying theatre air-conditioning lies in the fact that, generally, neither the buyer nor the seller has a sound engineering approach by which to reach a common ground of understanding and confidence. This is true of the circuit-owned theatres as well as of those individually owned. The buyer becomes bewildered by the variety of layouts and the range in capacity of the equipment recommended. Adding to this confusion is the wide spread in price, either on a per-seat or a per-ton of refrigeration basis.

## ¶ FACTORS OF SELECTION

To the buyer there often seems to be no reasonable way to reconcile these differences. The alternative is to *choose*. And by what standards is the choice made? Price, reputation, responsibility, an established brand name—all are good qualities to consider; but singly or together they do not justify a choice unless realistic common standards for the basic engineering have been established.

A circuit, or buyer groups, generally offer some form or specifications on which bids are taken. Some of these are well prepared, others are not, and most give way to the tendency to depend on unjustifiable over-capacity as a safety factor. This not only increases the cost, but impairs the results.

Further, in competition for the business, the successful bidder may submit a price which allows him too little profit and he thus becomes a very possible danger to the buyer. Even so, the price per seat may still be too high to justify air-conditioning. Then time and money have been wasted on both sides.

## ¶ A NEW APPROACH

The years 1950 and 1951 were active in theatre air-conditioning. They represented, up to now, the peak years in the business. They were also the years in which a complete re-evaluation of the engineering and installation technique of theatre air-conditioning was taken, and an exhaustive recheck was made of new data against the performance of systems already installed, as well as new installations.

This resulted in a completely different approach to the problem, based on definite, predetermined and universally applicable standards of design, cooling load calculations, equipment selection, installation procedure, and pricing formulae. It has to do with the development of a simple but accurate method for quickly determining the tonnage of refrigeration required, of choosing properly balanced equipment to produce the required capacity, and establishing of an average low dollar cost per seat.

The results were conclusive for the buyers who used this information and these methods, when compared with the results of their previous buying experience. It re-

sulted in first-cost savings of a minimum of 25%, with comparable operating cost reduction, better temperature and humidity control, and an accurate yardstick in dollars-per-seat cost for future budget consideration.

The following examples illustrate some facts in a study on dealer proposals submitted on 73 theatres selected from the circuits operated by three nationally known circuit groups. The theatres were spotted from Massachusetts to California. One circuit provided plans and specifications, the other two more or less judged on the basis of proposals submitted. The 73 proposals studied were submitted by franchised dealers of one of the leading manufacturers.

In addition to these, there were many other proposals submitted which were not available for this study, but which undoubtedly fell into the same pattern. It was found that the calculated required cooling capacity, as proposed, spread from .034 to .072 of a per seat, and the cost range was from $15.15 to $46 per seat.

## VARIATION IN ESTIMATES

The most significant point here is the wide variation in tons of refrigeration per seat. Translating this into the tons of refrigeration suggested for a 1000-seat theatre, for example, it means in one case a recommended 72 tons, in the other 34 tons. Assuming that a reasonable agreement could be reached on a price per ton of, say, $425, then for a dollar comparison the price in one case would be $30,600, and in the other $14,450.

Some variation in cost per ton may be expected, due to local conditions, the possible reuse of existing equipment and the size of the house, but this should not be great. It is the variation in required capacity and in the resultant tons per seat that is critical.

The above examples are not exceptional. They are taken from run-of-the-mill proposals submitted in good faith for the purpose of getting business. The results are interesting. Only ten out of 73 proposals became contracts! Thirty-eight were definitely postponed, and 25 were either postponed or lost to competition at a later date.

One may well ask how this extreme variation is possible. *It appears to be fundamentally due to inadequate knowledge and experience on the part of the engineer.* This not only is generally true of dealer or contractor engineers, but is true also of most theatre engineers and consultants in matters of air-conditioning. By way of explanation as to why this is so, the following points may indicate the inadequacy of present guidance available to most engineers concerned with theatre air conditioning:

***1. The information in reference books, text books, and other source materials is usually of a very conservative nature, is largely theoretical and generally shows no indication that the theory and recommendations were ever re-checked in actual practice.***

***2. There is no definite temperature and humidity standard for theatres. The usual suggestions range from 75° F to 80° F, and from 45% to 60% Relative Humidity.***

***3. There is little consideration of peak load in relation to time of day.***

***4. There is no agreement as to the amount of outside air per person.***

***5. There is a wide spread belief among engineers that, even with all design elements at maximum, it is more productive of good results in the theatre to have a "safe" margin of over-capacity in the system.***

***6. There is no indication that most engineers have taken, or know how to take, "Storage Effect" into consideration in cooling load estimates.***

Obviously this condition is not healthy for the owner, the contractor, or the public.

With a new and very different approach possible, plans were made and meetings were scheduled with the owners and their engineers at which a complete review of the situation was taken. Entirely new specifications in the form of an "Engineering Standard and Application Guide" were prepared for each circuit, with consideration for their individual desires where these were practical and not in conflict with good practice.

This was only possible because of the accuracy of the data and the working tools which research had provided. Also there was required a good working knowledge of installation, an overall approximate knowledge of basic installation costs and the facilities for contacting and influencing the most acceptable contractors or dealers in the various theatre locations.

## LOCAL SERVICE NEEDED

It is extremely important that responsible local dealer service be available. It is therefore desirable, and indeed necessary, to work with local contractors through a controlling or managing organization acting as the owner's agent. All of these required means were now at hand and the new program was set in motion.

It was assumed that the owner wanted the best system he could buy; that is, he wanted a system that would be reasonably trouble-free, that could be adequately serviced locally, that produced conditions of temperature, humidity and air movement satisfactory to the patrons at times of peak load and, what is equally important, at times of *partial* load. Also that the ventilation be adequate and that the distribution of air be pleasant and quiet. It was further assumed that the owner wanted to buy the system at a fair price.

Twenty-five of the originally postponed theatres were decided on as test houses. They were in West Virginia, Ohio, Pennsylvania, New York and Kentucky. They had a combined total of 34,165 seats, ranging from 900 to 1700 per theatre.

Each theatre was qualified as to exact location and size, all major equipment was selected and a contract negotiated, based on upset budget price for each theatre. Using the control inherent in this program, the agent negotiated locally in each case with the contractor who had previously bid. This negotiated program proved so successful that all 25 theatres were air-conditioned simultaneously and at a price which was at or below the predetermined budget price.

## BASIS OF PURCHASE

The dollar-per-seat spread on these same theatres had previously been nearly 300%; it now appeared at a maximum of 23%. The tons-per-seat spread had previously been 210% as against 12% later. This indicates that there is now available to the theatre owner a practical way to buy air conditioning with very obvious advantages which may include:

1. Quick, accurate determination of the refrigeration capacity required.
2. Accurate matching of standard equipment to produce required temperature and humidity at the most economical first cost and operating expense.
3. An accurate budget price on a per-seat basis.
4. Elimination of expensive engineering costs.
5. Savings of time and expense in preparing the air-conditioning budget.
6. Responsible local service.
7. Equipment produced by manufacturers who are dependable and responsible, and which can be easily serviced with standard parts readily available.
8. Consistently high standard systems at a low cost per seat.
9. Local installation and responsibility under management control.
10. Local sub-contracting at local rates for the trades.
11. By arrangement, manufacturers' guaranty as to equipment capacity, performance and service.

This plan is now practical for buyer use. Satisfactory arrangements made between the buyer and the agent put him in a position to act for the buyer. The basic information and tools are presently controlled by the agent and the manufacturer who cooperated in the required research. However, it is being controlled primarily to the interest of the theatre owner so that the theatre market may be expanded and serviced with the latest developments in equipment and equipment application.

# Remodeled with Accent on Leisure and Local Setting

**Picturing and describing the transformation of the 30-year-old, 1700-seat Broadway theatre in Kingston, N. Y., into the Colonial-style Community theatre by Walter Reade Theatres, Inc.**






*The old-fashioned front of the Broadway theatre (above) has been replaced with the Colonial design at right.*

STYLE. Though located on the main business thoroughfare of a city of 30,000, the Community has Colonial architecture and interior styling like that of several theatres built by the Walter Reade circuit in many New Jersey suburban communities before the war.



FRONT. The old-fashioned exterior of the Broadway theatre (see photo, top left) with its upright name sign and box-office in front has given way to the Colonial design (above) featuring four pillars and a portico of white wood, with the box-office now an open counter inside the entrance doors. The building facade is of red brick with white woodwork above the three pairs of Lucite entrance doors. (Windows are for commercial offices.)

ENTRANCE AND FOYER. At the refurbished entrance of the theatre the red brick of the facade is extended along the side walls and past the front entrance doors into the foyer a short distance (see above and right). Beyond the brick on each side of the foyer mirrors have been installed above flower boxes of marble, which has also been used as a base for the walls, which are from that point, like the ceiling, plaster painted light blue. The flooring here is terra cotta.



LOBBY. From the foyer, entrance is made into the theatre lobby (right) through an automatically controlled door operated by a photoelectric cell in the center of the three pairs of Lucite doors. From there traffic proceeds at an angle to the left past a coin drink dispenser and the refreshment stand (below) with entrance to the rear of the auditorium at the right of the stand and the stairway (see below right) to the mezzanine and balcony at its left. The rear foyer carpeting is continued into the lobby except for an area in front of the snack bar, which is covered with rubber matting. Equipment for dispensing the various refreshments is built right into the stand, and the ice cream container has a glass front.

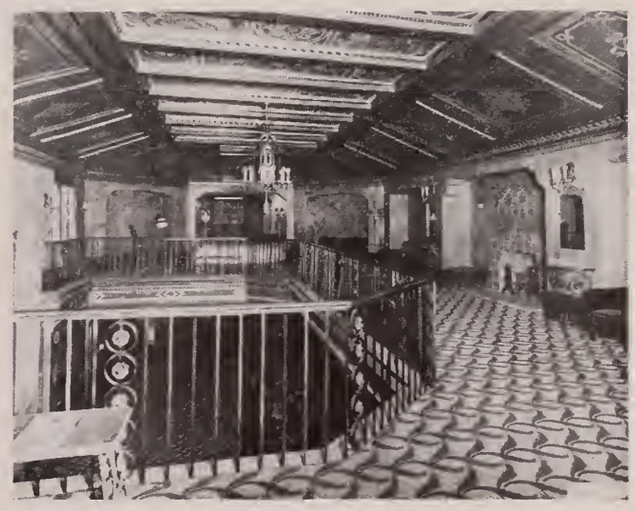







MEZZANINE. An important part of the remodeling program consisted in closing over the "well" that was previously in the center of the mezzanine, looking down into the rear of the auditorium (see right below). The dark paneling and chandeliers were also removed and lighting modernized and increased. Carpeting and new furniture were installed (below). Men's and women's rest rooms are at either end of the area.





*View of the mezzanine above before the opening was closed in and the "gingerbread" removed.*

AUDITORIUM. In the auditorium the major remodeling work, outside of modernized lighting and new seats, consisted of removing the "gingerbread" from the ceiling and walls and refinishing them in simple design with plaster painted a light blue. The rear of the auditorium has been closed off from the lobby by a wall (see photo, right below) and a "party room" constructed at the rear of the orchestra on the left. The Colonial motif is carried out in the auditorium through white columns placed in the front on each side with a "sunburst" lighting fixture of metal mounted between two of the columns. Seating on the main floor is still in a three-bank, four aisle plan with about 750 chairs on that level and 950 in the balcony. (Only a very few seats were lost through the remodeling program.) The new chairs are Griggs "push back" in blue and carpeting is a continuation of the pattern in the foyer and lobby. A new Bodde screen was installed for a picture 35 feet wide, and the theatre is equipped for CinemaScope with three screen speakers. Air conditioning is Chrysler "Airtemp." The mezzanine, on which are located the men's and women's rest rooms, can also be reached by stairs at the rear of the orchestra. During the remodeling of the Community the Walter Reade circuit was represented by Edwin Gage, vice-president; Rocco Dilione, circuit engineer; and Nick Schermerhorn, general manager, all under the direction of Mr. Gage and Walter Reade, Jr. The architect was John J. McNamara.



*In the main auditorium (shown before remodeling above) "gingerbread" was removed from the ceilings and walls.*







PARTY ROOM. Placed at the rear of the auditorium on the left, the party room for special groups wishing to attend the theatre in a body has seating accommodations for 16. There are four love seats on each of two levels of the glass-enclosed room, which is sound-proof and has its own speakers and air-conditioning outlets. The thick-pile carpeting and seats are in green.



# The Painful Truth about our Theatres



**By CURTIS MEES**

**. . . in which the author, long identified with motion picture exhibition, turns to one of the great and growing problems of the business, as he approaches the end of his series of articles concerning motion picture theatre management.**

IT'S THE TRUTH THAT HURTS! And many of us would have our feelings somewhat hurt, if not completely mangled, by a fair and objective criticism of our theatres. So you are warned what lies ahead if you have no stomach for unpleasantness as it affects your dearest belongings!

Recently we overheard a conversation between two theatre wives at the Variety Club which ran about like this: "Everybody is griping about the state of business, but do you know, I don't believe we *deserve* to make any big profits!"

"But, darling, why ever not?"

"Simply because we have allowed our theatres to run down to such an extent they are no longer inviting. In fact, some of them are downright shabby!"

Is she right? It is an uncomfortable opinion to live with, but coming from a feminine member of the showbusiness fraternity, it is certainly deserving of thoughtful study.

## Would You Buy Your Theatre Today?

Pretend you are an out-of-town investor interested in buying a theatre in your town. Forget, if you can, all the ideas you have built up over the years about your house, and approach it in the cold light of a stranger who is going to be critical of any defects which are to cost additional money if the theatre is to be a good investment. Try to remember how the house appeared to you in its younger days when you first considered buying it, and see how it measures up as a present day bargain. (If you cannot be this objective, maybe you can trade places with a friendly competitor and each give the other's house a thorough going over!)



Start with the front. Look at that marquee? Probably installed many years ago, maybe 25 or more, and hasn't had anything more important done to it than replacement of burned out lamps and a paint job every seven or eight years! No real modernization at all, yet this is the greatest free advertising space available to the theatre!

All along the same street you can see modern signs, perhaps some costing fantastic sums, both to make up and for the annual rental on the location, and many of these signs are purely institutional in character, selling the trade name of a popular soft drink, cigarette or whiskey!

Certainly there should have been enough depreciation charges set aside on the books to take care of a thorough renovation job on the marquee, with new facings, more modern lighting and letters which truly "sell" your attractions, even if there might not be enough in the "kitty" to pay for a completely new, modern marquee with its many advantages.

How about those frames on the front? Plaster chipped? Hinges sprung? Generally run down in appearance? Wouldn't the installation of a completely new set of fromes enhance the appearance of your theatre at the point where it has the greatest impact on the public?

Incidentally, while considering the front, have you realized that the accessories furnished are still the same standard sizes set up at the birth of the industry? Perhaps if the exhibitors would show some intensive interest in modernizing their theatre fronts, the film distributors might feel encouraged to experiment with some new sizes and styles of advertising materials. For example, what's wrong with some ovals and circles in different sizes, instead of the external rectangles offered in 11 x 14's, 22 x 28's, and inserts?

## How's Your Carpeting?

Walking inside your theatre, are you depressed by the threadbare and dowdy appearance of your carpets? (Watch out you don't stumble on that torn place the porter didn't get around to sewing up this morning!) Where is that deep down-cushioned feeling you once experienced and which gave you such pride as you welcomed your patrons? Oh, yes, it has been matted down underneath, and worn out with the nap on top.

And all those spilled drinks, globs of chewing gum, along with the rain and dirt from outside, have taken their toll of the carpet as they sank in and later had to be removed or allowed to blur and distort the patterns, making the carpet unsightly indeed.

Didn't you or your auditor set up a replacement allowance on your carpeting? Probably you've run way past its amortization and are enjoying the feeling of a little gain when you figure carpet in for further depreciation charges. But is it gain or loss in public appeal and theatre prestige? Isn't it about time you gave *yourself* and your patrons a break by replacing this worn out floor covering with bright new carpeting which will put your house back in the running again?

If your innate pride doesn't stir you to action, what about the dollars-and-cents aspect of a potential lawsuit resulting from some patron falling as a result of catching

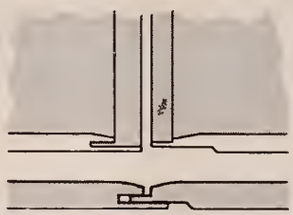



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**319 East Town Street** **Columbus 15, Ohio**

*"The Buildings We Build Build Our Business"*


a heel in that torn and ragged carpeting?

Have a seat in the lobby till the break! Are you safe in making such a suggestion to your patrons anymore? Time was when the charming appointments with luxurious big chairs were a source of pleasure to patrons and of pride to the owner, but that day is long past?

Recently we visited a theatre we helped open back in the early 30's and were most distressed by the air of genteel poverty that now surrounds this once richly furnished establishment. The sadly dilapidated furniture gave us a kind of sick feeling as we recalled the original beauty and comfort! Unfortunately, furniture wears out, rather quickly under the rough treatment some theatre patrons give it.

Did you allow enough depreciation to sell off worn-out furniture and replace it with new pieces which will help create an attractive environment of friendly, homey comfort? If so, why not call in a second-hand furniture dealer and let him judge the situation. But don't let your feelings be hurt if he classifies the furnishings as "junk"!

## Enjoying the Movies in Pre-Television Comfort!

Progress in theatre seating design, providing for greater comfort and convenience, besides modern appearance and easier maintenance, has been phenomenal in the last twenty years—even in the last ten. Improved practices of installing them, too, so that the picture can be seen by the entire audience without fidgets and contortions. Yet the public generally can enjoy little of this progress. We know of theatres which haven't been reseated for a quarter of a century!

Comfort is no longer a luxury—it is a necessity to theatre patrons. If you do not make it possible for them to relax in comfort while they "live" the stories you are telling on your screen, how can you blame them if they prefer the comfort of the opposition theatre? Or worse, the comfort which they are assured of in their own living rooms as they watch free movies and other entertainment on television?

When theatre seating reaches the stage of being patched up vestiges of obsolete practices and the lower standards of a distant past, it emphatically has no place anywhere in motion picture exhibition today in these United States or in other regions representative of modern society. It is just too bad if fiscal operations haven't provided for inevitable replacements. The performance simply cannot carry the burden of auditorium chairs and seating arrangements that make seeing movies in a theatre a relatively tiring, tedious experience.

Today's more comfortable chairs, wider

(*Continued on page* 34)

# THE MOST EFFECTIVE, LOWEST COST ADVERTISING MEDIUM FOR ANY THEATRE!

Wagner

## ATTRACTION PANELS AND LETTERS




SHOWN IS AN INSTALLATION FOR THE MIRACLE MILE DRIVE-IN, TOLEDO, OHIO, MADE BY THE DISKEY ADVERTISING SERVICE, MARION, IND.

That's why more theatres install Wagner panels and letters than all other makes! Wagner offers panels which are large enough for plenty of powerful sales copy—letters in a variety of sizes and colors which permit more attractive displays and proper emphasis of features. Wagner alone offers frames and glass units which can be built without limitation of size and which can be economically serviced through open windows and without removing frames. They're stronger, and can be installed before installing the glass.

The exclusive tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes, 5 gorgeous colors . . . the widest range made.

## A LOW COST PANEL FOR DRIVE-INS

*Wagner Enduronamel Steel Panels comprise both the background and letter mounting arrangement.*

## GOOD PICTURES WILL NOW PULL IN Even BIGGER BUSINESS!

NEVIOL

### A MEANS OF BUILDING INCREASED PATRONAGE IS NOW AVAILABLE IN THE USE OF THE REVOLUTIONARY NEW WAGNER—

## FLUORESCENT PLASTIC CHANGEABLE COPY LETTERS

*(Neviol U. S. Pat. No. 2486859. Other patents pending).*

—an entirely different type of letter, exclusive with Wagner and adaptable with economical modifications to all existing Wagner frames. Formed in clear plastic and processed with a newly developed and patented process fluorescent material, each of these letters, by the use of "black light" becomes a separate, actual light source not dependent on transmitted visible light or the translucence of the sign face. *They Create Colored Light Rather Than Lighted Color.*

## DISTANT READABILITY WITHOUT GLARE

The extreme brightness and strikingly DIFFERENT colors, impassible with other letters, make them especially ideal for installations which are "hedged in" by an abundance of competing light. They are also unusually effective by natural daylight. The black light affords uniformity of illumination of every letter, virtually impassible with previous types of lighting.

## GUARANTEED LONG LIFE

Not to be confused with signs which employed front illuminated fluorescent materials, these new letters are processed on the back and will not pass the ultra-violet rays of the sun. They are accordingly extremely fade-resistant.

## *Impart a New Look to Any Front!*

*Sold by theatre equipment dealers everywhere. Send coupon now for BIG free catalog.*

**WAGNER SIGN SERVICE, INC.**

218 S. Hoyne Avenue • Chicago 12, Illinois

Please send BIG free catalog on Wagner show-selling equipment.

NAME_____

THEATRE_____

STREET_____

CITY & STATE_____

# The Drive-in . .





★ A Department Conducted by WILFRED P. SMITH

. . . for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.

## Let's Keep Working Toward A Brighter Drive-In Picture!

WITH the motion picture industry generally undergoing great changes which make problems crying for early solution if it is to continue healthy as well as progressive, we in drive-in operation have been handed a special problem—how to realize fully the benefits of wide-screen techniques. However much the outdoor field must accept something less for immediate application of the new techniques, it cannot be ultimately satisfied with picture definition that is not practically comparable to that attainable by indoor theatres. To sit back and accept less would certainly be a misfortune in the drive-in field, since it would gradually spell itself out in loss of patronage.

One needed only to be in the company of really "hep" drive-in owners at the 1955 Allied States drive-in convention in St. Louis to be assured that a good-enough attitude is not going to prevail. Evidence of a continuous campaign for superior drive-in operation was most impressive. Those who were satisfied with their present wide-screen picture definition were definitely in the minority.

Many of us who attended the general Allied States convention in Milwaukee last fall, took advantage of the opportunity to see an installation of the Manco-Vision screen at J. B. Schuyler's drive-in at nearby Butler. I myself, and most of those I talked to about it, thought the picture projected on this fluted aluminum screen a long step in the right direction. In fact, to me the picture was really brilliant.

The St. Louis convention revealed still another effort to give drive-ins a bright wide-screen picture. The Mid-Central Electronics Development Corporation of Webb City, Mo., demonstrated a screen material which, within the limitations of a small-scale model, appeared very promising. Although the screen surface created by this process is flat, we were told by P. M. Hollingsworth, one of the members of the company, that the material is so coated as to reflect most of the light back into the ramp area within an angle of 45° from the center of the screen. Mr. Hollingsworth put it, "conservatively, this surface doubles the amount of light returned to the patrons

Quality of Sound and Projection? .....

Do You Prefer Wide or Small Screen Pictures? .....

Cleanliness of Rest Rooms? .....

Are Our Employees Courteous and Cooperative? .....

How Often Do You Patronize The Garden Auto-Torium? .....

How Often Do You Attend During The Fall and Winter Months? .....

How Is The Quality of Our Refreshments? .....

Your Comments:

Name.....

Address.....

.....

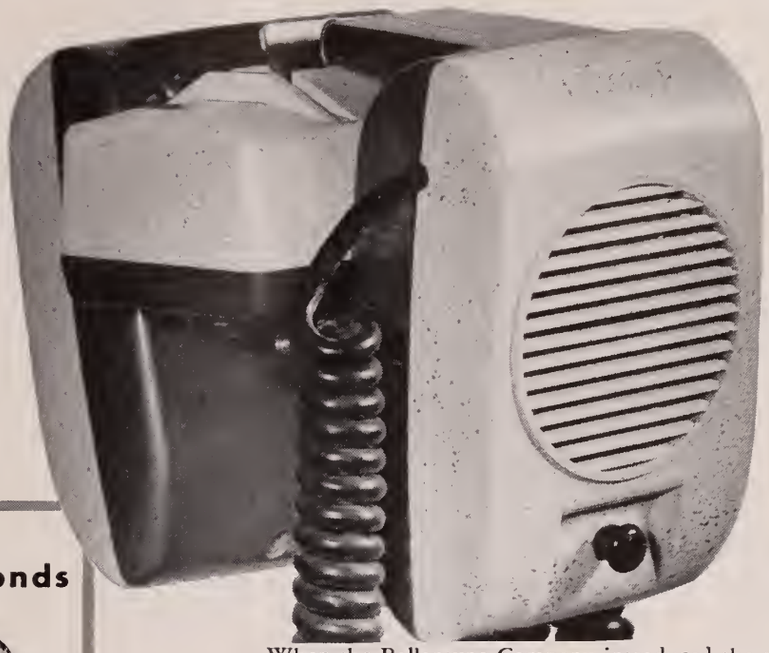
.....

### SELLING A SENSE OF PUBLIC TAKING PART

At left is a reproduction of copy used on card recently mailed to make direct, personalized contact with people in the drawing area of the Garden Auto-Torium at Ledgewood, N. J. On one side the copy read: "To Our Patrons—We make every effort to improve our high standards of services and good entertainment. Your suggestions are of importance to us and your opinions will be greatly appreciated. Please give us any constructive and practical suggestions you may have concerning our policy of operation. This card has been prepared to make it easy for you." Reproduced here is the questionnaire on the other side of the card.—W. P. S.



# NEW BALLANTYNE Dub'l-Cone

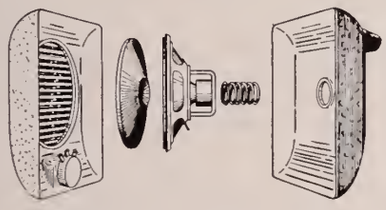


When the Ballantyne Company introduced the patented Dub'l-Cone Speaker three years ago, it was immediately accepted as the new standard for drive-in speakers. Sales completely exceeded our expectations. Hundreds of thousands have been sold all over the world. It introduced a new standard of quality both from the point of view of superb sound but also from the durability and maintenance side as well.

**NOW our engineers have developed the new Dub'l-Cone. Ballantyne introduces even better sound, greater durability and simplicity of maintenance at no *increase in price*.**

***An Entirely New Idea!***

## Change Cones in Seconds



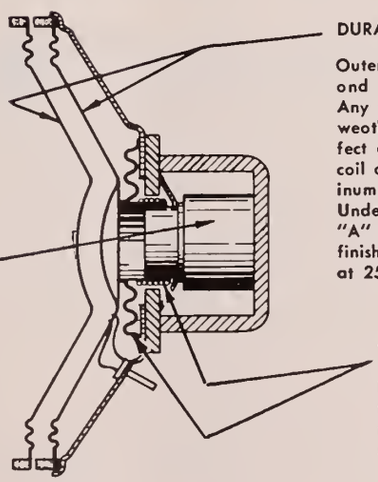
It's foster ond eaiser thon ever before. You merely open the cose, lift out the domaged or weothered cone ond drop in a new one. No gluing, no screws. It's designed so that the new cone aligns itself perfectly. And best of all, new cones ore less expensive thon ever before.

**SUPERB SOUND**

The double cone features lower speoker resononce for greatly improved low frequency repraduction thot is more neorly the equol of theatre sound itself. Nowhere in the drive-in speoker field will you find more faithful reproduction ot oll volume levels.

**DEPENDABLE**

Heovy Alnico V mognet gives three to five times the power of previously known mognetic moteriols.



**DURABLE**

Outer cone is treated to resist moisture ond is air-coupled to the inner cone. Any worping of the outer cone due to weothering con in no way effect perfect olignment of inner cone ond voice coil ossembly. Surface of the cost oluminum case hos two-coot tough finish. Undercoot is boked on at 350 degrees. "A" Series blue ond white two-tone finish and "Q" Series grey is boked on at 250 degrees.

**WEATHERPROOF**

Every port of the speokers is treoted for greotest possible resistonce to rust and corrosion.

**1712 Jackson St.** The Ballantyne Company **Omaha, Nebraska**

'ROBIN-ARC'
3-Phase Selenium
RECTIFIER

Engineered *for*
WIDE SCREEN
PROJECTION SYSTEMS

IMMEDIATE DELIVERY



A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for wide-screen projection.

Model K 150
100 Amps.

•

Model K 100X40
60 & 100 Amps.

•

Model K 100
135 Amps.

NEW "RO-RO"
*for single-phase current*
A newly patented attachment now permits satisfactory operation of 3-phase rectifiers off single-phase lines. Send for details.

ROBIN-ESCO Super-Power
MOTOR GENERATORS

A quality product built especially for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

*Write, Wire or phone for details*

Sold through independent supply dealers

J. E. ROBIN, INC.
*Motion Picture Equipment Specialists*
267 Rhode Island Avenue
EAST ORANGE, N. J.

*Manufacturers of*
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

as compared with a painted 'white' screen."

According to our understanding of the process, which is called "Lumi-Screen," the treated material, which comes in sheets measuring 3 x 6 feet, is applied to a backing by means of an adhesive on the sheets themselves—that is, the sheets are self-adhesive. The treatment is not the same for every drive-in. The sheets are made up especially for each installation according to projection angle and throw. Uniformity of results, regardless of the variation in projection conditions, is assured, we were told, by "electronic control" of the process. The material is available only with company supervision of the installation.

To be recalled also is the demonstration at the 1954 Allied States drive-in convention in Cincinnati, of a screen material developed by the Smith Management Company of Boston, which operates drive-ins in the Midwest as well as the East. Work has continued on this method, with a demonstration soon to be conducted, I am told, at the Rutherford, N. J. drive-in.

Thus progress has been made at the screen end toward a solution of the big technical problem which wide-screen has brought the drive-in field. Cost is also a part of the problem. An important point to me is the fact of this effort, which should be encouraged by the entire drive-in field, not discouraged by skepticism. So long as brains, money and time are working for better projection at the drive-in, we outdoor operators don't need to feel that there is something about our conditions which necessarily prevent us from enjoying all of the benefits of technical progress in the medium.

## *Drive-Ins Are Out Where People Now Are Moving*

TECHNICAL improvements and higher standards necessitated by education of a greater and greater part of the public in the idea that a drive-in provides a swell way to go to the movies, of course mean the expenditure of a lot of money. As we have pointed out in these columns before, the day of the "cow pasture" as a typical outdoor theatre operation is going if not already gone. Too much of an investment is involved.

Presumably, a growing drive-in public, attracted by better product made the more interesting by bigger, brighter pictures, will produce larger, most consistent attendance. Going to all-year operation will contribute something at least to overhead. Some drive-ins can also realize more net income from their refreshment operation, by more aggressive promotion and by increasing their facilities.

The need for a larger investment, and rising operating costs, make it important, however, to consider the chance of income from still other sources. We wrote last summer on the possibility of expanding income-producing facilities to take in other recreations and possibly putting a portion of the plot to work as a shopping center. To set up hopes in that direction may sound kind of fantastic. But do we actually *know* nothing much can be done along that line?

The drive-in theatre is right in the direction of change in the way people live and do things. People are moving out of congested communities into the suburbs and beyond. What was real country a year or two ago has in many instances become the site of housing developments. Stores of every description are just down the highway.

The increase in the number of families with an automobile—or two—has made private transportation typical of America today. City merchants are complaining to municipal authorities that lack of parking areas is ruining them, and many of them have established branches in outlying districts. But what's a few miles to an automobile if you can negotiate them on a highway instead of through town streets? The very fringe of cities of almost any substantial size is moving out and thinning out into relatively open spaces.

And that's where the drive-in theatre is!

Some drive-ins have been developed, occasionally through necessity because of traffic requirements, with enough property to provide for recreational areas having facilities for the use of which people would expect to pay—such installations as tennis courts, a swimming pool, golf driving range, etc. Or additional acreage might be available at a suitable price, or on lease. In some situations a shopping center is not beyond practicable possibility.

It is reasonable to conceive of a housewife getting into her car with the youngsters and going to such a combination shopping-recreational center where the children can enjoy themselves while she looks at some dresses, furniture or whatever. On some days Pop's schedule might be such that he could be along, and they all could stay to see a show that evening, eating supper at the refreshment stand or in their car.

There are many different conditions under which a family or couples could find the convenience of a drive-in suited to their various recreational interests and shopping needs. These paragraphs are merely by way of imaginative exploration. The new financial status of the drive-in makes the objective a very serious one. How it might be possible to achieve it is worth thinking about.

# THE THEATRE SUPPLY MART

**Index to Products Advertised & Described in this Issue, with**

- **Dealer Directory**
- **Convenient inquiry postcard**

**Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.**

## ADVERTISERS

**NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.**


| Reference Number | | Adv. Page |
|---|---|---|
| 1 | Adler Silhouette Letter Co. — Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B) and changeable letters (1C). All dealers. | 35 |
| 2 | American Seating Co. — Auditorium chairs. NTS and direct. | 3 |
| 3 | Ashcraft Mfg. Co., C. S. — Projection arc lamps. Unaffiliated dealers. | 2nd Cover |
| 4 | Ballantyne Co., The — In-car speakers. Dealers 3, 8, 10, 18, 21, 22, 23, 37, 39, 44, 57, 66, 69, 75, 79, 89, 91, 96, 98, 102, 105, 110, 113, 121, 127, 131. | 17 |
| 5 | Bausch & Lomb Optical Corp. — Projection lenses. Direct, branches and dealers in major cities. | 24 |
| 6 | Bodde Screen Co. — Projection screens. Direct. | 28 |
| 7 | Carbons, Inc. — Projection carbons. Franchise dealers. | 21 |
| 8 | Eprad — In-car speakers. Unaffiliated dealers. | 35 |
| 9 | F & Y Building Service, The — Architectural design and building service. | 14 |
| 10 | Heyer-Shultz, Inc. — Metal projection arc reflectors. All dealers. | 26 |
| 11 | Heywood-Wakefield Co. — Auditorium chairs. Branches and unaffiliated dealers. | 31 |
| 12 | Ideal Seating Co. — Auditorium chairs. Unaffiliated dealers. | 28 |
| 13 | International Projector Corp. — Complete projection and sound systems. NTS. | 23 |
| 14 | Kleer-View — Rain protector guards for cars. Direct. | 28 |
| 15 | LaVezzi Machine Works — Conversion kits. All dealers. | 22 |
| 16 | Marsh Wall Products, Inc. — Decorative wall paneling. Direct. | 14 |
| 17 | National Carbon Co., Inc. — Projection carbons. All dealers. | 4 |
| 18 | National Theatre Supply — Distributors. | 25, 35 |
| 19 | Payne Products Co. — Carbon savers. Unaffiliated dealers. | 26 |
| 20 | Projection Optics Co. — Projection lenses. Distributor: Raytone Screen Corp. | 31 |
| 21 | Radio Corp. of America — Drive-in projection wide-screens (21A), projection arc lamps (21B), amplifiers (21C), in-car speakers (21D), in-car speakers (21E), projectors (21F), soundheads (21G). Dealers marked *. | 6 |
| 22 | Raytone Screen Corp. — Projection screens. Direct. | 33 |
| 23 | RCA Service Co. — Projection and sound equipment maintenance. | 35 |
| 24 | Robin, Inc., J. E. — Rectifiers (24A), motor-generators (24B), projection screens (24C), projection lenses (24D). Direct. | 18 |
| 25 | S. O. S. Cinema Supply Corp. — Distributors. | 26 |
| 26 | Schlanger, Ben — Architectural service. | 27 |
| 27 | Strong Electric Corp., The — Projection arc lamps. Dealers 1, 2, 3, 4, 7, 8, 9, 10, 14, 15, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, 32, 34, 36, 37, 38, 39, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 55, 56, 57 58, 59, 60, 61, 63, 64, 66, 67, 69, 71, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 89, 90, 91, 95, 96, 97, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 113, 114, 115, 118, 120, 121, 123, 127, 128, 129, 130, 131. | 5 |
| 28 | Theatre Seat Service Co. — Auditorium chair rehabilitation service. Direct. | 27 |
| 29 | Vallen, Inc. — Curtain controls (29A), curtain tracks (29B). Direct. | 31 |
| 30 | Wagner Sign Service, Inc. — Changeable letter signs: Front-lighted panels for drive-ins (30A), back-lighted panels (30B), and changeable letters (30C). Dealers 1, 8, 10, 14, 15, 16, 17, 19, 23, 24, 25, 26, 27, 28, 30, 31, 32, 34, 36, 37, 38, 42, 44, 45, 46, 52, 54, 57, 58, 60, 61, 64, 66, 67, 68, 69, 71, 72, 73, 74, 77, 78, 79, 83, 85, 86, 89, 90, 96, 98, 99, 102, 104, 106, 107, 111, 112, 115, 116, 118, 121, 123, 128, 129 and NTS Detroit branch. | 15 |
| 31 | Westrex Corp. — Foreign distributors. | 22 |
| 32 | Williams Screen Co. — Projection screens. Direct. | 26 |


## EDITORIALLY . . .

***AIR COOLER, 7½ H.P., page 29.***

New 7½ h.p. air-cooled condensing unit added to line of "waterless" air conditioning equipment by Airtemp Division of Chrysler Corporation. Postcard reference number 33E.

***NEW AUTOMATIC REWINDER, page 29.***

Large automatic rewinder to accommodate 3,000 feet of black and white 35mm film of reels as large as 18 inches in diameter. Marketed by Goldberg Brothers. Postcard reference number 34E.

***LAMP WITH 18-INCH MIRROR, page 29.***

Strong Super-135 projection lamp made available with 18-inch diameter f/1.7 reflector. Postcard reference number 27A.

***DRIVE-IN TRAILER CATALOGUE, page 30.***

New catalogue of trailer ideas for drive-in theatres published by Filmack Trailer Company. Postcard reference number 35E.

***RAIN GUARD UNIT, page 33.***

Windshield canopies for use on rainy evenings at drive-in theatres; made of canvass and attached to car by steel rods and adjustable straps. Manufactured by Kleer-View. Postcard reference no. 14.



***For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.***

**TO BETTER THEATRES Service Department:**

Please have literature, prices, etc., sent to me according to the following reference numbers in March 1955 issue—

..... ..... ..... ..... ..... ..... ..... .....

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NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____



# Theatre Supply Dealers

**Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page**

## ALABAMA
1—Queen Features Service, 1912½ Morris Ave., Birmingham.

## ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

## ARKANSAS
3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

## CALIFORNIA
### *Fresno:*
5—Midstate Theatre Supply, 1906 Thomas.

### *Los Angeles:*
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

### *San Francisco:*
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

## COLORADO
### *Denver:*
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

## CONNECTICUT
### *New Haven:*
National Theatre Supply, 2312-14 Cass Ave.

## DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust, 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

## FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

## GEORGIA
### *Albany:*
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

### *Atlanta:*
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

## ILLINOIS
### *Chicago:*
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

## INDIANA
### *Evansville:*
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

### *Indianapolis:*
32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

## IOWA
### *Des Moines:*
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

## KANSAS
### *Wichita:*
35—Southwest Theatre Equipment, P. O. Box 2138.

## KENTUCKY
### *Louisville:*
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. 3rd St.

## LOUISIANA
### *New Orleans:*
38—Hodges Theatre Supply, 1309 Cleveland Ave.
39—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 314 S. Liberty St.*

### *Shreveport:*
41—Alon Boyd Theatre Equipment, P. O. Box 362.

## MARYLAND
### *Baltimore:*
42—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

## MASSACHUSETTS
### *Boston:*
43—Capitol Theatre Supply, 28 Piedmont St.*
44—Independent Theatre Supply, 28 Winchester St.
45—Major Theatre Equipment, 44 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

## MICHIGAN
### *Detroit:*
49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 23-12-14 Cass Ave.

### *Grand Rapids:*
52—Ringold Theatre Equipment, 106 Michigan St., N.W.

## MINNESOTA
### *Minneapolis:*
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosh Theatre Supply, 1117 Currie Ave.*
55—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

## MISSOURI
### *Kansas City:*
57—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
58—Shreve Theatre Supply, 27 W. 8th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

### *St. Louis:*
60—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Theatre Supply Co., 3310 Olive St.*

## MONTANA
62—Montana Theatre Supply, Missoula.

## NEBRASKA
### *Omaha:*
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

## NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

## NEW YORK
### *Albany:*
66—Albany Theatre Supply, 448 N. Pearl.
National Theatre Supply, 962 Broadway.

### *Auburn:*
67—Auburn Theatre Equipment, 5 Court St.

### *Buffalo:*
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

### *New York City:*
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—Norpat Sales, Inc., 113 W. 42nd St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 447 W. 52nd St.

### *Syracuse:*
75—Central N. Y. Theatre Supply, 210 N. Salina St.

## NORTH CAROLINA
### *Charlotte:*
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 227 S. Church St.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

### *Greensboro:*
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Suppliers, 304 S. Davie St.

## OHIO
### *Akron:*
87—Akron Theatre Supply, 120 E. Market St.

### *Cincinnati:*
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

### *Cleveland:*
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, E. 23rd and Payne Ave.*

### *Columbus:*
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### *Toledo:*
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96—Theatre Equipment Co., 1206 Cherry St.

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### *Oklahoma City:*
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National Theatre Supply, 700 W. Grand Ave.
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101—Portland Motion Picture Supply, 916 N.W. 19th St.
102—B. F. Shearer, 1947 N.W. Kearney St.
103—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

## PENNSYLVANIA
### *Philadelphia:*
104—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
105—Superior Theatre Equipment, 1315 Vine St.

### *Pittsburgh:*
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107—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

### *Wilkes Barre:*
108—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

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National Theatre Supply, 412 S. Second St.
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122—Western Sound & Equipment, S. East First St.*

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123—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

## WASHINGTON
### *Seattle:*
124—American Theatre Supply, 2300 First Ave., at Bell St.
125—Inter-State Theatre Equipment Co., 2224 Second Ave.
126—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
127—B. F. Shearer, 2316 Second Ave.

## WEST VIRGINIA
128—Charleston Theatre Supply, 506 Lee St., Charleston.

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### *Milwaukee:*
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# Better Projection

## A Department on PROJECTION & SOUND

# Wide-Screen Demands the Best in Care and Equipment

By GIO GAGLIARDI

WIDE-SCREEN picture presentation, which has advanced the art of the screen and re-energized the motion picture industry, has produced a whole series of new problems for the exhibitor and projectionist, as theatres have enlarged their picture sizes by changing to shorter focal length lenses and by using anamorphic attachments.



GIO GAGLIARDI

Greater magnification of the picture of course is accompanied by corresponding, or even greater, magnification of the possible defects which are inherent in any projection system.

The principle of motion picture projection calls for the reproduction of successive photographs which must register, one upon the other, exactly, without any variation whatsoever. The projector mechanism attempts to accomplish this extremely difficult operation. During the days when the average picture width was below 20 feet, and the full height of the picture frame was used, the film photograph was magnified about 280 times.

Absolutely perfect registration is not possible, due to unavoidable manufacturing tolerances; however a picture jump (poor vertical registration) of a tenth of an inch was considered to be the limit for good projection. At a magnification of 280, this acceptable jump reduces itself to a maximum permissible motion in the film aperture of only four ten-thousandths of an inch. This extremely low tolerance was met by most projectors and was maintained by normal careful repairs.

Today, however, "the picture has changed," and this condition has been aggravated severely. In order to obtain the wider pictures in the new aspect ratios, *without using anamorphic lenses,* the picture frame area has been cut off at top and bottom. This truncated frame is then enlarged tremendously to produce the new large pictures. For a 2-to-1 aspect ratio and a picture width of 40 feet, the magnification of the frame height and all *vertical* imperfections becomes almost 600 times. If we go to a width of 80 feet, this magnification is increased to 1200 times.

### PROJECTOR PRECISION

In order to maintain the same minimum of picture jump previously specified, the projector mechanism must meet much stricter machining tolerances. The permissible frame jump in the film aperture should be reduced to two ten-thousandths of an inch, and of course to a smaller amount, if possible.

Since picture jump is related to vertical magnification, the CinemaScope film will help materially. With a CinemaScope frame which is .715-inch high, the magnification and the jump may be reduced by 40 per cent over a standard 2-to-1 ratio picture frame whose height is only .412-inch. This is true if we assume that both pictures on the screen are maintained at the same height. However, the CinemaScope picture may suffer from an increased proportion of side, or lateral, film weave. This is due to the greater expansion of the image produced by the anamorphic lens in order to maintain an aspect ratio of 2.55 - to - 1.

As an example, assume a 2-to-1 standard picture 20 feet high by 40 feet wide. In this case the magnification of the film frame will be 583 *times both vertically and horizontally.* Now take a CinemaScope picture of the same height (20 feet), but 51 feet wide. In this case the magnification of the film frame will be only 336 *times vertically, but* 672 *times horizontally.*

If we kept the two pictures 40 feet wide, then the magnification of the CinemaScope


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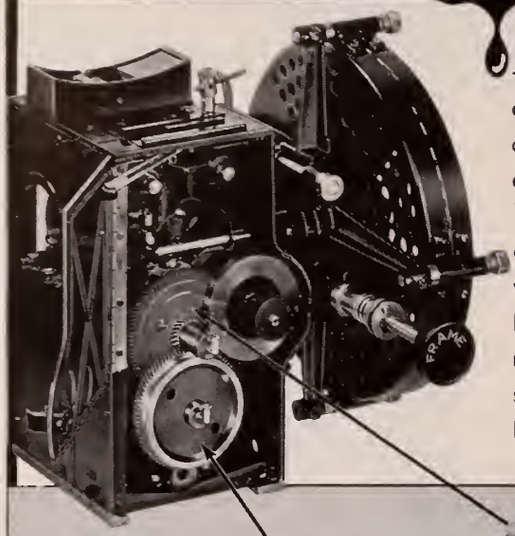
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| 40 | 7x14 | 541C | 6x9 | 545-20C |
| 40-53 | 7x14 | 544C | 6x9 | 545C |
| 50-70 | 8x14 | 544C | 7x9 | 545C |
| 68-75 | 8x14 | 544-10C | 7x9 | 545C |
| 65-75 | 9x14 | 544C | 7x9 | 545C |
| 75-85 | 9x14 | 544C | 8x9 | 545C |
| 80-90 | 9x20 | 552-09 | 5/16x9 | 557C |
| 95-110 | 10x20 | 552-09 | 11/32x9 | 557C |
| 115 | 10x20 | 552-09 | 3/8x9 | 557C |
| 115-130 | 11x20 | 552-09 | 3/8x9 | 557C |
| 130-150 | 13.6x22 | 553-01 | 7/16x9 | 557C |
| 140-170 | 13.6x22 | 523 | 1/2x9 | 555C |
| 170-190 | 13.6x22 | 583.08 | 1/2x9 | 555CN |

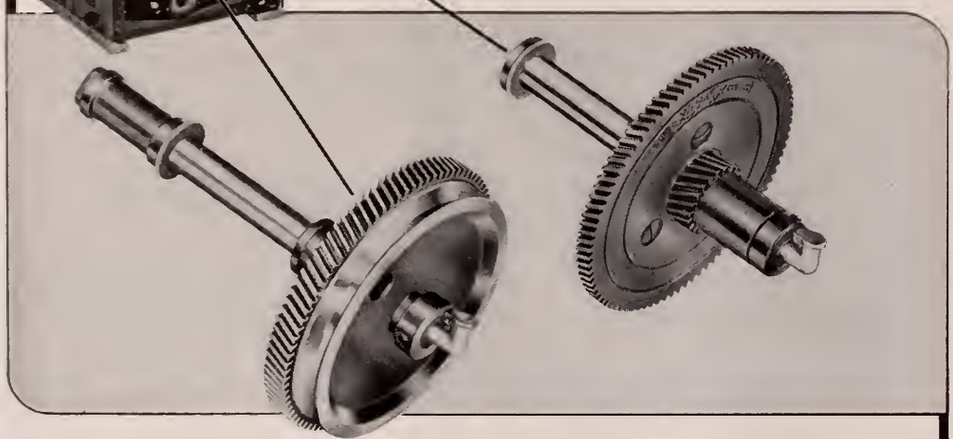
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frame would be *only* 264 *times vertically, and* 525 *times horizontally.*

Other factors which are adversely affected by the over-magnification of wide-screen pictures are resolution, brightness, focus range, and break-up of emulsion grain. Some of these factors are closely related. More lamp power and illumination produces more heat on the film, which in turn causes more buckling and poorer focus over the full width of the picture.

Wide-angle projection lenses for larger pictures have shallower focus range, adding to the difficulty of keeping the film in focus. And over-magnification of emulsion grain reduces picture resolution.

The above list of projection troubles brought about by the new large pictures sounds formidable; however, ways and means are being found to diminish their effect and to bring back the steady, sharp, crisp quality of projected pictures. Let us see how projection practices can help the situation.

## INTERMITTENT MOVEMENT

Eccentric sprockets, lopsided sprocket rims, bent or sprung sprocket shafts produce a recurring and periodic jump in the picture. Since this jump occurs every fourth frame, and there are 24 frames per second, the jump repetition has a six-cycle period which is easily visible to the eye.

A selected projection test loop, made from the *SMPTE Jump and Weave* target film, should be projected and careful observation of the fully magnified pattern on the screen will indicate the amount of jump and its period of recurrence.

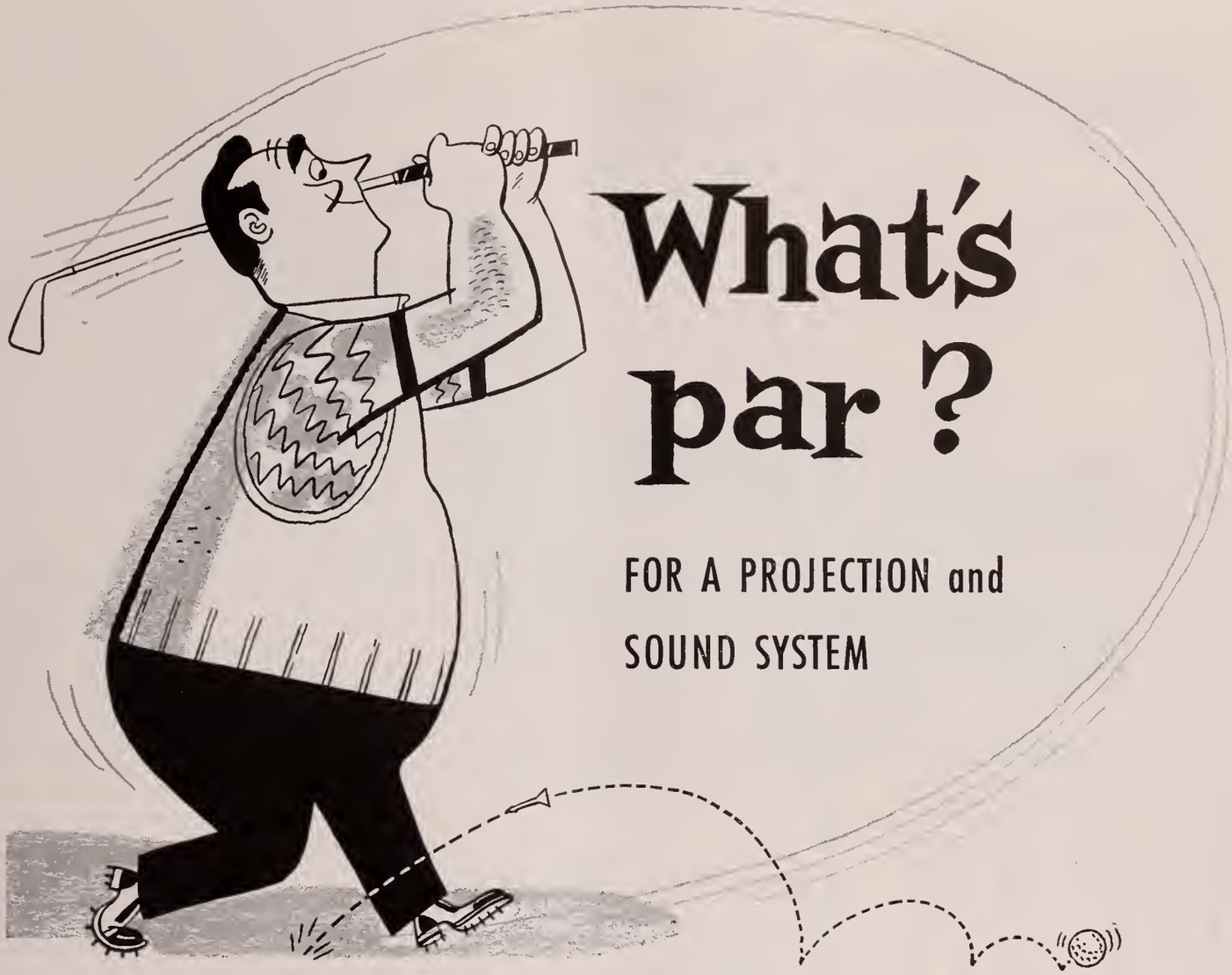
A close examination of the sprocket and sprocket teeth with a magnifying glass should reveal any deformity or excessive undercutting. If necessary the sprocket or intermittent should be changed. The loop should be run to see whether jump has been eliminated.

## FILM GUIDES AND PADS

Worn film runners or tension pads may produce uneven or low pressure distribution on the film, causing the frames to overshoot the stopping point. This may generally be accompanied by erratic side-to-side weave. Again, adjustment of pressure, or replacement of guides and pads, may remedy the trouble, which can be verified with the same test film as noted above.

Most projectors are equipped with edge-guiding film slides. These should be checked with a gauge for correct alignment and location. They should be examined for wear, and the tension on the edge of the film should be kept sufficient to prevent weave and lateral motion. Again, the same test loop will measure the results.

New or heavily waxed film may cause



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jumping. This motion is very erratic and can be detected by the noise produced, and possibly by the deposit of wax on the guides. This condition should be temporary and easily isolated by comparing the operation with a normal test loop.

Some of the picture jump, or side motion, may be due to inaccurate camera and printer registration during the film processing. This defect cannot be corrected in the projection room, but it can be isolated by making a comparison with the test loop, which has been carefully processed to minimize such inaccuracies.

With the large pictures more light is needed. In some cases, projector shutter blades have been reduced in angle to a dangerous size. The slightest adjustment change, or least amount of gear back-lash, may produce travel ghost effects. To detect this trouble the *SMPTE Travel-Ghost Target* test reel should be used.

This reel will demonstrate the slightest amount of fringing, or ghost, and its direction. Adjustments or replacement should be made as required. If the shutters are not wide enough, a slight fringe or halo will occur on both sides of the bright sections on the screen and will give the effect of very bad focus. Lenses sometimes are blamed for this effect when actually the shutter and gear train are at fault.

## FILM CURVATURE AND FLUTTER

It is well known that wide-angle, high-speed lenses transmit much more light, but they are also much more critical in focusing. The permissible "depth of focus" becomes more shallow and the film should be held in one plane to close tolerances.

As we go to larger pictures, more light is needed, which cannot be produced without increasing the heat at the film gate. Tests have indicated that the amount of film curling, or "pin-cushioning," in the gate varies directly with the heat on the film.

Larger film curvature and more critical lenses are proceeding in opposite direction and are aggravating an already serious problem. It is imperative, in order to obtain good overall focus, that the film temperatures be kept very low, or that mechanical means be provided to force the film back into its proper plane.

All projectors of the future, and in more and more cases, those used today, should be equipped with heat filters, gate water-cooling, and controlled air jets to cool the film and to guide it to the correct plane.

Judging the quality of a lens in a theatre is a very difficult process. This is due to the fact that there are so many other variable factors involved. The physical quality of the film used may be questionable. The amount of film curl may be beyond the depth of field of the lens. The lens mounts or tubes may be vignetting. The

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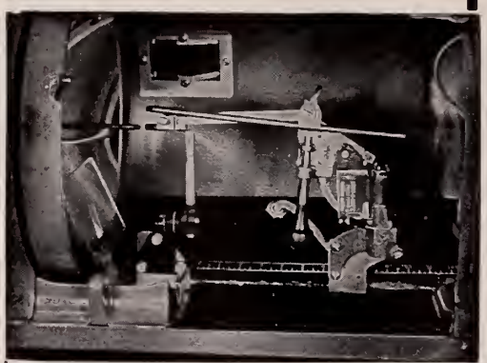
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light source may not be matched to the lens speed.

However, there are some field tests which may help in checking the operating quality of a lens. The lens holder should be perfectly strong and rigid to eliminate any spurious vibrations. The lens axis should center and be perpendicular to the film picture frame.

The lens mount, extension tube, projector front should in no way extend into the light beam. The lamp optical system should be of the same speed as the lens, at least for the rays about the aperture center.

To check for lens conditions, a dummy aperture plate with many small perforations should be used. The images of the perforations should be checked on the screen for overall sharpness. This aperture plate must be kept cool or it will bulge out of plane.

The SMPTE has a *Focus and Lens Aberration Target* test film which should then be used to check the field curvature and field depth under operating conditions.

If these tests are satisfactory, then a *Resolution Test Film* should be used to determine if the lens has equal resolving power for the sides and corners of the screen as well as for the center.

### ANAMORPHIC DEVICES

Anamorphic lenses of the fixed (cylindrical and mirror), and variable prismatic type are now in use. Some of these devices are very large and quite heavy. It is absolutely necessary that proper mounts are provided to prevent dragging back lug lenses out of line, and to prevent any excessive vibration.

Because film product now varies in basic technical specifications, lenses must be changed more frequently than they used to be. Proper mounts, locking rings and stops should be provided to facilitate these changes and to insure correct re-establishment of picture size and focus.

Variable anamorphic lenses can go out of setting, especially where individual adjustments are available for right and left expansion. An anamorphic target test film should be used to check the proper picture size, the proper anamorphic expansion ratio, and the proper balance between right and left side of picture.

In these cases, a resolution test film would easily determine whether any resolving power is lost at the picture's sides.

Since wide-screen is established as a motion picture technique, it behooves exhibitors to supply their theatres with the best projection equipment. Even the latest equipment is under pressure to achieve accurate film reproduction. Older equipment has definitely been lost in the shuffle.

For these reasons the engineer and projectionist must apply ingenuity, expertness and extreme care in handling equipment.

# Start 'Em in the Movie Habit While They're Young

says *Charlie Jones*



. . . owner-manager of the Northwood theatre, Northwood, Ia.

THE TROUBLE with most small town theatres is that it takes too many people and too many man-hours to operate them—that is, to operate them right. I guess you other small town exhibitors will not consider that observation as anything new to you. I am pointing out this fact because I believe it to be one of the contributing causes of conditions that are plaguing the small town theatre now.

You already know all the arguments about how taxes and rental terms are making woe for small exhibitors. I leave it to others to decide whether much, if anything, can be done about them. Here I am going to talk of things which we *can* do something about—do *big* to offset the things about which we can apparently do little.

Operating a small town theatre seems to be pretty much of an old-timer's game. Time was when you could step into a virgin town, rent a hall, set up some veneer seats, make a payment on some Power's machines and get yourself into business in a couple of weeks. Today every town that will support a theatre is either sewed up, or closed. The only way a young man can get a theatre is to work long enough for a down payment on somebody else's theatre. By this time he's usually an old man.

●

The point is, small towns need the spirit and enthusiasm of youth. Lacking it, the only alternative is for older men to get back into the harness and show the enthusiasm that they had when they were just a colt and being broken to the halter of this time-consuming business.

Most of us are finding that it is getting increasingly harder to stir up enthusiasm for the theatre in the minds of small town people. There are too many civic, school, social and church activities constantly vieing for the potential patron's time for the theatre to make the kind of impression on him that made him the avid movie fan he was of yore.

Take a minute at the end of this sentence and look back to the time you were a kid, or to the time when you first started in this business, and see if you don't recall a tremendous amount of fascination and glamour that was all tied up with the little theatre on Main Street. When William S. Hart looked at us over the barrel of a Colt .45 and on out of the 40 x 60 we'd think he was aiming right at us. We were impressed. Or we could stand and look and dream of the day when we might find ourselves holding a raven-haired beauty swooning in our arms just like the one doing in the arms of Valentino up there on that one-sheet. We really got carried away.

Today people and their kids are bombarded with a steady flow of glamour and excitement from their TV sets, their "comic" books and so on. The theatre has no monopoly now in the thrill market. Yet we know that our future as small town showmen depends on the way we plant the movie habit in the young. We do the job right and in a few years we shall enjoy the adult prices of a new generation. To do the job right we must bear in mind that we have to modernize, use up-to-date approaches and *cater* to the ones whom only yesterday we called "little monsters."

●

The little shavers whose dimes mean little today, will have four-bits for a show a few years from now. It's a vicious circle, but it's the way the ball bounces these days and it's the way we small town exhibitors must look for a tomorrow.

You can score a hit with kids individually, or collectively, in a lot of different ways. They all demand your time and work, but we found that many of them pay off in keeping the theatre pretty much in the minds of our kiddies and teen-agers.

To start them young, even before they begin paying (I happen to run one of those theatres where nobody pays until the age of five), get their names and addresses in a *Birthday Book*. You remember what a big thrill it was for you to get mail addressed to *you* when you were a kid. Especially if it came from the theatre man. He is someone special in the eyes of kids, for isn't he connected with that fairyland where everything is wonderful?

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IDEAL SEATING COMPANY
*Grand Rapids, Mich.*

## *Free and Easy*

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 19) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York 20.

invite them to a free show anytime within the week of the great day. Often Mom and Dad come along, too—even from ten or fifteen miles away to take advantage of the invitation. I've seen it work hundreds of times.

Then make a fuss over the kids. Tell them they've grown, that you're glad to see they are seven or whatever their age is; and how pretty *her* dress is, or that you see *he's* getting to be a big fellow. Just put yourself in the kid's place. Remember what impressed you as a kid and do it. The kids will be with you for it.

•

For those around eight or ten years old, arrange to have their school class tour the theatre with you some day. Show them what makes the theatre tick. Take them to the projection room, even if yours, like mine, has only room for six of them at a time. We did that awhile back and talked to them for an hour about what we expected of them when they were in the theatre. They saw the point.

We had them write essays on their trip through the theatre and published the best ones in our weekly newspaper ad and gave the kids passes for writing these. They were readable human interest stuff and frequently were very funny. Chances are more people read our ad that week than if we'd bought a half page. It was amusing to read, as in one of these accounts, that the theatre has a "floor bilt like a saucer," and "seats that flop up and down."

*Theatre party* rates are important to kids. Did you as a kid ever take a gang of your chums as your guests to a theatre party? Wasn't it nice to get a special rate?

We frequently send a kid home with a free bag of popcorn and find we are well armed with allies in the younger set.

Play up the schools. Give them benefits, class nights, team nights. Be interested in their activities. Let them know who's boss, but you can't run rough-shod over these little customers. We try to curb noise and make corrections in a way that they can laugh off.

•

These are some few things which, if you aren't doing them, you *could* do. None costs anything but a little work.

I believe we small town exhibitors really have unscratched territory to cultivate. But to *cover* it would take all our time. We should have a couple of other guys in each of our theatres to fill out government reports and slug it out with the film companies. Then we could get out and *dig!*

As we were saying, it takes too many people to run these small town theatres and run them right. Not enough heads, not enough hands, not enough hours, not enough dollars. But I wouldn't trade it to manage the biggest house on Broadway.

# *about Products . .*

★ news and views of the market and its sources of supply

## New 7½ h. p. Air Cooler Added to Airtemp Line

A NEW 7½ h. p. air-cooled condensing unit has been added to its line of "waterless" air conditioning equipment by the Airtemp Division of the Chrysler Corporation, Dayton, Ohio. Other



models are of 2, 3, and 5 h. p. capacity, and the new unit was developed to meet a demand for a larger size, according to C. E. Buchholzer, Airtemp president.

Designated Model 1208, the new equipment occupies only 11.27 square feet of floor space. It is completely self-contained and enclosed in a bonderized cabinet, permitting basement, utility room, outdoor, roof, or other remote location. It may be used with various Airtemp evaporator coil or evaporator blower units.

## Automatic Rewinder For 18-inch Reels

A LARGE automatic film rewinder designed to accommodate 3,000 feet of black and white 35mm film on reels with a diameter as large as 18 inches has been marketed by the Goldberg Brothers, Denver. In announcing the rewinder, Morris Goldberg, executive director of the company, pointed out that it can easily be adapted for 35mm film on reels 15 inches in diameter or smaller as well as for 16mm reels.

Constructed of top-grade heavy steel, the unit, which is catalogued "Model K," is machined and finished to precision tolerances to provide a complete protective shield, it is stated. The doors open on extra-heavy, counter-balanced spring hinges, and a special large handle is designed to keep them perfectly tight while in operation. The rewinder works automatically after the control handle is set.

Passed by the Board of Fire Underwriters, the rewinder is subjected to quality control tests before shipment. It is finished in brown hammertone and is also available in slate-gray hammertone on request.

## Standing Mat Made of Dupont's Neoprene

A NEW FLOOR matting made through a special process of blowing millions of inert nitrogen bubbles into Dupont's Neoprene has been placed on the market by the American Floor Products Company, Washington, D. C. The comfort mat is designed for use where employees must stand at their work, such as behind the snack bar, as well as for walkways, like that in front of the stand.

Called the "Neo-Sponge Comfort Mat,"

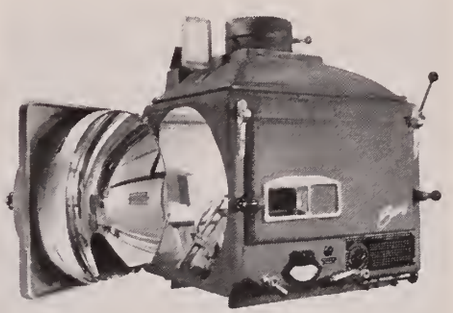


it has a molded tread design on both sides, which in addition to making it reversible, offers non-slip foot traction. It is also resilient, the manufacturer states, has high electrical resistance and will not absorb any liquid or vapor. In addition it is said to be resistant to acid, oil, grease and heat, and easy to clean.

The mat is available in two thicknesses, ¼- and ⅜-inch, and in standard sizes up to 36 inches wide by 10 feet long. Larger sizes can be supplied upon request.

## Strong Super-135 Lamp With 18-inch Reflector

THE STRONG Super-135 projection arc lamp has been made available with an 18-inch diameter *f*/1.7



reflector for projection with *f*/1.8, *f*/1.7 or *f*/1.5 objective lenses, according to an announcement by the Strong Electric Corporation, Toledo, Ohio. The Super-135 lamps will continue to be offered, it is pointed out, with a 16½-inch diameter *f*/1.9 reflector.

With this 18-inch diameter reflector and matching high-speed objective lens system, a total of 31,000 lumens can be projected through a standard .825 x .600 aperture, or 38,000 lumens through a CinemaScope magnetic print aperture, using 10mm "Hitex" carbons at 135 amperes, the announcement further states.

All Super-135 lamps, with either size reflector, will be available for 9, 10, or 11mm regular trim, as well as for 10mm "Hitex" operation. In addition they will have an improved positive carbon contact and a new ventilated reflector frame to cool the reflector and rear section of the lamp even at extreme angles of projection. The carbon contact has proved outstanding

in tests in several "grind" schedule theatres, according to the manufacturer.

Another new feature of the Strong Super-135 lamps is a special blower fan for keeping the light filtering device at a lower operating temperature. The new model lamps will also have the filter mounted on a removable holder for quick removal and ease of cleaning.

## Catalogue Listing Ideas For Drive-In Trailers

A 1955 CATALOGUE of trailer ideas for drive-in theatres, covering advertising, exploitations, special stunts and refreshment subjects, has been published by the Filmack Trailer Company, Chicago.

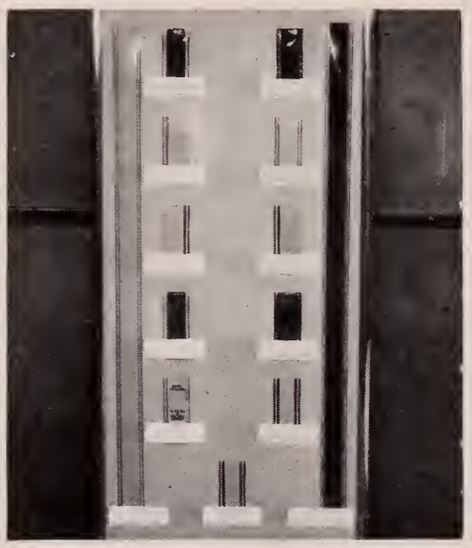
More than 100 different trailer ideas are included in the new booklet and trailer copy already prepared covers more than 50 subjects, such as holiday fireworks, intermissions, vandalism, etc. All such copy has been filmed for both standard and wide screen ratios.

Included in the catalogue are Filmack's all-purpose intermission clock, the fully animated intermission clock and the merchant intermission clock trailer. The latter is one of the most popular, according to Irving Mack, Filmack president, since it gives operators an opportunity to obtain extra revenue from merchant ads during the intermission period.

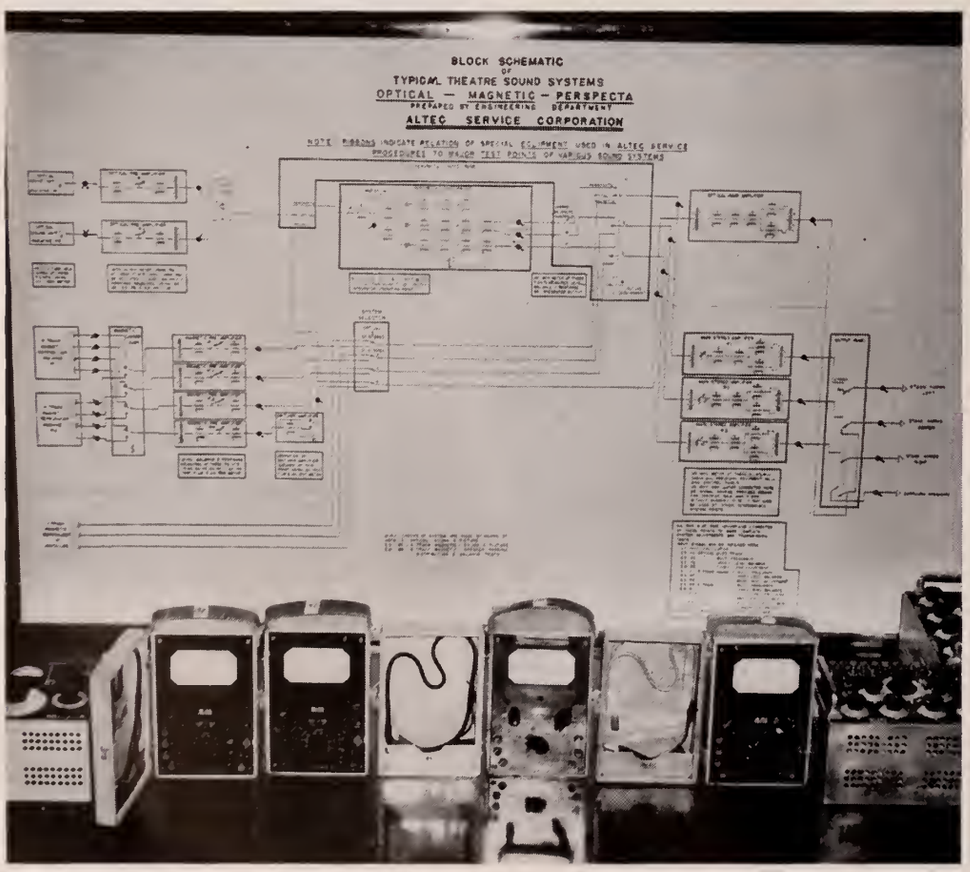
Copies of the booklet may be obtained by writing the company (1327 South Wabash Avenue, Chicago 5).

## SERVICING THEATRE SOUND EQUIPMENT

To maintain high standards in servicing all types of theatre sound equipment, field engineers of the Altec Service Corporation employ a large variety of special instruments and tools. The block schematic below, prepared by the Altec engineering department at headquarters in New York, presents a detailed diagram of equipment set-ups for three types of sound—one-track optical (top left), three-track optical (center), and three- and four-track magnetic. In front of the diagram are shown test instruments, including (at extreme left) the Altec-1600 oscillator used by field engineers for testing horn systems, checking networks, frequency range, etc. The three instruments in the center are AS-1800 all-purpose meters employed in the measurements of voltages or currents, while at extreme right is the AS-1900 decabridge, which provides facilities for making transmission tests and condenser checks. These instruments are supplemented by an array of 19 special test films prepared by Altec, 13 of which are shown at right. The films include those for making magnetic switching amplifier adjustment, lens tube adjustment, optical level balance, four-track magnetic demagnetization tests, magnetic level balance, magnetic head adjustment, multi-frequency magnetic transmission test, buzz track guide roller alignment, metal tape film path adjustment, multi-frequency optical transmission



test, calibration reel for the Perspecta Integrator, film for making aural checks from overall system performance, and CinemaScope target film for adjusting anamorphic lens and fitting aperture.




## Spot Lamp Fixture With Two Finishes

A NEW LAMP fixture with universal adjustment for lighting front signs and advertising displays, accenting architectural features, and other uses, has been marketed by the Steber Manufacturing Company, Broadview, Ill. Designed to accommodate PAR-38 and R-40 medium base sealed beam lamps, the unit is available in two models—one with a chrome finish and the other with baked enamel.

Model Number S-500 has a chrome plated surface and a lamp gasket in contrasting black made of "Hycar," a new development in rubber designed to resist extreme heat or cold. The gasket is grooved to fit snugly the flared open end of the unit in order to provide a weatherproof seal. It also seats firmly around the lamp neck acting as a cushion against vibration and keeps dirt and moisture from penetrating to the interior of the socket housing.

The mounting arm of the unit is threaded ½ inch and furnished with a locknut. An articulated weatherproof swivel coupling between the mounting arm and housing permits universal adjustment.

Model S-560 is identical to S-500 except for its finish, which is baked enamel, and the type of gasket furnished, which is flat, rubber impregnated, asbestos. Both models may be used in conjunction with the many standard "Steberlite" cluster and unit mounting flanges.

## New Model of Film Edge Numbering Machine

A NEW MODEL of the "Moy" machine for numbering and coding film, featuring an improved inking system, has been announced by the S. O. S. Cinema Supply Corporation, New York, prompted, the manufacturer states, by "a need for bet-

*when considering curtain controls & tracks, look for:*

**V** ersatility
**A** utomatic operation
**L** ong service life
**L** ow maintenance
**E** fficiency
**N** oiseless performance

you get all this and more from VALLEN —world-famous for stage curtain controls and tracks of unsurpassed quality, dependability and efficiency.

exclusive mechanism of VALLEN rear fold track automatically folds curtains off-stage at ends of track.



Vallen INC.
akron 4, ohio U.S.A.



"Comfort is Our Business"

HEYWOOD-WAKEFIELD

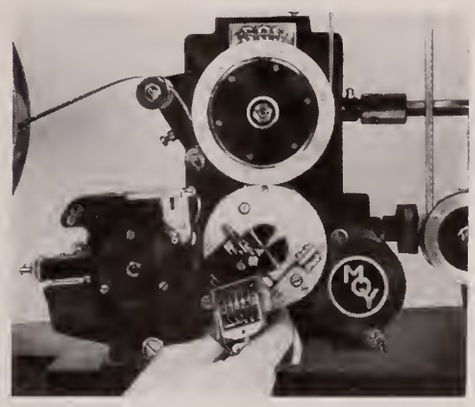
THEATRE CHAIRS

Theatre Seating Division
Menominee · Michigan


YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

ter film identification brought on by recent advances in editing techniques and the increasing demand for television subjects."

The "Moy Visible Film Edge Number Machine," as it is called, is designed to simplify the handling of film from the laboratory to the exhibitor as well as permitting identification, numbering and cataloging. It eliminates the necessity of using film "originals" for editing by substituting



a work print which can later be matched with the original by edge numbering. In addition, where titles are replaced by commercials in film distributed to television stations, the problem of identification can be solved by edge coding.

The various units of this device are mounted on a cast aluminum base with a bright black enamel and polished chromium plate finish. The film movement is non-intermittent. Numbering is done by an automatically operated metal numbering block which prints the footage number on the film at each revolution of the sprocket. The film subsequently passes over a series of rollers and elevators before being rewound. A bristle brush and felt pad are fitted to keep the numbering block clean.

A central lubricating point is provided for all working parts of the main mechanism. Film capacity is 1600 feet on the 16mm model and 1000 feet on the 35mm model with any model adaptable to 2000 feet. Printing speed is 50 feet per minute. The 16mm model prints between the perforations only; the 35mm between the perforations or on the outside edge.

The standard numbering block is for six figures either with two handset and four automatic figure wheels, or three handset and three automatic. Both negative and positive films can be numbered. Power supply coupling is by a special plug, suitable to take flexible tubing; also, a built-in switch is provided. The machine is made for 16mm, 17½mm, 35mm and easily adaptable to 65/70mm for the new Todd AO Process.

The previous "wick" method has been replaced by a series of transfer rollers feeding the ink directly to the numbering block. Another feature is the "ink flo" control adjustment designed to assure correct and even ink application.


HĪLUX-VAL



*Variable* anamorphic lens

ONLY THE SUPERB
HĪLUX-VAL
GIVES YOU ALL THESE FEATURES

**1. HILUX-VAL** gives more light than any other variable anamorphic lens.

**2. HILUX-VAL** is the only lens that will perform without vignetting, and with either the 2 25/32" and 4" dia. projection lenses, interchangeably.

**3. HILUX-VAL'S** Dual-Knob Control assures you of **maximum** screen coverage, **no** moving of projector!

**4. HILUX-VAL** is manufactured by one of the world's largest and oldest manufacturers consistently supplying the motion picture industry with recognized products and reliable service for generations.

*Available at a price that is unequaled for a fine quality anamorphic lens, thru your supply dealer only.*

Price **includes** support brackets, storage case, corrector lenses, lens caps and cleaning brush; truly a complete package!



**PROJECTION OPTICS CO.**
*Wherever Fine Optics are Important*
330 Lyell Avenue Rochester 6, N. Y.

# The Ashcraft Cinex-170 Projection Lamp

By C. S. ASHCRAFT
C. S. Ashcraft Manufacturing Co.,
Long Island City, N. Y.

THE CINEX-170 is a reflector type projection lamp so powerful that its operation in the higher current ranges for which it was specifically designed is unnecessary for present-day drive-in and indoor picture sizes and projection techniques. It has an enormous reserve output for wider films and larger screens of the future.

Only a relatively small portion of the light the Cinex is capable of delivering may be necessary at this time; in a short time, however, new processes may make the use of more light essential. The reserve power of Cinex-170 will be adequate for such an eventuality.

The events of the last two years have demonstrated to the motion picture industry that large pictures for both indoor and drive-in theatres are here to stay. The shape, or aspect ratio, may vary, but it is absolutely inconceivable that projected pictures in public theatres will ever return to the small sizes of a few years ago.

In order to illuminate these pictures to the intensities which have been recommended by the industry's technology organizations, more and more light must be made available to the screen. Lamps have been modified and boosted beyond their usual ratings and operating loads. Such adaptations and "forcing" have never been too satisfactory. That is why we felt that a complete departure from previous lamp design had to be made.

In order to have a long useful life, this new design must be capable of accommodating, not only most of the present carbon trims, but also all the new carbon sizes which the manufacturers might bring out in the foreseeable future. Other paramount features of the new design must be extreme high efficiency coupled with maximum operating economy.

## TRIMS AND OUTPUTS

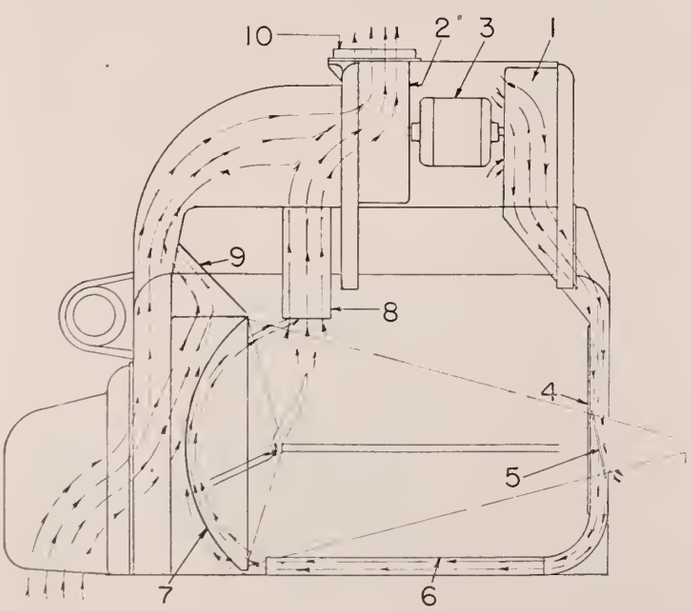
With these principal requirements in mind, the Ashcraft Cinex-170 motion picture projection lamp was created. The Cinex-170 may be operated with practically every size of high-intensity carbons now being manufactured or being considered, and can deliver to the screen the highest amount of light produced by these carbons. This lamp is capable of operating over a tremendous range of current to conform with the following carbons and their operating loads:

| | |
|---|---|
| 9mm Standard High-Intensity Carbon | at 80- 90 amps. |
| 10mm Standard High-Intensity Carbon | at 90-105 amps. |
| 10mm Special Carbon | at 125-135 amps. |
| 11mm Standard High-Intensity Carbon | at 115-128 amps. |
| 11mm Special Carbon (Future) | at 150-160 amps. |
| 13.6mm Standard High-Intensity Carbon | at 140-170 amps. |

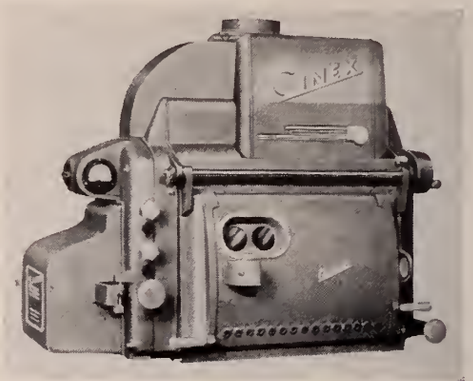
Cinex-170's are equipped with 18-inch reflectors, and when correctly aligned with a projector, this lamp optical system can provide a speed of $f/1.64$. This new lamp will produce an increased amount of light when used with the older slower speed lenses, but it will operate at its maximum efficiency when used with the new $f/1.7$ lenses which are now coming on the market. Tests have shown the following results in light production:

With 10mm "H. I." (or equivalent) carbon trim at 95-100 amperes — 34,000 lumens for CinemaScope aperture, 26,000 lumens (low range) for standard aperture.

With 11mm "H. I." (or equivalent) trim at 125-130 amperes—36,000 lumens for CinemaScope aperture, 27,500 (normal range) for standard. (Use of 11mm trim in other type lamps at 120-125 amperes produces approximately 21,500 lumens with standard aperture.)




Cinex-170 ventilating system, with arrows indicating air travel. 1—Injection blower; 2—Exhaust blower; 3—A.C. motor; 4—Removable front panel; 5—Dichroic heat filter; 6—Removable duct; 7—18-in. reflector; 8—Exhaust draft tube; 9—Reflector air duct; 10—Exhaust stock.




Ashcraft Cinex-170 Lamp

With 10mm "Hitex" (or equivalent) positive carbon at 135 amperes—36,000 lumens for CinemaScope aperture, 27,500 (normal range) for standard.

With 13.2mm "H. I." trim at 160 amperes—41,500 lumens for CinemaScope aperture, 32,000 (high range) for standard aperture.

In order to follow standard, comparable measuring procedure, these light readings were made with a 3.5-inch focus, $f/1.7$ lens *without shutters,* and *without heat filters.* However, for actual theater operation, it is definitely recommended that heat filters be used. The Cinex-170 is provided with the best available dichroic heat reflector filters. *It is further recommended that projectors be equipped with aperture gate air jets, and possibly with aperture gate water cooling devices.*

The high efficiency of the Cinex-170 is due to the high collecting value of its reflector, which projects a wide cone of light to the film gate. *Care must be taken so that projector housings and shutter frames will not interfere with the maximum passage of light.*

## COOLING PROVISIONS

The mechanism inside the Cinex-170 lamphouse has been made extremely simple. The two solid silver contact jaws are water-cooled. These jaws are located only ¾-inch behind the carbon crater, but they are so cool that they can be grasped by the human hand immediately after breaking the arc of a 13.6 mm "H.I." trim operated at 180 amperes, which indicates complete heat transfer.

A new air circulating system has been conceived for the Cinex-170. The lamphouse blower system takes cold air from outside the lamp and directs it in a care-

fully designed pattern over the filter, through hollow walls and ducts, and across the reflector, ejecting it into the projection room exhaust stack.

### THE VENTILATION SYSTEM

This ventilation system keeps all parts of the lamphouse cool, eliminates overheating of the large reflector, steadies the operation of the arc flame, and makes the lamphouse practically independent of the variable drafts from the booth exhaust system. The air which sweeps across the reflector keeps it cool, prevents undesired strains and stresses in the glass, prevents cracking, and maintains the glass surface free of pits, soot and ash deposits. (This method of ventilation, incidentally, was developed and used 28 years ago in the Ashcraft Air Blast lamp.) Even after twenty minutes of operation at 180 amperes with 13.6mm trim, the reflector may be handled without any harmful consequences occurring.

The amount of light which can be produced with this new lamp may open up some new procedures in projection. Even allowing for heat filter, shutter and lens losses, it will be possible to project CinemaScope pictures up to 80 feet in width and still maintain a brilliancy of 10 foot-candles at the center of the screen. With this amount of light it may be possible to use white matte screens in order to improve the reflected light distribution pattern in the main floor and balconies of large theatres.

For drive-in theatres, where 4 foot-candles seems to be a normal brilliancy, these lamps should assure well-lighted CinemaScope pictures having a width of 130 feet or more.

## New Rain Guard Unit For Drive-in Theatres

WINDSHIELD canopies for automobiles designed for use at drive-in theatres on rainy evenings have been marketed by Kleer-View, Portland, Me. The "rain guard" is made of canvas and is 4 feet long and 5 feet wide.

The unit is installed on an automobile by steel rods on either side equipped with rubber suction cups which are latched onto



the car fenders. A metal clasp is then fitted under the rain drip moulding of the car on either side and the adjustable straps are fastened.

To remove the rain guard it is necessary only to lift the rubber cups to break the suction. It can then be easily folded.

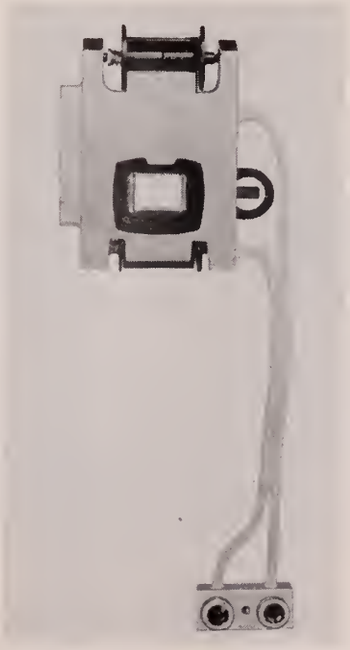
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### IMPROVED INSECT CONTROL

Improvements in two of its products for insect control have been announced by American Aerovap, Inc., New York, manufacturers of equipment for automatic and continuous controlled vaporization of insecticides. The new Aerovap D-20 model now incorporates a specially-designed thermal circuit-breaker that is sealed at a pre-set maximum temperature to protect

## Motiograph Reports Tests of New Water-Cooled Gate

Motiograph, Inc., Chicago, reports it has completed a series of tests of the new water-cooled gate device (right) adapted for the company's model AA and AAA projectors (as described in BETTER THEATRES for February). In the heat and light tests made by the company a Motiograph AAA projector was used equipped with 52° shutter blades, the new Motiograph AX-1050 water-cooled gate and the Motiograph AX-1019 blower in conjunction with a high-intensity reflector type arc lamp with a rotating positive carbon, operating at 135 amperes, and no filter. Results showed, the company states, that the film did not buckle even when run for four consecutive 20-minute periods. It was also found that the projectionist could immediately rethread without burning his fingers. (The gate temperature was only 5° above room temperature; a non-water cooled gate would have a temperature of about 190°.) The tests showed further that there was no damage to the film. Use of a condenser lamp operating at 180 amperes under the same condition, Motiograph reports, shows only 6% more heat than a reflector lamp at 135 amperes.




*Audiences are your business...and good screens create audiences!*



# CHECK-LIST for the BEST* SCREEN

***RAYTONE HILUX, of course!**

**NEW FORMULA.** Now a newly developed surface with greatly improved side lighting. Raytone Hilux, means *even* light distribution.

**SEAMLESS CONSTRUCTION,** is guaranteed by The Raytone Hilux.

**BRIGHTNESS** is a must and the Raytone Hilux guarantees enough reflection for CinemaScope and wide angle projection.

**COMPLETE UNIFORMITY,** never a streak or blemish. Guaranteed to be perfect when it reaches you. Easy to install.

**MAXIMUM RECOMMENDED LIGHT RETURN** is another absolute requirement which is guaranteed in the Raytone Hilux.

**DURABILITY,** the Raytone Hilux is *tough* and tear proof . . . will last years!

**TRUE COLOR RENDITION,** richer, more natural pictures on the Raytone Hilux.

**REASONABLE PRICE.** See your regular dealer . . . learn how reasonably you can buy the Raytone Hilux.

**ABSOLUTE GUARANTEE!** Yes, the Raytone Hilux is guaranteed to meet all claims and satisfy you completely—or you pay nothing for the screen!

These are the "musts" for efficient screen performance . . . the kind of performance that keeps your patrons happy . . . and buying tickets. For *your* Raytone Hilux Screen, see your regular theatre dealer today.

**RAYTONE SCREEN CORP.**

165 Clermont Ave., Brooklyn 5, N. Y.
MIDWEST: L. E. Cooley, 408 S. Oak Park Ave. Oak Park, Ill.

against overheating and over-vaporization. The circuit-breaker replaces the old fuse arrangement and also provides greater convenience in resetting by use of an external reset button. For added health protection the company is also now offering "Aerovap" refills with sealed-cap containers to prevent the refilling of its containers with substitute or inferior chemicals.

## All-Aluminum Reflectors Made by Heyer-Shultz

ALL-ALUMINUM projection lamp reflectors, "designed for installations where maximum screen illumination is required," have been announced by Heyer-Shultz, Inc., Cedar Grove, N. J., This addition to the company's line of metal mirrors has been in development for the past year.

The aluminum reflector is constructed of a thick metal base, rolled and treated by heat to specifications. It will not break or warp, according to the manufacturer, and since it is a good conductor of heat, it resists pitting. The manufacturer further asserts that it will not tarnish, since its protective coating is a non-oxidizing material.

The announcement states that the new aluminum type has been proved by tests to be 15% more efficient than the company's widely used rhodium mirror.

## Futter Adds Lenses in Speeds of f/1.7 and f/1.5

Projection lenses of speeds *f*/1.7 and *f*/1.5 have been announced by Walter Futter, New York, with *f*/1.5 in both standard and 4-inch barrels. Focal lengths in the standard diameter are 2 to 3 4/5 inches, in 1/5-inch steps. Those in the larger barrels will be available in focal lengths of 4 through 6 1/5 inches, with delivery starting May 1st.

Lenses of speed *f*/1.7 are in standard barrel only, with focal lengths from 4 through 4 2/5 inches. Later in the year, it is stated, this speed will also be available in sizes from 2 through 3 4/5 inches.

●

### DISTRIBUTING "ACTIVEAIRE"

"Doc" Faige & Associates, New York, have been appointed national distributors to theatres of the "Activeaire Electric Towel," manufactured by Activeaire Devices, Inc., New York (BETTER THEATRES for February). Plans call for sales in each film territory to be handled by local dealers.

The line consists of two models, the Standard and the DeLuxe. Both have a hot-air hand drying unit, but the latter has, in addition, two General Electric ultraviolet ozone lamps, a deodorant block and, especially for drive-ins, an insect-repellant.

●

### AIRTEMP PRICE REDUCTIONS

Reductions of from $30 to $100 per unit in the "factory retail at factory" prices for the line of room air conditioners manufactured by the Airtemp Division of the Chrysler Corporation, Dayton, Ohio, have been announced by S. R. Prugh, Airtemp sales head. Included in the company's enlarged line for 1955 are four deluxe and two custom models. There are also two casement window models, one of which is a new ¾ h.p. unit which the company is marketing for the first time. Custom models feature "reverse cycle" operation.

## HUGE RAYTONE SCREEN GOES TO MEXICO CITY



Transporting this tremendous Raytone screen, which measures 32 by 80 feet, to the Sonora theatre in Mexico City presented the Raytone Screen Corporation of Brooklyn, N. Y., with more than a few shipping problems, as this photo attests. Sol Shurpin, Raytone president, watches (at extreme left) as the screen is loaded aboard a company truck on its way to the final carrier. The sale of the screen was made by the Westrex Corporation, Raytone distributors outside the U.S. and Canada.

# The Painful Truth About Our Theatres

*(Continued from page 14)*

seats, more row spacing, staggered chairs as need for a proper view of the screen —these are necessary conditions of the whole basic scheme of the theatre. So you have to take out some seats—is that so bad? You'll only have a lot fewer viewing positions that never were much good, and a lot more choice seats.

## Bring Up the House Lights!

Would you call that out to the electrician if you were showing a prospective buyer around without a twinge at what you know he'll observe as the lights go up? If it is any comfort to you, many other theatre managers and owners are in the same spot of being ashamed to raise their house lights lest their patrons become even more strongly aware of the run-down condition of the building, as dirty walls and ceilings show up like a sore thumb with a dirty bandage!

The gingerbread art work on the walls which looked so unique and "different" when it was first installed now looks like something out of a book on antiques. And those stage drapes! Well, wherever did they come from? That it, if they still hang in place under the covering of dust and have not rotted off the battens!

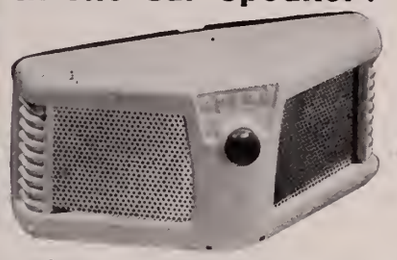
Remodeling of a theatre auditorium, and of other public rooms, is indeed a costly job, but it is part of the price one must pay to stay in a highly competitive business. And it has its justification both *in the charges which have been running these many years for depreciation* as well as in the added prestige which will accrue with your proud announcement that your theatre has been modernized!

Now if your repairs and the replacement of obsolete items have not kept pace with the depreciation charges set up and banked, don't you think it time to bring them into line? When the bookkeeping and fiscal policies don't represent the actual facts of a business, whose kidding whom?

If we are to keep pace with technical progress and the demands of our patrons, we must make adjustments in our thinking and in our operations to see that we and our theatres stay in the forefront of the parade of entertainment as they endeavor to attract the attention and the dollars of a choosey public.

The truth *as the public sees it* concerning the physical condition of your theatre may hurt; but it may be the means of renewed life and increased profits if properly applied in a program of modernization to meet tomorrow today!

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# About People of the Theatre

## AND OF BUSINESSES SERVING THEM

*Milt Sherman* has been appointed director of advertising and sales promotion with headquarters in Chicago for the Raytone Screen Corporation, Brooklyn, N. Y., manufacturers of projection screens, according to an announcement by S. Shurpin, company president. Mr. Sherman was advertising manager of the Radiant Manufacturing Corporation, Chicago, for the past three years and prior to that he was an account executive in the advertising field in Chicago. Raytone, which recently set up a factory in Lombard, Ill., will now maintain offices in both New York and Chicago in line with its 1955 expansion program, according to Mr. Shurpin. Shorlane-Benet of New York will continue to place all national advertising for the company, he said.



Milt Sherman

*J. W. Gayland, Jr.* has acquired the Cecil drive-in, New Brockton, Ala., by purchasing it from *C. W. Wade.*

The Dale theatre, Clarksdale, Ga., closed for the past several years, has been reopened with *Harry Miles* as manager.

After being closed since 1952, the Capitol theatre in Everett, Mass., has been reopened by Stanley Warner Theatres with *William Murphy* as manager under *Joseph Liss,* district manager for the circuit.

Refurbishing of the Crawford theatre in Chicago is reported by the Chris Theatre Corporation, which recently acquired it. The modernization program included installations of a new wide-screen, stereophonic sound, air conditioning, and furnishings and a complete face lifting inside and out.

*Harry Nepo* has refurbished and reopened the Roseland theatre, Chicago, which had been closed for five years. Mr. Nepo also owns and operates the Lex and Kimbark theatres on Chicago's south side.

*F. W. "Doc" Naulteus* has sold the Maple theatre at Mapleton, Iowa, to *Charles D. Vickers* of Cudahy, Wis. Mr. Naulteus had managed the theatre for nine years.

*Mr. and Mrs. Philip E. Winslow* have sold their share in the Starlite drive-in theatre at Waterloo, Iowa, to the Central States Theatre Corporation, Des Moines. The same circuit had previously purchased the SkyVue drive-in from the Winslows last summer.

*Jack Dolde,* formerly assistant manager of Loew's Penn, Pittsburgh, has been appointed assistant manager of the circuit's Ohio theatre, Columbus. Mr. Dolde, who has just completed





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two years' service in the army as a sergeant in the First Armored Division at Fort Hood, Tex., began his theatre career as an usher at Loew's Penn and later was a member of the managerial staff at Loew's Ritz, Pittsburgh.



Harold E. Brown

*Harold E. Brown* has been named vice-president in charge of sales for the Strong Electric Corporation, Toledo, Ohio. Mr. Brown joined the Strong organization in 1935, having previously been with General Electric. In his new post he will be in charge of sales of projection arc lamps, rectifiers, spotlamps, slide projectors and reflectors.

Managers of the Westrex Corporation's subsidiary companies in Europe and northwest Africa attended a three-day conference in Zurich, Switzerland, in February, convened by *E. S. Gregg,* president of Westrex, New York. The representatives attending the conference included *W. S. Tower, Jr.,* London; *J. G. Van Erk,* Basle; *G. F. Van Weyenbergh,* Brussles; *F. De Renzis,* Rome; *J. P. Winter,* Paris; *J. L. Monnerot-Dnmaine,* Barcelona; *C. Nygaard,* Copenhagen; and *A. C. Lenoel,* Algiers. *R. E. Warn,* vice-president of Westrex, New York, was also in Zurich for this conference.

*W. L. Crull, Jr.,* has purchased the Pix theatre at Kosciusko, Miss., from *W. A. Brower.*

*Denzil Ott* has been appointed manager of the Savoy theatre, Earle, Ark., and the Gay theatre, Crawfordsville, Ark.

Wometco Theatres, Miami, Fla., recently acquired the Sunset theatre in South Miami and appointed *Dick Treccase* as manager.

*Del Powell* has taken over as manager of the North Andrews drive-in, Miami, Fla., replacing *Paul Baron,* who resigned.

Reopening of the Century theatre, Milwaukee, is reported by Gran Enterprises, with *Mrs. Florence Kreischer,* formerly at the State theatre, named as manager.

The Orpheum theatre in Okmulgee, Okla., has been reopened following a remodeling program which included acquiring a new wide-screen.

*Frank Gillespie* has been appointed city manager in Henderson, Tex., for East Texas Theatres, following the resignation of *A. T. Boren.*

*John Gaul* has been named assistant manager of the RKO Brandeis theatre in Omaha. He was previously with RKO at Sioux City and Dubuque, Iowa.

*W. C. Smith* has opened his new Motorvue drive-in theatre at Piggott, Ark. It has a capacity of 350 cars.

The Ritz theatre, Tallahassee, Fla., has been reopened as an "art house" by Talgar Theatres of Lakeland, Fla., under the management of *Tommy Hyde.*

*Abram Samuels,* president of Automatic Devices Company, Allentown, Pa., manufacturers of curtain tracks and control equipment, has been named "The Young Man of the Year" in Allentown, having been awarded the U. S. Junior Chamber of Commerce certificate identifying him as the "recipient of the Distinguished Service Award for Outstanding Community Service." Mr. Samuels received the award at a dinner given by the Allentown Junior Chamber of Commerce with the presentation being made by *President Judge James F. Henninger* of the Lehigh County Courts. Mr. Samuels is a member of the board of directors of the Pennsylvania Society for Crippled Children and Adults, a past president of the Lehigh County Crippled Children's Society, vice-president of the Allentown Rotary Club, and has been active in many community betterment projects. His company is a leading manufacturer of curtain tracks, curtain controls, stage equipment and motor generator sets for theatres, schools, auditoriums, churches, residences and a wide variety of other installations.



Abram Samuels

*M. J. "Mike" Yahr* has been appointed to the newly created post of manager of RCA Theatre and Sound Products, according to *J. F. O'Brien,* manager of Theatre and Equipment Marketing, Engineering Products Division, Radio Corporation of America. Mr. Yahr will coordinate all planning, promotion and sales activities for a wide range of equipment and products which the RCA Engineering Products Division markets through distributors, including theatre equipment and accessories, visual and sound equipment, RCA "TV Eye" closed-circuit systems, and "Antenaplex" community television equipment. Having joined RCA in 1929 as a theatre equipment field engineer, Mr. Yahr was manager of RCA Sound Products for the past two years. His long career includes engineering, service, and sales activities for RCA theatre and sound equipment; for six years (1945 to 1951) he was theatre sales representative in the Chicago area. In 1951 he was named sales manager for RCA Sound Products.



M. J. "Mike" Yahr

A. M. Ellis Theatres has added to its drive-in operations by taking over the Brandywine drive-in near Wilmington, Del., from *Melvin C. Geller* and *Sam D. Taustin.*

*John Kelly* has been appointed manager of the Sterling theatre, Wilkes-Barre, Pa., replacing *Marcus Levan.*

*Al Fourmet* has been named manager of the Jesse Jones' Roseway theatre in Portland, Ore. He was previously with Florida State Theatres, Jacksonville.

*"Hap" Simpson,* veteran exhibitor at one time associated with Vinnicoff Theatres, Los Angeles, has been appointed manager of the Fox West Coast Theatres' Granada in Wilmington, Calif.

An April opening has been slated for the new 850-car Southington (Conn.) drive-in by Perakos Theatre Associates, New Britain, Conn., which will lease the theatre from the Ames Construction Company, of Hartford.

*John R. Patno, Jr.,* formerly manager of the Paramount theatre, Springfield, Mass., has been named to that post at New England Theatres' Strand in Holyoke, Mass.

The appointment of *W. Douglas Matthews* to a newly created post of vice-president and general manager has been announced by Motiograph, Inc., Chicago. Mr. Matthews was formerly treasurer of the company, and his duties in that post have ben taken over by *John J. Bullers,* accounting head of the firm, who will now function as secretary-treasurer. Mr. Matthews' promotion is reported to be part of an internal reorganization of the company in order to achieve better supervision and control of its expanding manufacturing activities. The company plans shortly to announce its entrance into a non-theatrical field with a new product it now has under development.



W. Douglas Matthews

## AIRTEMP EQUIPMENT SHOWN AT PRESS PREVIEW



The 1955 line of air conditioning equipment of the Airtemp Division of the Chrysler Corporation, Dayton, Ohio, was shown to the press at a special preview at the Benjamin Franklin Hotel in Philadelphia last month with this group of company officials on hand to describe it. In the usual order are J. D. Loveley, vice-president in charge of engineering; R. J. Schumann, vice-president in charge of manufacturing; C. E. Buchholzer, president; and J. F. Knoff, vice-president in charge of sales.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 144 attractions, 8,527 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| †Abbott and Costello Meet the Keystone Kops (U-I) | – | – | 3 | – | 4 |
| *About Mrs. Leslie (Par.) | 3 | 13 | 16 | 21 | 28 |
| Adventures of Hajji Baba (20th-Fox) | – | 15 | 38 | 15 | – |
| *Adventures of Robinson Crusoe (U.A.) | 5 | 21 | 30 | 12 | 3 |
| †Americano (RKO) | 3 | 3 | 5 | 1 | – |
| *Apache (U.A.) | 9 | 24 | 31 | 26 | 5 |
| Athena (MGM) | 9 | 15 | 29 | 11 | 1 |
| Atomic Kid, The (Rep.) | 2 | 3 | 2 | – | – |
| †Bad Day at Black Rock (MGM) | – | 3 | 5 | – | – |
| Bamboo Prison, The (Col.) | – | 5 | 8 | 3 | – |
| Barefoot Contessa (U.A.) | 11 | 30 | 16 | 6 | 1 |
| †Battle Cry (W.B.) | 2 | 7 | 4 | – | – |
| Beau Brummell (MGM) | – | 17 | 19 | 15 | 9 |
| Bengal Brigade (U-I) | – | 12 | 22 | 19 | 15 |
| Betrayed (MGM) | 2 | 36 | 44 | 21 | 9 |
| Black Dakotas (Col.) | – | 5 | 6 | 1 | – |
| *Black Horse Canyon (U-I) | 1 | 14 | 38 | 31 | 4 |
| Black Knight (Col.) | 3 | 18 | 23 | 12 | 1 |
| Black Shield of Falworth, The (U-I) | – | 15 | 62 | 19 | 7 |
| Black Widow (20th-Fox) | 3 | 33 | 35 | 5 | 1 |
| Bounty Hunter, The (W.B.) | 4 | 15 | 28 | 10 | 4 |
| *Bowery Boys Meet the Monsters (A.A.) | – | 4 | 6 | – | 4 |
| †Bread, Love and Dreams (IFE) | 5 | 1 | 1 | – | 4 |
| †Bridges at Toko-Ri (Par.) | 11 | 3 | 8 | – | – |
| Brigadoon (MGM) | 6 | 18 | 24 | 24 | 5 |
| Broken Lance (20th-Fox) | 28 | 36 | 17 | 15 | – |
| Bullet Is Waiting, A (Col.) | – | 11 | 21 | 18 | 8 |
| Caine Mutiny, The (Col.) | 44 | 49 | 40 | 14 | 1 |
| Carmen Jones (20th-Fox) | 9 | 20 | 5 | 2 | 1 |
| Cattle Queen of Montana (RKO) | – | 5 | 7 | 5 | 3 |
| Crest of the Wave (MGM) | – | 2 | 5 | – | 1 |
| Crossed Swords (U.A.) | 1 | 5 | 7 | – | 3 |
| Cry Vengeance (A.A.) | – | 4 | 5 | – | 1 |
| Dawn at Socorro (U-I) | 1 | 25 | 26 | 22 | 20 |
| Deep in My Heart (MGM) | 5 | 6 | 20 | 5 | 6 |
| *Demetrius and the Gladiators (20th-Fox) | 34 | 29 | 17 | 7 | 3 |
| Desiree (20th-Fox) | 13 | 24 | 12 | 8 | 1 |
| Destry (U-I) | 2 | 18 | 15 | 2 | 2 |
| Detective, The (Col.) | – | – | 3 | 3 | 2 |
| *Dial M for Murder (W.B.) | 8 | 56 | 26 | 24 | 8 |
| *Down Three Dark Streets (U.A.) | 2 | 2 | 7 | – | 2 |
| Dragnet (W.B.) | 56 | 38 | 16 | 7 | 2 |
| *Drive A Crooked Road (Col.) | – | 13 | 9 | 17 | 6 |
| Drum Beat (W.B.) | 13 | 28 | 9 | 17 | 1 |
| *Drums Across the River (U-I) | – | 21 | 41 | 11 | 4 |
| *Duel in the Jungle (W.B.) | 21 | 6 | 34 | 1 | 3 |
| Duel in the Sun (SRO) (Reissue) | – | 17 | 19 | 27 | 7 |
| *Egg and I (U-I) (Reissue) | – | 10 | 8 | 9 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 34 | 17 | 6 |
| *Elephant Walk (Par.) | 15 | 54 | 33 | 7 | 3 |
| †Far Country (U-I) | 2 | 7 | 1 | – | – |
| Fire Over Africa (Col.) | 2 | 11 | 21 | 13 | 3 |
| *Flame and the Flesh (MGM) | – | 16 | 31 | 43 | 13 |
| Four Guns to the Border (U-I) | – | 12 | 22 | 11 | 2 |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| *Gambler from Natchez (20th-Fox) | – | 19 | 46 | 33 | 2 |
| *Garden of Evil (20th-Fox) | 15 | 27 | 11 | 9 | 4 |
| Gog (U.A.) | – | 3 | 11 | 5 | – |
| Golden Mistress (U.A.) | – | 2 | 6 | 7 | – |
| *Gone With the Wind (MGM) (Reissue) | 56 | 33 | 16 | 9 | 3 |
| *Greatest Show on Earth (Par.) (Reissue) | – | 7 | 5 | 8 | – |
| Green Fire (MGM) | – | 5 | 13 | 2 | – |
| Gunfighters (Col.) (Reissue) | 3 | 2 | 5 | 1 | 1 |
| *Hans Christian Andersen (RKO) | 9 | 4 | 11 | 5 | 4 |
| Hansel and Gretel (RKO) | 15 | 15 | 9 | – | – |
| *Hell Below Zero (Col.) | 1 | 18 | 53 | 24 | 8 |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| *Hell's Half Acre (Rep.) | – | 6 | 35 | 11 | 5 |
| Hell's Outpost (Rep.) | – | 4 | 5 | 3 | – |
| Her Twelve Men (MGM) | 7 | 15 | 27 | 26 | 11 |
| High and Dry (U-I) | – | 18 | 16 | 3 | 5 |
| *High and the Mighty, The (W.B.) | 75 | 64 | 9 | 3 | – |
| *Hobson's Choice (U.A.) | 10 | 9 | 9 | 3 | – |
| Human Desire (Col.) | – | 5 | 11 | 17 | 7 |
| Human Jungle (A.A.) | 10 | 10 | 21 | 5 | 3 |
| *Indiscretion of an American Wife (Col.) | – | 1 | 17 | 9 | 11 |
| Jesse James' Women (U.A.) | 1 | 14 | 17 | 3 | – |
| *Johnny Dark (U-I) | 5 | 52 | 47 | 20 | 4 |
| Johnny Guitar (Rep.) | 30 | 53 | 38 | 6 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 22 | 7 | 3 |
| Jungle Gents (A.A.) | – | 3 | 5 | 5 | 8 |
| Khyber Patrol (U.A.) | – | 13 | 25 | 5 | 2 |
| *King Richard and the Crusaders (W.B.) | – | 9 | 14 | 17 | 23 |
| Knock on Wood (Par.) | 9 | 11 | 32 | 34 | 22 |
| Last Time I Saw Paris (MGM) | 24 | 41 | 26 | 13 | – |
| *Law vs. Billy the Kid (Col.) | – | 16 | 20 | 11 | 2 |
| Living It Up (Par.) | 40 | 49 | 25 | 12 | 3 |
| *Magnificent Obsession (U-I) | 70 | 71 | 23 | 5 | – |
| *Man With a Million | – | 15 | 32 | 49 | 17 |
| Masterson of Kansas (Col.) | – | 3 | 10 | 3 | 1 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (GBD) | 6 | 11 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 17 | 9 |
| On the Waterfront (Col.) | 31 | 45 | 33 | 11 | 1 |
| Outcast, The (Rep.) | 5 | 31 | 23 | 9 | 5 |
| *Outlaw Stallion, The (Col.) | – | – | 9 | 5 | 3 |
| Phffft (Col.) | 11 | 16 | 22 | 3 | 1 |
| Prince of Players (20th-Fox) | – | 2 | 3 | 2 | 5 |
| *Princess of the Nile (20th-Fox) | – | 5 | 19 | 10 | 11 |
| Private Hell 36 (Filmakers) | – | 2 | 5 | 3 | 1 |
| Pushover (Col.) | – | – | 6 | 12 | 13 |
| *Raid, The (20th-Fox) | – | 18 | 27 | 26 | 16 |
| Reap the Wild Wind (Par.) (Reissue) | – | 10 | 5 | 12 | – |
| Rear Window (Par.) | 29 | 50 | 25 | 1 | – |
| *Return to Treasure Island (U.A.) | – | 1 | 1 | 7 | 15 |
| Ricochet Romance (U-I) | – | 12 | 11 | 14 | 8 |
| Ring of Fear (W.B.) | 2 | 17 | 26 | 13 | 18 |
| Rogue Cop (MGM) | 4 | 33 | 32 | 21 | 6 |
| Sabrina (Par.) | 21 | 27 | 32 | 22 | 1 |
| *Saracen Blade, The (Col.) | 1 | – | 7 | 13 | 4 |
| *Secret of the Incas (Par.) | 1 | 10 | 24 | 31 | 15 |
| Seven Brides for Seven Brothers (MGM) | 79 | 53 | 17 | 3 | 3 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 9 | 5 |
| Shield for Murder (U.A.) | 3 | 14 | 8 | 13 | 3 |
| Sign of the Pagan (U-I) | 2 | 8 | 12 | 2 | – |
| Silver Chalice (W.B.) | – | 9 | 25 | 1 | – |
| *Silver Lode (RKO) | 4 | 19 | 31 | 18 | 7 |
| Sitting Bull (U.A.) | 2 | 20 | 14 | 26 | 1 |
| Six Bridges to Cross (U-I) | 2 | 9 | 3 | 17 | – |
| So This Is Paris (U-I) | 2 | 11 | 17 | 7 | 5 |
| Star Is Born, A (W.B.) | 18 | 25 | 29 | 6 | 5 |
| Student Prince, The (MGM) | 9 | 22 | 35 | 21 | 4 |
| Suddenly (U.A.) | 18 | 23 | 32 | 13 | 10 |
| *Susan Slept Here (RKO) | 17 | 56 | 11 | 6 | 4 |
| *Tanganyika (U-I) | 7 | 11 | 37 | 14 | 29 |
| †Ten Wanted Men (Col.) | – | 2 | 3 | 3 | – |
| Them (W.B.) | 3 | 18 | 26 | 31 | 15 |
| There's No Business Like Show Business (20th-Fox) | 20 | 32 | 1 | 3 | – |
| They Rode West (Col.) | – | 3 | 3 | 3 | 2 |
| This Is My Love (RKO) | – | 9 | 11 | 9 | 5 |
| This Is Your Army (COMPO) | – | – | 2 | 3 | – |
| *Three Coins in the Fountain (20th-Fox) | 50 | 62 | 21 | 8 | 1 |
| Three Hours to Kill (Col.) | – | 9 | 16 | 6 | 9 |
| Three Ring Circus (Par.) | 12 | 24 | 13 | 4 | – |
| Track of the Cat (W.B.) | 2 | 18 | 13 | 3 | 1 |
| 20,000 Leagues Under the Sea (B.V.) | 14 | 6 | 2 | – | – |
| †Underwater (RKO) | 1 | 2 | 6 | – | – |
| Valley of the Kings (MGM) | – | 10 | 41 | 27 | 10 |
| Vanishing Prairie (B.V.) | 34 | 28 | 20 | – | – |
| Vera Cruz (U.A.) | 25 | 10 | 5 | – | – |
| Violent Men (Col.) | 2 | 6 | 5 | 10 | – |
| *Weak and the Wicked, The (A.A.) | 10 | 13 | 11 | 1 | 4 |
| White Christmas (Par.) | 48 | 26 | 9 | – | 1 |
| †White Feather (20th-Fox) | – | 2 | 3 | 1 | 1 |
| Woman's World (20th-Fox) | 37 | 37 | 29 | 6 | 7 |
| Yellow Mountain (U-I) | – | 7 | 6 | 2 | 3 |
| Young at Heart (W.B.) | 5 | 11 | 14 | 2 | 5 |




If TV has accomplished nothing else, at least it's discovered Betsy Palmer and delivered her to the screen. She makes her poignant debut in John Ford's "The Long Gray Line" in a performance alive with quiet fire. Next to be seen—and remembered—in "Mr. Roberts."

THE NEW STARS SHINE BRIGHTEST AT Columbia

MARCH 12, 1955

# MOTION PICTURE HERALD

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—A Herald Feature

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HIT!



JANE POWELL
The Admiral's daughter!

HIT!



TONY MARTIN
of the Navy!

HIT!

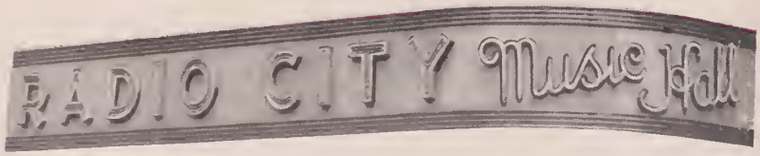


DEBBIE REYNOLDS
of show business!

HIT!



WALTER PIDGEON
bewildered Admiral!




# Hi-Jinks At The Music Hall!

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also of the Navy!




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musical comedy star!




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dance, girl, dance!




RUSS TAMBLYN
the Admiral's son!

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# "HIT THE DECK"

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ANN MILLER · RUSS TAMBLYN

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Written by **SONYA LEVIEN and WILLIAM LUDWIG**

Based On the Musicol Play "Hit The Deck" by Herbert Fields

Presented On the Stage by Vincent Youmans • From "Shore Leave" by Hubert Osborne

Music by **VINCENT YOUMANS**

Lyrics by **LEO ROBIN, CLIFFORD GREY and IRVING CAESAR**

Choreography by **HERMES PAN** • Photographed in **EASTMAN COLOR**

Directed by **ROY ROWLAND** · Produced by **JOE PASTERNAK**

"ELIA KAZAN COMES UP WITH ONE OF THE FINEST MOVIES OF HIS CAREER!"
—NEWSWEEK

# NOW!

## ELIA KAZAN'S EXPLOSIVE PRODUCTION OF JOHN STEINBECK'S

# "EAST OF EDEN"




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## CINEMASCOPE

WARNERCOLOR · STEREOPHONIC SOUND

*starring* JULIE HARRIS · JAMES DEAN · RAYMOND MASSEY

*with* BURL IVES *and an unforgettable cast*

*Screen Play by* PAUL OSBORN MUSIC BY LEONARD ROSENMAN *Directed by* ELIA KAZAN

*Print by* TECHNICOLOR

"AS VIOLENT AND AS STARTLING AS THE BOOK! JAMES DEAN EMERGES A BRAND NEW STAR!"
LOUIS SOBOL—N.Y. JOURNAL-AMERICAN

## ASTOR

BROADWAY AT 45TH STREET

"ONE OF THE MOST DISTINGUISHED DRAMAS OF THE YEAR . . . AND JAMES DEAN IS THE YEAR'S MOST SENSATIONAL FIND!"
—CUE MAGAZINE



"IT'S BOUND TO BE TALKED ABOUT FOR MONTHS TO COME!"
—LOOK

**As we go to press Warner Bros.' widely-awaited World Premiere begins at the Astor Theatre, N. Y.-- to be closely followed by Special Engagements in Detroit, Los Angeles, Hollywood, Miami, Palm Beach, St. Petersburg, Tampa and Ft. Lauderdale. Nation-wide for Easter!**

*Nothing that has yet been written so clearly spotlights the tremendous boxoffice appeal of 20th's perfect Easter entertainment!*

*see pages 14-15*

# A Man Called Peter

starring

Richard TODD · Jean PETERS

Color by DE LUXE

CINEMASCOPE

Produced by SAMUEL G. ENGEL · Directed by HENRY KOSTER

Screen Play by ELEANORE GRIFFIN

from the book by CATHERINE MARSHALL



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 198, No. 11

March 12, 1955

## Good Trade Relations

THERE are growing signs that both exhibitors and distributors are dissatisfied with current (and traditional) buyer-seller relations in the motion picture industry. While other industries may not have similar complex problems of handling merchandise of little tangible—and great intangible—value, the relative harmony elsewhere is to be envied by those concerned with motion picture marketing.

In both distribution and exhibition at present some men of good will with a regard for the long range position of the industry as a whole are attempting to draft plans that would eliminate some of the controversy. It is much too early to predict whether one or more of these plans or a combination of the best features of several will be of constructive benefit. However, it is possible to set down some of the features which any plan should have to be a success:

1. An acceptable plan must make it possible for both distributors and exhibitors to give more time and attention to their primary job which is getting the public in to see motion pictures;
2. It should cut costs of distribution;
3. It should result in an increased playoff and gross on routine films which now often make no profit;
4. It should give ample reward to hit pictures so that Hollywood will be encouraged to make more such product; and
5. Insure that the best Hollywood pictures play all their possibilities, especially in the one-theatre towns. This is essential to protect the future audience for theatres everywhere.

Any plan that could accomplish those five objectives would certainly lessen the trade practice bitterness prevalent today. It would be difficult—but by no means impossible—to draw up such a plan.

■ ■ ■

## Rights of Theatre Patrons

ON both sides of the Atlantic at present there is under way a reexamination of the place of advertising on the screens of motion picture theatres. It is not to be doubted that the use of commercial advertising in theatres has expanded to a great degree since World War II. On the other hand it is also not to be doubted that it is during this same period (and today) that the film theatre has been beset with grave problems.

The exhibitor has a strict obligation for his own welfare and the future prosperity of his theatre to protect—to the fullest extent possible—the rights of his patrons. One such right, in fact the prime right of the ticket purchaser, is the right to entertainment. After all that is what the exhibitor is selling.

This is an appropriate time to consider the question of screen advertising of various national and local commercial enterprises and determine whether too big a price has been paid by motion picture theatres for too little financial benefit.

Recently there has been an effort to make propaganda for the odd position that theatre patrons like to be subjected to commercial screen advertising when they go to the movies. That is absurd. The chief complaint that the public has to television, the principal amusement medium in competition to theatres, is the intrusive nature of commercials. Also it is the lure of presenting entertainment without commercials which makes toll-TV such a potential threat to theatres.

In situations where economic conditions are such that without screen advertising the theatre could not remain open, its use is justified. Patrons in such communities should sympathize with the exhibitors and tolerate the commercials as a slight annoyance in exchange for the blessings of the best features of Hollywood and studios abroad. Everywhere else exhibitors should be wary of allowing anything on their screens apart from entertainment or trailers which build attendance at future shows, attract attention to services installed for the patrons' comfort and convenience, or governmental and charitable appeals.

If patrons want entertainment with commercials, they can stay home and look at television. If they attend a theatre, they are entitled to be free of commercial pressures from the screen to the fullest extent possible. One of the fruits of entertainment is relaxation. On the other hand advertising by nature wants to attract attention and sell goods. It is incompatible with the best in theatre entertainment.

■ ■ ■

¶ One day recently the finacial page of the New York World Telegram-Sun featured a scare heading—"Hollywood due to surrender on video films". The authority quoted was Leonard Goldenson. The story had nothing to do with the sale of features to television or of any aspect of the toll-TV situation. It was simply a prediction that other major studios would make short subjects for television! It is too bad that a carelessly written newspaper story or headline can do serious harm. One shudders to think that perhaps the inaccuracies that occur frequently in the general press coverage of motion picture industry matters may be carried over to their coverage of national and international affairs. Freedom of the press does not carry with it the right to be wrong or misleading.

—*Martin Quigley, Jr.*

# Letters to the Herald

## ON "MAIL ORDER PATH TO PEACE"

*The editorial, "Mail Order Path to Peace," which appeared in The HERALD of February 26, has brought vigorous reaction from various sectors of the industry. It suggested a form of arbitration for industry use, and opinions have been expressed widely, as indicated in the communications on this page this week. Additional letters will be published in this space in subsequent issues.*

To the Editor:

I read with interest your editorial of February 26. "Mail Order Path to Peace." Your re-confirmation of your position in favor of an industry system of arbitration was heartening and the push to give the establishment of arbitration is appreciated.

Your proposed mail order plan for some exhibitors has some merit and may be the answer to theatres grossing less than $500 a week. I am calling the idea to the attention of our counsel, Herman Levy, who has worked so long and diligently for arbitration.—*E. D. MARTIN, President, Theatre Owners of America, Inc., Columbus, Ga.*

To the Editor:

While I found your editorial, "Mail Order Path to Peace," very interesting, most of the members of the Society of Independent Motion Picture Producers have felt that arbitration is not the answer to the problems which confront our industry.

Generally, we believe that every person, firm or corporation engaged in the production, distribution or exhibition of motion pictures should have the free and unfettered right to resort to the courts of the land in an effort to seek redress for real or fancied damages and injury arising by reason of some alleged illegal trade practice.

While we have never registered official objection to arbitration being considered as a possible means to minimize industry disputes, most of our members have felt that arbitration would never actually come to pass or be adopted since there are so many divergent views reflected by various segments and individuals in the industry. Nevertheless, I am sure that your editorial adds clarity to the issue. The suggestion you have made is certainly worthy of analysis and consideration. — *ELLIS ARNALL, President, Society of Independent Motion Picture Producers, Beverly Hills, Calif.*

To the Editor:

Arbitration is a reasonable approach to difficulties. It is workable. It is economical. I quite agree with your February 26 editorial except that both big and small exhibitors could well seek its friendly advantages.

Rather than limit it to 500-seat theatres or $500 box offices, film companies could apply the rule of reason rather than rigid requirement. All theatre owners should buy down to their possibilities rather than up to their competitive temperatures. There is considerable fault on both sides of our industry.

The old film boards of trade served a good purpose, and fairness and understanding usually bring people of good intent together.

Arbitration will prevent many expensive law suits which, in triple damages, or other amounts, always charge themselves back to overhead—which can only be cured by sensible moderation.

Other industries thrive by mutual effort between suppliers and users—why not ours? Round table discussion and arbitration hold the answer.—*MORRIS LOEWENSTEIN, Ex-President, Motion Picture Theatre Owners of Oklahoma, Inc.*

To the Editor:

I like it. As a matter of fact I like anything—conciliation, arbitration, conferences—that deals with the real heart of controversies, the real problems—of this industry, i.e., pictures, rentals, playdates, clearances, holdbacks, shortages of prints and the like.

And I do not like proposed panaceas that hold out vague promises but do not get to the seat of the trouble and deal fully with it in all aspects.

It seems to me what you are proposing is more or less informal conciliation; the mechanics of it, and I like it.—*LEO F. WOLCOTT, Chairman of the board of directors, Allied Independent Theatre Owners of Iowa and Nebraska, Inc., Eldora, Iowa.*

To the Editor:

Your "Mail Order" arbitration plan for theatres grossing less than $500 a week may be an excellent idea, and is certainly a new approach. You probably know that many of us are in favor of arbitration, but to arbitrate only such items as one of the parties wants to arbitrate is not arbitration to me. If we are to have arbitration, and I am certainly 100 per cent for it, at least for a trial, then it must be all-inclusive arbitration. — *A. B. JEFFERIS, Clearwater Amusement Co., Piedmont, Missouri.*

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March 12, 1955

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# On the Horizon

MORE PRINTS

Distributors are making more prints. No less than an authority who should know asserts this. He is William J. German, president of W. J. German, Inc., distributors to the industry of Eastman raw stock. In New York the other day, Mr. German declared 300 to 550 prints per picture are being made, in contrast to the former 250 to 375. There also is more printing for U.S. pictures going abroad. This is because of more color use, and lack of facilities for its processing overseas.

EMMY

Television had its day Monday with prestige awards. They are "Emmys", given to the year's "bests". George Gobel, comedian, who portrays the modern American, pleasant and authoritative amidst the gibberish of modern complexity, was acclaimed as television's best newcomer.

NEWSREEL CENSORSHIP

Do not censor newsreels, the Motion Picture Association of America last week told the Maryland Senate. They are part of the free press. Only Maryland and Virginia still inspect newsreels, the MPAA commented. The urging came as the legislature studied legislation to exempt such films in its censor board budget. And kindly do not increase fees on other types of motion pictures to offset the loss, the MPAA also asked.

NO ENCORE

Four weeks after the Academy of Motion Picture Arts and Sciences' first telecasting of its annual nominations for Oscar awards there isn't the tiniest sign on the horizon that it'll ever be done again.

KUDOS

The serious minded New York Times Monday deemed Danny Kaye's United Nations film (Paramount release) worthy of mention. It said, editorially, of "Assignment Children" that: "Paramount has brought back from Asia a beautifully executed short documentary on the combined work of UNICEF and the World Health Organization which may well be a trail blazer for other professional documentaries on the sometimes abstruse doings of the UN. . . . Paramount is having it translated into many languages for world distribution, absorbing expenses, and sending all profits to UNICEF. To which we say, 'Well Done!' "

TALENT POOL

With television's Ron Serling, writer of Kraft's sensation-creating "Patterns" signing up to script "The Day the Century Ended" for 20th-Fox, and with Hollywood already abuzz with praises of the unreleased "Marty" which Paddy Chayevsky wrote first for TV before doing the screenplay for Hecht-Lancaster, Hollywood may be entering upon a debtor relationship with video in the matter of new writing timber for its screen product.

BIGGER

When and if RCA's wonder-workers finally perfect that light-amplifier they're working on, expected to multiply reflected radiance by 10, the practical dimensions of drive-in installations will tend to approach infinity.

William R. Weaver-Floyd Stone
J. A. Otten-Vincent Canby

## U. A. RECORD WEEK

The final week of United Artists' Bob Benjamin Drive has brought billings of $1,900,000, the greatest week total in the company's 36-year history, it was announced this week by William J. Heineman, distribution vice-president. The concluding week of the six-month domestic sales drive, ended March 5, topped the best previous week by $796,000. The salute to Mr. Benjamin, U.A.'s board chairman, which will award a total of $50,000 to the 32 branches competing in the U. S. and Canada, was led by co-captains B. G. Kranze, general sales manager, and Mr. Heineman.

## WHEN AND WHERE

**March 21-22:** 33rd annual convention and showmanship forum of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel Roosevelt, Pittsburgh.

**March 28:** MGM Ticket Selling Workshop, Schroeder Hotel, Milwaukee.

**March 28-30:** Annual spring convention of the Allied Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

**March 28-30:** Annual convention of Allied Theatre Owners of Oklahoma, at the Skirvin-Tower Hotel, Oklahoma City. (Postponed from February 28.)

**March 30:** NBC telecast of the annual awards banquet of the Academy of Motion Picture Arts and Sciences, Hollywood.

**March 30:** MGM Ticket Selling Workshop, Oklahoma City, Okla.

**April 4-5:** Annual convention of Theatre Owners Association of North and South Carolina, Charlotte Hotel, Charlotte, North Carolina.

**April 5:** MGM Ticket Selling Workshop, Charlotte Hotel, Charlotte, North Carolina.

**April 12:** MGM Ticket Selling Workshop, Atlanta, Ga.

**April 18-22:** Seventy-seventh semi-annual convention of the Society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

**April 25:** Buffalo Variety Club testimonial banquet to Dave Miller, recently retired chief of Buffalo exchange of Universal Pictures, Buffalo.

**April 26:** MGM Ticket Selling Workshop, Orlando, Fla.

**May 2-3:** North Central Allied, annual convention, Minneapolis.

**May 4:** MGM Ticket Selling Workshop, Nicollet Hotel, Minneapolis.

**May 4-5:** Annual convention of Variety Clubs International, Los Angeles.

**May 6:** MGM Ticket Selling Workshop, Des Moines, Iowa.

**May 15-17:** Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatres Association, Biltmore Hotel, Atlanta.

**June 20:** Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.

# This week in pictures



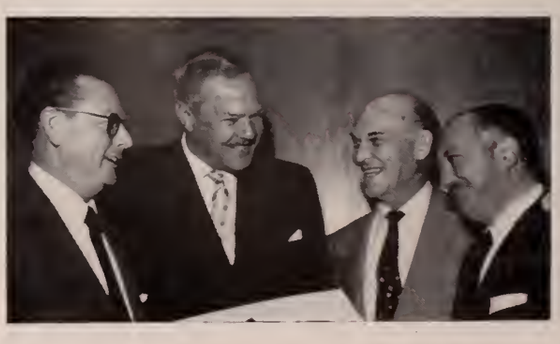
FIFTEEN STORIES, with a penthouse, on Fifth Avenue, New York—this will be Columbia's new home. The company last week bought Number 711 Fifth Avenue and will spend $3,000,000 to renovate its 248,000 square feet. Below are the principals in a deal historic for the company and the industry: seated, realtor William Zeckendorf, and Columbia executive vice-president Jack Cohn; standing, architect Kenneth Ripnen, broker Richard Gittlin, Columbia vice-president and treasurer A. Schneider, and Mr. Cohn's assistant, Harry Takiff.






VARIETY CHARITY, left. At the Toronto dinner at which 12 handicapped boys received diplomas from Variety Village. In front is valedictorian Donald Manners. With him, international chief barker George Hoover, Prime Minister of Ontario Leslie Frost, and Tent 28's chief barker, Harry S. Mandell.

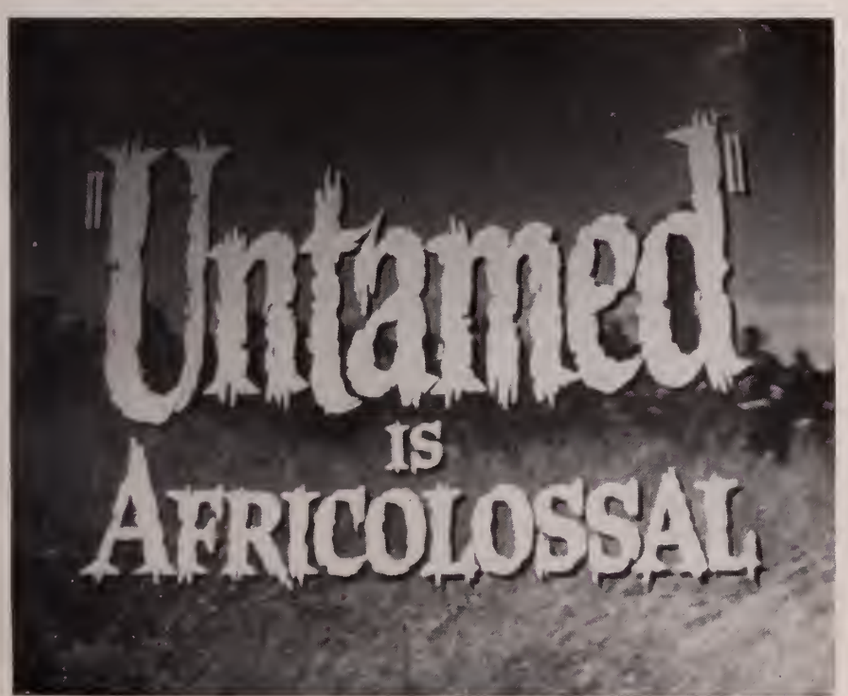
VARIETY PLANNERS, below, for the 19th annual International convention at Los Angeles: Edwin F. Zabel, Willard W. Keith, convention director Dick Dickson, and Ezra Stern.





THE KILLER has his way with the ladies. Richard Conte gets rough with Anne Bancroft, in Warners' "New York Confidential," a drama of conspiracy, violence, and passion. Others in the Greene-Rouse production are Broderick Crawford, Marilyn Maxwell, J. Carrol Naish.

FREE, FREE, FREE. The footage below, in 20 and 60-second packages, and a four-minute informational short, "Zululand," is given by 20th-Fox without charge to exhibitors who can put them on television. See page 16.




THE DISCUSSION was about Hecht-Lancaster's "Trapeze," to be made in Paris this summer. In Hollywood, Quigley Publishing Hollywood manager Samuel D. Berns, producer Harold Hecht, and director Sir Carol Reed.



HONOR. Oscar Morgan, center, Paramount News general sales manager, receives in New Orleans from Mayoral representative David McGuire, left, an International House award for civic assistance. Right, Gaston Dureau, Paramount Gulf president.



"WORLD'S FAVORITE FILM ACTOR." That's Gregory Peck, according to the Hollywood foreign press. At awards the other night, which also went to five more Warner personalities, Mr. Peck is shown with Susan Hayward.



FATHER AND SON DEAL. Senior Hal Roach, standing, has sold his 18-acre Culver City studio and property rights valued at a reported $10,000,000, to son Hal Roach, Jr., television producer.





ELECTED, at the Independent Exhibitors of New England annual meeting in Boston last week: Norman C. Glassman, board chairman; Ray Feeley, executive secretary; Albert B. Lourie, secretary, and Edward Lider, president.

# "PHONELESS" PHONEVISION: ZENITH'S DECODING GADGET

by MARTIN QUIGLEY, Jr.

EVER SINCE IT BECAME clear that for technical and other reasons the telephone company would not put the phone in Phonevision, the subscription television system sponsored by the Zenith Radio Corp., there has been speculation on just how the system would operate. The Zenith company has made a number of statements asserting that its engineers had worked out all kinds of methods but has been vague on details.

The question becomes of special importance now because interested parties have only until May 9 to file comments on all aspects of the toll TV problem. Zenith's competitors, Telemeter and Subscriber Vision, have already demonstrated their methods of operation.

### *One Uses Home Coin Box*

Telemeter uses a coin box with each decoder in the subscriber's home. Subscriber Vision operates with an electronic decoding card, purchased outside the home or obtained by mail.

Here are the operating details of what is reported to be Zenith's favored method for putting Phonevision in operation without the phone. The system involves the installation of decoding equipment in each subscriber's home. The individual decoders would each be assigned a particular code number.

Only one particular decoding card could make each decoder work.

In contrast, it is reported that the decoding cards of Subscriber Vision would be interchangeable between decoders (for the particular program).

Unlike Telemeter, the Zenith Phonevision system does not contemplate any coin box in the home. This considerably simplifies the apparatus that needs to be installed. It also does away entirely with the necessity of having collectors go around regularly to hundreds of thousands or millions of homes. It also eliminates the possibility of home coin boxes being a temptation to robbers.

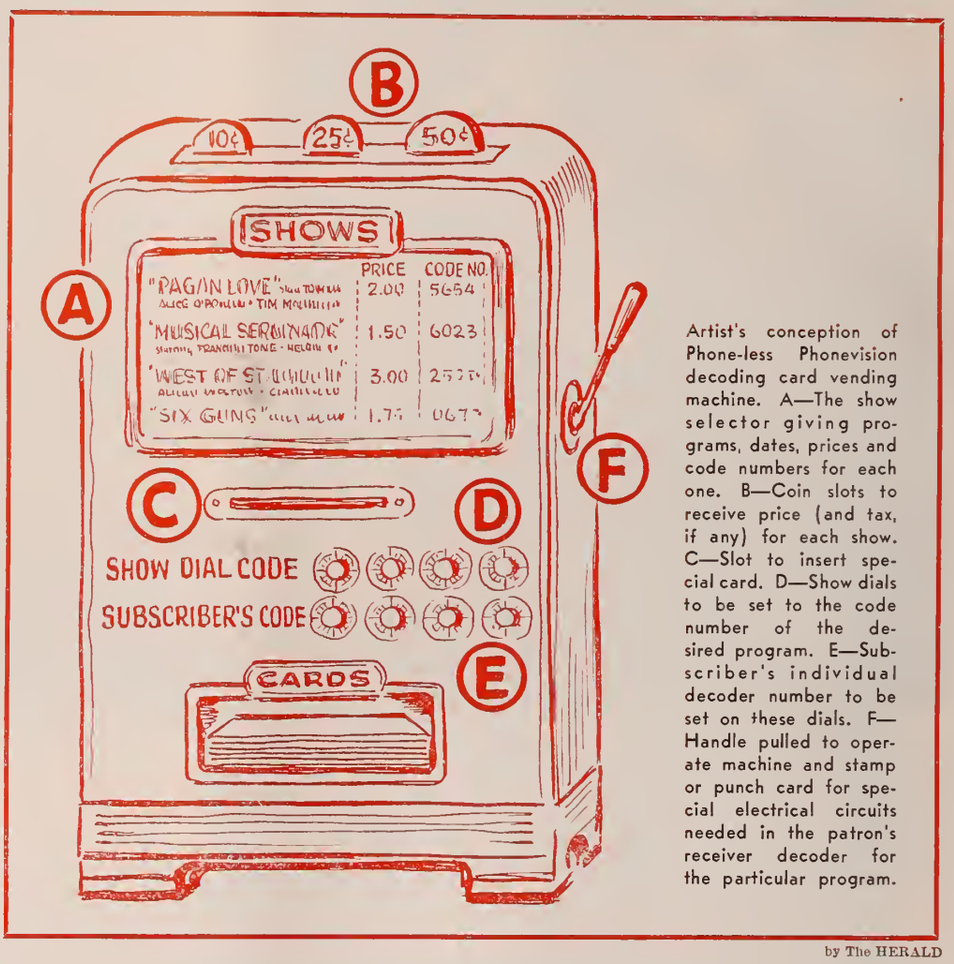
### *Similar to a Juke Box*

Zenith's presently favored system contemplates the installation of card vending machines in public places such as newspaper stores, supermarkets, drug stores, transportation terminals and the like. The apparatus would be similar to a juke box or other coin operated vending machine. Above is an artist's conception of such a machine, drawn for The HERALD. It incorporates the necessary operating elements but is not a drawing of an actual machine.

Under the Zenith Phonevision plan each subscriber would be given a code number. This would be a number good only for his particular decoder. Whenever the subscriber wished to order a program he would go to one of the places where a Phonevision card vending apparatus was located. The apparatus, as shown in the drawing, would have an attraction board listing available shows, times, price and code number for each.

After the subscriber decided which program he wanted, he would pick up a special card available at the machine, insert it into a slot, turn one set of dials to the code number of the program, another set to the code number of his own decoder, drop coins for the necessary program cost and pull a lever. Out would come an electrical circuit card which would decode the toll TV program ordered only in that subscriber's television decoder.

Under this method of operation a different card would be obtained for each program. Cards could be obtained considerably in advance. At the present time, cards of this general character are in use for certain advanced calculating purposes. They are reported to be practical. Of course, the great development of coin operated vending machines since World War II would make it easy to engineer other features of the Zenith Phonevision card vender. Vending machines are now in use which make change and perform many complex operations.




Artist's conception of Phone-less Phonevision decoding card vending machine. A—The show selector giving programs, dates, prices and code numbers for each one. B—Coin slots to receive price (and tax, if any) for each show. C—Slot to insert special card. D—Show dials to be set to the code number of the desired program. E—Subscriber's individual decoder number to be set on these dials. F—Handle pulled to operate machine and stamp or punch card for special electrical circuits needed in the patron's receiver decoder for the particular program.

by The HERALD

It is reported that Zenith would pay some kind of a commission or rental charge to owners of stores and other locations where the machines would be set up. In the first few months after toll TV went into operation in a particular area it might be necessary to station an operator to work the machine or assist Phonevision subscribers. However, it is claimed the system is so simple that patrons could operate the apparatus as easily as a drink dispenser.

Other variations of the machine have also been worked out. In one pattern there would be only one row of dials for the program code number. For this system each subscriber would have a special decoding card (or bunch of cards) good only in his set after being stamped in one of the vending machines.

There remains—in addition to the question of FCC approval of toll TV—such matters as who would pay for the decoders and whether the public would be interested. The latter, of course, would depend on the quality and quantity of programs available only on toll television.

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# FIGHT TACTICS SPEEDED BY TOLL TV COMMITTEE

## *Taplinger Firm Employed; Meeting in Boston Next Week to Hear Leaders*

An increase in the tempo of exhibition's anti-subscription television campaign was promised this week with the retention of Robert S. Taplinger & Associates to serve as public relations counsel for the Joint Committee on Toll TV.

The Joint Committee announced at the same time that Marcus Cohn of the firm of Cohn & Marks, Washington, will continue to represent the committee in handling its petition before the Federal Communications Commission. Mr. Cohn previously aided the exhibitors in preparing an opposition brief to the Zenith petition asking the FCC to grant approval for subscription television without hearings.

### *Decision Made at Talks Held in New York*

Mr. Taplinger and Mr. Cohn will join with members of the Joint Committee in gathering material and definite data for submission to the FCC by May 9 as "an interested party" to pay-as-you-see TV. The Joint Committee made its decision in the case of Mr. Taplinger and Mr. Cohn at a meeting in New York last week. Another public relations counsel, Harold Wolff Associates, had been retained by the Joint Committee on a short term basis, but that agreement has expired.

The services of the Taplinger firm also are to be made available to other groups which already are interested in presenting the views of various public interests against toll TV. As well as coordinating the activities of other interested groups, Mr. Taplinger will set up an information campaign for both the exhibitors and the public.

Still to be selected by the Joint Committee are an economic consultant and engineering advisory personnel.

### *Reports Contributions to "War Chest" Pour in*

Immediately following last week's meeting of the Joint Committee, Alfred Starr, co-chairman with Trueman Rembusch, announced that contributions to the "war chest" of $150,000 were coming in at a heavy rate. "Response to our plea for money has been terrific," he said. Besides Mr. Starr, others attending that meeting included Julius Gordon, Wilbur Snaper, Herman Levy, Marcus Cohn, Philip Harling, Emanuel Frisch, Sol Strausberg, D. John Phillips, Morton Sunshine, Ralph McClenahan, Martin Levine and William Namenson.

Up in Boston, meanwhile, preparations were going ahead for one of the biggest and best organized anti-toll TV demonstrations to be held outside New York. The "demonstration" is to be a mass meeting of exhibitors, called by the New England Joint Committee, at the Hotel Bradford, March 16. Mr. Starr is to be the principal speaker, along with another, yet to be announced, who will explain the technical side.

Co-chairmen of the Boston meeting are Edward Lider, president of the Independent Exhibitors of New England, and Frank C. Lydon, executive secretary of Allied Theatres of New England. Mr. Lydon reported earlier this week exhibitor enthusiasm was "very evident" and that more than 200 were expected to attend. The campaign to get the exhibitors out has included letter-writing and telephoning personally to all members.



***AND WELCOME.** Another contribution to the toll-TV fight. At Fort Wayne, Ind., Larry Shubnell, Mallers Bros. circuit of that city, presents his firm's check to Roy L. Kalver, right, Allied Theatre Owners of Indiana president.*

## Speaker on Toll TV at Allied Gulf Meeting

*NEW ORLEANS:* A spokesman from the toll TV committee will appear at the annual convention of the Allied Theatre Owners of the Gulf States, to be held at the Edgewater Gulf Hotel, Edgewater Park, Miss., April 3-5, it was announced by Abe Berenson, president of the exhibitor group. Also present will be a COMPO representative who will discuss statistics on selling pictures today, National Allied and industry leaders, including Max Youngstein, U.A. vice-president.

## Brandt Buys Fabian House

Harry Brandt, New York circuit owner, last week acquired the 1,400-seat State theatre, Middletown, N. Y., from Fabian. He will begin renovating the house immediately.

# *More TV on Agendas of Companies*

Evidence of increasing television production activity on the part of major producers continued to come in this week.

In New York, Sid Rogell, head of 20th Century-Fox's new television film subsidiary, TCF Television Productions, met early in the week in a series of conferences with Spyros Skouras, 20th-Fox president, and other top home office executives, to plan for the production of several series of TV films featuring characters made famous in 20th-Fox films.

The company announced that it was gearing its subsidiary for the production of TV films ranging from 30 and 60-minute shows to two-hour "spectaculars." Special attention also is to be given to shows for children and to subjects utilizing international backgrounds.

While Mr. Rogell was in New York, a series of conferences also were held between 20th-Fox executives and Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and executives of the ABC-TV network. A report that the same AB-PT executives were holding preliminary talks with Warner Brothers' officials, concerning that company's entrance into some phase of TV activity, was neither confirmed nor denied by the officials.

Also in New York this week, Roy Disney, president of Walt Disney Productions, en route to Hollywood after a business trip abroad, announced that he had reached "tentative agreement" with the British Broadcasting Company for the telecasting of a short series of Disney TV shows which already have run in the U. S. Similar agreements, he said, have been made with TV interests in Italy and France, which deals include shows that exploit Disney theatrical properties.

## American Optical Sets New Film Division

*SOUTHBRIDGE, MASS.:* The American Optical Company has created a new division to handle its motion picture products business. William F. Peck, who headed the AO instrument division, Buffalo, will be general manager of the new division with offices here. This new division will be responsible for the exploitation and commercial application of all company products made for the film industry, and for all company activities relating to the commercial phases of the Todd-AO company.

# THE GREATEST MERCHANDI
# HISTORY IS PRE-SELLING

## Hollywood
By HEDDA HOPPER

Hollywood, Feb. 27—Remember the good old days when pictures used to touch the heart as well as the head, and we could all have an old-fashioned cry? We used to call those pictures three-handkerchief films. I saw one the other day that I call a six-handkerchief picture—"A Man Called Peter," which will reach your theatres around Easter time.

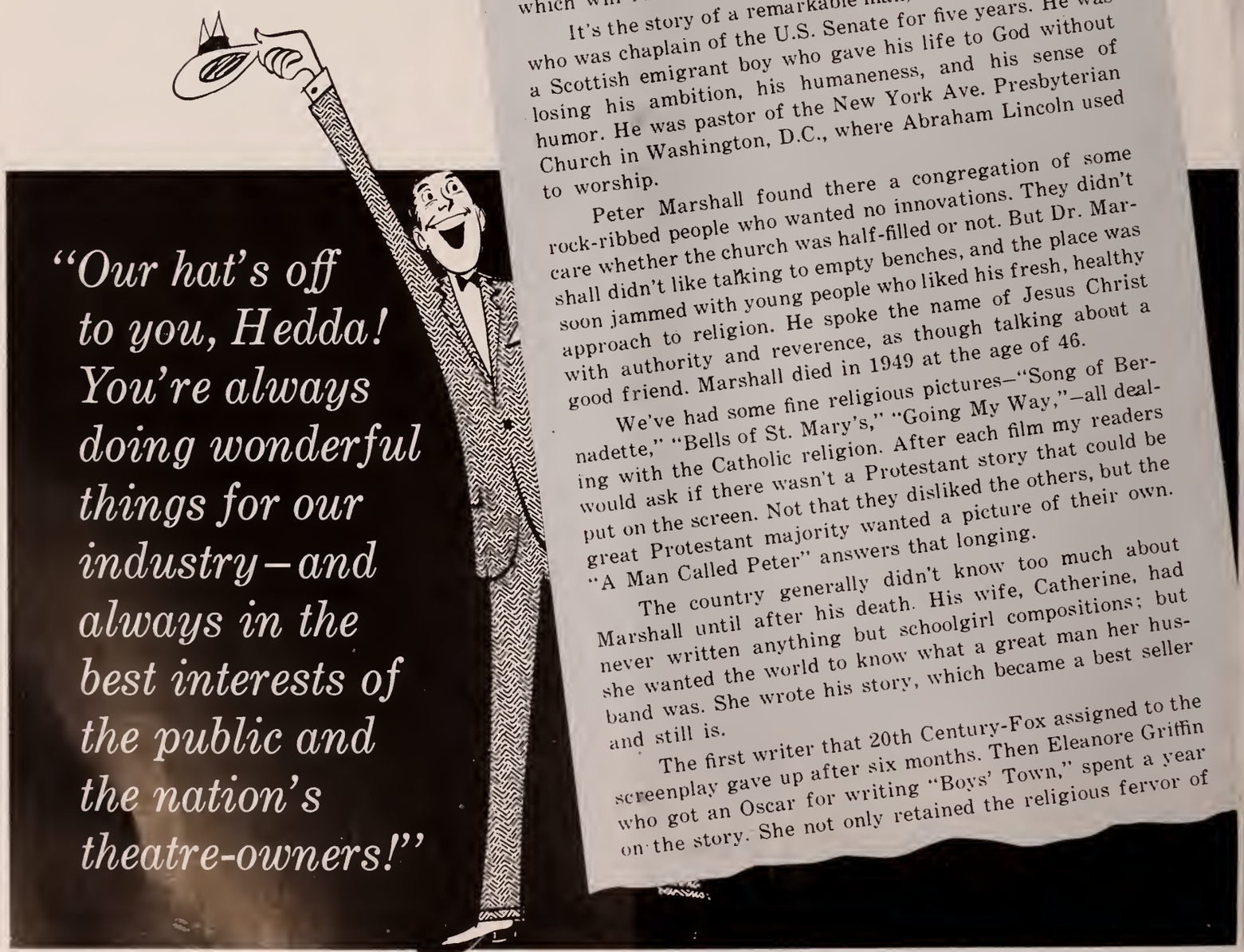
It's the story of a remarkable man, Dr. Peter Marshall, who was chaplain of the U.S. Senate for five years. He was a Scottish emigrant boy who gave his life to God without losing his ambition, his humaneness, and his sense of humor. He was pastor of the New York Ave. Presbyterian Church in Washington, D.C., where Abraham Lincoln used to worship.

Peter Marshall found there a congregation of some rock-ribbed people who wanted no innovations. They didn't care whether the church was half-filled or not. But Dr. Marshall didn't like talking to empty benches, and the place was soon jammed with young people who liked his fresh, healthy approach to religion. He spoke the name of Jesus Christ with authority and reverence, as though talking about a good friend. Marshall died in 1949 at the age of 46.

We've had some fine religious pictures—"Song of Bernadette," "Bells of St. Mary's," "Going My Way,"—all dealing with the Catholic religion. After each film my readers would ask if there wasn't a Protestant story that could be put on the screen. Not that they disliked the others, but the great Protestant majority wanted a picture of their own. "A Man Called Peter" answers that longing.

The country generally didn't know too much about Marshall until after his death. His wife, Catherine, had never written anything but schoolgirl compositions; but she wanted the world to know what a great man her husband was. She wrote his story, which became a best seller and still is.

The first writer that 20th Century-Fox assigned to the screenplay gave up after six months. Then Eleanore Griffin who got an Oscar for writing "Boys' Town," spent a year on the story. She not only retained the religious fervor of



# SING CAMPAIGN IN 20th's "A Man Called Peter"

Marshall in her treatment, but she also captured the side of the man who loved to tell funny stories and who was reading "The Case of the Perfumed Mouse" just before his death.

Producer Sam Engel wouldn't make the film until he found the perfect actor to play Peter Marshall, and if he had searched the world he couldn't have found a finer one than Richard Todd. You never think of him as acting; he is Peter. Catherine Marshall is played by Jean Peters and never has Jean given such a performance.

Marshall was a dynamic man who drove his car at top speed; never walked when he could run.

## He Spoke from the Heart

He had an almost psychic power which is shown dramatically in a sequence which gives us the sermon he delivered to the midshipmen at Annapolis. This is a scene I don't believe you will ever forget. The U.S. Navy turned over the chapel at Annapolis for the scene, and the event is faithfully recreated on the screen.

When Marshall faced that roomful of youthful faces he couldn't give the sermon he had prepared. He spoke from the heart and told of a simple incident out of his own personal knowledge about death. It was the story of a mother whose young son had a fatal illness.

The boy looked into his mother's face and asked the question: "Mother, what is it like to die? Does it hurt?"

She fled from the room and asked for guidance. On her return she answered: "When you were a tiny boy you used to play so hard all day that when night came you'd be too tired to undress. So you'd tumble into your mother's bed and fall asleep. But in the morning, much to your surprise, you woke up to find yourself in your own bed in your own room.

"You were there because someone loved you and had taken care of you. Your father had come with his big strong arms and carried you away. Death is like that. We wake up one morning to find ourselves in the other room—our own room where we belong because the Lord Jesus loved us."

**Read this telegram from the woman who loved him!**

Dear Sam Engel:
"I hereby set new stars in your crown and lay a laurel wreath at your feet. Peter's spirit and personality come through with complete integrity. The picture has my wholehearted approval and unrestrained backing. May it become a milestone in motion picture history and in the spiritual life of the nation."

Catherine Marshall

*"It's a pleasure to do business with 20th!"*

# COMPO TRIGGERS DRIVE TO BOOST ATTENDANCE

## *"Audience Development" Conference Attended by Industry Leaders*

Spotlighting the motion picture industry's awareness of the trend—increasingly evident in recent months—toward higher grosses but lower attendance totals, was the "audience development" conference set to be held in New York this Thursday under the auspices of the Council of Motion Picture Organizations.

At midweek acceptances to the conference, at the Sheraton-Astor Hotel, were piling up fast at COMPO headquarters, with responses ranging from company presidents and sales managers to prominent exhibitors throughout the country. Leading the discussions were to be the members of the recently appointed COMPO audience development committee.

### *COMPO Heads May Talk Of Round Table Parley*

It was also reported at midweek that the COMPO triumvirate, scheduled to meet immediately after the conclusion of the audience conference, would probably touch on the subject of the proposed round table meeting, now long delayed, between company presidents and sales managers and leading exhibtor representatives, and which is waiting on the arbitration issue.

Among those who indicated that they would be attending Thursday's audience development meeting were Spyros P. Skouras, president of 20th Century-Fox, and Barney Balaban, president of Paramount Pictures. Early acceptances also were received from Harry Arthur, president of the Southern California Theatre Owners Association; Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres; Simon H. Fabian, president of Stanley Warner Theatres, and Elmer Rhoden, president of the National Theatres circuit.

Earlier in the week, Robert Coyne, COMPO special counsel, was in Hollywood lining up studio executives for attendance at the meeting, which was expected to draw about 70 persons representing every phase of the business.

### *Top Executives Among Those in Attendance*

Others who announced their intention to attend included: Charles Reagan, Loew's vice-president in charge of distribution; Charles Einfeld, 20th-Fox vice-president in charge of advertising, publicity and exploitation; A. W. Schwalberg, retiring president of Paramount Distributing Corporation; Robert J. O'Donnell, vice-president and general manager of Texas Interstate, and Morey Goldstein, Allied Artists sales manager and chairman of the sales managers committee of the Motion Picture Association of America.

Also, F. H. Ricketson, vice-president of National Theatres; Harry Goldberg, Stanley Warner advertising and publicity manager; Oscar Doob, Loew's executive; Gil Gordon, Warner Brothers advertising manager, and Harry Mandel, RKO Theatres advertising and publicity director.

Meanwhile, one of the nation's most influential circuits, Stanley Warner, was going ahead with plans of its own to halt the trend toward declining total attendance. Designated as the Stanley Warner "Spring Movie Festival," the drive will run from April 3 to July 2 and embrace every theatre in the circuit. Just this week, Ted Schlanger, Philadelphia zone manager concluded a series of meetings with the 52 managers in his zone at which the aims and outline of the drive were set.

In the course of his meetings, Mr. Schlanger stressed that despite the improvement in grosses, attendance is continuing to decline and that special emphasis must be placed on efforts to improve attendance for all types of pictures.

### *Sees Film Audiences More Discriminating*

Certain pictures attract bigger audiences today than ever before, he pointed out, saying that this indicated that audiences are becoming more and more discriminating. "Therefore," he said, "we must devise ways and means of attracting more people to purchase our wares, by doing the odd and unusual and getting outside the set routine for the selling of motion picture attractions."

He set particular emphasis on attracting larger audiences of children, saying that "we are now in the era of what is known as the 'TV babies'—those born since the advent of television and who have grown up continually exposed to this competitive medium." Many of these children, he pointed out, have never seen a motion picture except on the TV screen, and the managers' task is to attract them to the theatre.

## 20TH-FOX OFFERS "TELOPS" FOR SELLING FILMS VIA TV

"Telops"—spot commercial station breaks—and trailers are being offered to showmen who promote their entertainment through television. Twentieth Century-Fox is offering them, and without charge. "Telops" run 20 seconds and the trailers 60. In each instance, the final frame "freezes" so the local theatre owner may insert house name and playing times.

The company's only demand from theatre men, according to Charles Einfeld, vice-president, who announced the new move last week in the New York home office—is that they tell when and where they used the promotion.

In addition to the "telops" and trailers, which currently use exciting scenes from the company's current, "Untamed," 20th-Fox also is offering, again free, a special four-minute short subject. This is titled "Destination Zululand" and is background information about Africa, where "Untamed" was made.

So far, roughly 300 showmen have snapped up 20th-Fox's offer, Mr. Einfeld, head of the company's promotional and advertising efforts, and Martin Michel, director of its radio and television department, pointed out in a screening and question and answer period last Friday.

## AMPA's Next Meeting to Be MGM Workshop Facsimile

MGM's "Ticket Selling Workshop" which has been meeting in key cities, will be duplicated in simile at the next meeting, March 23, of the Associated Motion Picture Advertisers, New York. Mike Simons, MGM's director of customer relations, will decorate the Georgian Room of the Hotel Picadilly so it resembles a typical meeting room. Emery Austin, the company's director of exploitation, will be one of the featured panelists.

## Loew's Adds $4,711 to Rogers Lobby Collections

Loew's Theatres, Inc., nationally, in making a tenth payment of $4,711.43 in lobby donations to the Will Rogers Memorial Hospital, brings that circuit's total contribution since the lobby plan has been in effect to $33,402.13. Largest collections in the Loew group were made by Loew's-Poli, Worcester, Mass. ($2,205.70), Loew's theatre, Rochester, N. Y. ($1,832.43), and Loew's Jersey City ($1,831.56).

# FOR A BOXOFFICE KILLING...

## THE BOLDEST BREAK-OUT IN HISTORY!

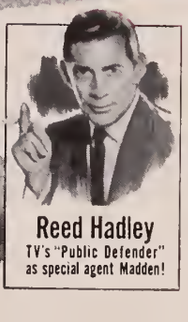


# BIG HOUSE, U.S.A.

co-starring

BRODERICK CRAWFORD RALPH MEEKER





**Reed Hadley**
TV's "Public Defender"
as special agent Madden!

also starring

REED HADLEY · WILLIAM TALMAN · LON CHANEY · CHARLES BRONSON

with RANDY FARR · ROY ROBERTS · WILLIS B. BOUCHEY · PETER VOTRIAN

Written by JOHN C. HIGGINS · Produced by AUBREY SCHENCK · Directed by HOWARD W. KOCH

A BEL-AIR PRODUCTION

thru UA

# GODFREY CEA'S NEW PRESIDENT

## *Elect Davis, Former Head, Vice-President; Member Roster Down in Year*

by PETER BURNUP

*LONDON:* The Cinematograph Exhibitors Association set out on another official year with its general meeting here Tuesday at which R. H. Godfrey stepped from the vice-presidency up to the presidency and B. T. Davis was elected vice-president. The Davis vote was 1,629 to 469.

The new CEA chief, the Glasgow-born Mr. Godfrey, is joint managing director of Cheshire County Cinemas, controlling 11 theatres. He was chairman of CEA's Northwestern Branch in 1949-1951 and having been elected vice-president in 1954, automatically succeeded to the presidency this year.

### *Earned Vast Esteem*

Mr. Davis is Birmingham-born. He is not exactly a newcomer, having served as CEA president in 1947, the "Dalton Duty Crisis Year," when he earned vast esteem among his brother exhibitors for his shrewd handling of association affairs during that critical time when American distributors embargoed the shipment of films here.

The association starts its year in a mood of chastened hope. The year just completed was marked with a succession of bitter wrangles, culminating in the withdrawal from the association of J. Arthur Rank's C.M.A. theatres.

In all, the membership records show a reduction of 598 theatres in membership during the past year. Of these 539 are Rank houses, and 28 others resigned; as many as 25 closed for economic reasons; two were closed by fire.

The subscription income of the association has declined from £57,300 to £53,000, but the loss in a full year due to the Rank withdrawal would be £11,000. Nevertheless, the hope grows that a way will shortly be found out of the difference which led to Mr. Rank's action.

### *Fuller Cites Disunity*

In his report to the members, the general-secretary, W. R. Fuller, said: "The General Council has at all times said it would welcome the return of C.M.A. to membership." Later he remarked: "No doubt 'unity' must soon become a watchword of the trade again because not for many years has there been so much disunity between all sections."

That theme of "unity" was continued in another section of the report dealing with the dispute over the rates of Eady Levy which developed during the year. The report claimed that exhibitors had completely fulfilled the promises they made when the entertainment tax concession was granted and that thereby Mr. Rank's Film Distributors became the chief beneficiary of the Eady Fund to the extent of a considerable sum of money for the next three years.

Commented the report: "The feeling among members is first of all one of regret that the principal beneficiary of the fund should remain outside the association when CEA has carried out all its promises. The other point to the more thoughtful people of the trade is the impossibility of conveying to the outside world a sense of responsibility which arises from a genuine unity of purpose."

The report also included a lengthy technical summary from the association's adviser, Dr. Leslie Knopp, who commented on a wide range of subjects, including stereophony, VistaVision, CinemaScope and "the virtual demise of 3-D films for entertainment purposes."

### PARTY AT PALACE

Highlight of last week for members of CEA's General Council was the informal cocktail party to which the Duke of Edinburgh had invited them, held at Buckingham Palace.

Original intention was that the guest list should be restricted to General Council men only but, inevitably, underground rumbling reached the shrewd ears of the Duke's advisers so that a spattering of the trade's top brass was also bidden to the rare occasion. But it was the "little men" of the business, who dispense day-to-day entertainment to their neighbors, whom the Duke wanted to meet and it was to them that he devoted his attention while Royal pages were busy handing round drinks.

The Duke, as every man there was very well aware, has one thing particularly near his heart; namely, the National Playing Fields Association. But your London Editor can bear witness that never once was that admirable Association mentioned. Nevertheless, it's all Buckingham Palace to a dime that 1956 will see the biggest cinema collection ever in aid of H. R. H.'s Playing Fields for children.

### BRITISH FILMS GAIN

Increasing screening of British films here is disclosed in the just issued Board of Trade survey for the quota year 1953-1954.

This shows that after allowing for reliefs permitted in the statute the average prescribed first feature quota for the whole year was 25.2 per cent against the standard quota of 30 per cent. Taken as a whole, the country's theatres showed British films to the extent of 29.4 per cent of their programs against 28 per cent recorded in the previous year.

The major circuits are not allowed quota reliefs and must play accordingly the full 30 per cent quota. Odeon and Gaumont-British, in fact, played 36 per cent and Associated British Cinemas 35 per cent.

Of the 4,210 theatres concerned, 734 failed to meet their quota compared with 884 in the year ending September 30, 1953, and 1,043 in the year ending September 30, 1952. This year is the lowest number of defaults since the present Act came into operation. In the first year of the Act no fewer than 2,335 defaults were recorded. The Board of Trade comments in its survey that of the 734 theatres now defaulting many failed to achieve their quota by a narrow margin only.

### ASK FILMS FOR TV

Hints of the shape of things to come were to be seen in a meeting last week between representatives of the Producers' Association here and the Government's Television Advisory Committee. Producers asked the latter to recommend that the Government grant licenses for the televising of films to cinemas on an experimental basis. The Government group asked more information and the BFPA advisors are studying the matter further.

BFPA's director-general, Sir Henry French, emphasized the experimental nature of the association's suggestion. It derives, he said, from a memorandum prepared in behalf of the whole trade here in April, 1954, and which discussed the possibility of piping films to theatres from a central point, instead of having to circulate individual prints.

"The idea," added Sir Henry, "is to set up a small pilot scheme in a selected area for supplying cinema screens with TV items to be included in their normal programmes. We want to test it out to see whether it is technically practicable and what the audience reaction will be."

### SUCCESS FOR CHARITY

London's Variety Club claims last week's premiere of "A Star Is Born" at the Warner theatre to be its most successful charity effort yet. Warners lent film and theatre to the tent for the occasion with Variety Club barkers doing the rest.

The occasion probably was the nearest approach to the Hollywood smash opening depicted in the Garland-Mason film which this town has yet seen. The film received an enormous boost which, allied with the rave notices in national newspapers, has led Warners to speed up its release.

The film now will go out in May, instead of the originally planned autumn. Proceeds of the performance went jointly to the Actors' Orphanage and Variety's Fund for under-privileged children. The amount has not yet been announced.

▽

The merger is announced here of two leading screen advertising concerns; Pearl & Dean, Ltd., and Harry Adley's Younger Publicity Service, Ltd. The move means that the joint organization becomes the biggest screen publicity outfit in this country, if not in the world.

# KALMUS REPORT SPURS "WIDE AREA" RESEARCH

## *Technicolor Head Reports Progress on All-Purpose Big Picture Processes*

by WILLIAM R. WEAVER

*HOLLYWOOD:* By his choice of words and by the scope of his reference, in his annual report to the shareholders of Technicolor, Inc., Dr. Herbert T. Kalmus, president and general manager of that distinguished organization, may have signalled the onset of another cycle of technological innovations in the industry. In the report, the usually reticent Dr. Kalmus went into the company's plans and ambitions in detail and at length, setting forth in plain view of the trade and the interested public the technological objectives of the Technicolor engineers, plus a pretty well-defined outline of the means and methods by which their realization is to be sought.

**The key phrase in the Kalmus revelations is "increased area negative", and the trade's regard for Technicolor is of a kind to have guaranteed the beginning of new and bolder explorations in every laboratory in the industry the next minute after the Kalmus report was issued.**

The advantages of using increased area negative at the time of photographing have been in the foreground of industry attention for some while, as is well known, but until the Kalmus report underscored these advantages by naming the exploration and development of the increased-area-negative potential as a prime objective, if not indeed *the* prime objective, it has been considered broadly as a matter for special uses, as in Cinerama, rather than for general application.

It is to be noted, in this connection, that Technicolor walked hand in hand with Cinerama down the long road from planning table to screen. So did Technicolor march step by step with Paramount from the beginning of its experiments with the now historic Lazy 8 camera to the fruition of VistaVision.

### *Sees Method "Necessary Objective" for Industry*

The Kalmus report on the 1954 operations of the Technicolor company makes it completely clear that the dean of color cinematography does not by any means regard increased-area-negative-at-the-time-of-photography, to use his phrase, as being in any sense a property or prerogative reserved for special use. After covering a number of aspects of the subject in his report to shareholders he sums up.

"Your company's management believes that an all-purpose process of making and presenting motion pictures in color, starting with a large area negative, is a necessary objective for the motion picture industry. Attempting to invent or develop such a process has stood high in the agenda of the Technicolor research, technical and engineering staffs during 1954."

The comment continues, "Your company's technicians visualize a process which starts with an increased area negative of theoretically best area and dimensions which may be printed or re-photographed in the laboratory to yield prints suitable for (a) large screen special theatre projection, (b) any theatre projecting 35mm prints with a screen of any size and shape, (c) 16mm projection and (d) television; and with any existing sound system, stereophonic or otherwise.

### *Need "Effect of Putting Audience in Picture"*

"To realize this all-purpose result the director must have the laboratory re-photographing steps in mind at the time of photography, as well as the effect of putting the audience in the picture, as exemplified commercially by Cinerama.

"Such a project involves more than improved cameras, printers, lenses, projectors and other equipment—in many parts of the process it means evolving something entirely new. More than ever close cooperation of the studio, the laboratory and the theatre will be essential."

Dr. Kalmus concludes that section of his report with the declaration that, "This is a long term project, but nevertheless the most far-reaching accomplishment of your company during the year may prove to be the progress it has made toward such a new all-purpose system. The cooperation of an important production company may be desirable. Discussions are under way which, if consummated, may be announced somewhat later."

In another section of the report he appears to dispose of the magnetic-tape-picture possibility, for the present, with the statement that "Your management continues to be of the opinion that the commercial distribution of pictures recorded on tape to be electronically projected on theatre screens will not come about for many years."

### *See Some Use of TV Camera In Picture Production*

Other possible developments are, of course, some use of the television camera, which is building up quite a following among the table-cloth statisticians of the community, and some use of electronics, which is everybody's answer to nearly all unanswered questions in these parts.

It is not necessary in this professional climate, however, for the engineers and technicians of the town to know precisely what hidden meaning may lie behind the Kalmus observation about "something entirely new" before they get aboard the increased-area-negative bandwagon which he quite clearly has set in motion.

It can be written down this minute that the few major studios which have not entered the technological sweepstakes heretofore will be delving into the increased-area-negative prospects and promises before the week's out.

It goes without saying that the others are well along toward finding out how far and how fast they can go in this field before the next fellow.

The Motion Picture Research Council figures to be called into session momentarily to consider the subject from the all-industry point of view, which is the MPRC standpoint, and *The American Cinematographer* (honored house publication of the American Society of Cinematographers) doubtless is already at work on an edition dealing deeply and intelligently with the matter for the gentlemen who do the photographing, on whatever size and kind of negative.

### *Increased-Area-Negative Principal Already in Use*

Meanwhile, and with leave to amend if others join before this ink dries, the increased-area-negative principle is in practice by Cinerama with "This is Cinerama" and "Cinerama Holiday," by Paramount with VistaVision, by Todd-AO with "Oklahoma" and, announcedly, by 20th Century-Fox with selected subjects. With Technicolor declaring the company's objective to be more and better increased-area-negative, the parade promises to accumulate marchers at a very merry rate indeed.

### 1954 NET PROFIT IS $2,319,160

The net profit of Technicolor, Inc., and its subsidiary Technicolor Motion Picture Corp. for 1954 was $2,319,160, equivalent to $1.18 per share, Dr. Herbert T. Kalmus, president and general manager, said in his annual report to stockholders. Earnings after taxes were level with the first half of 1953, which were an all time high. The 1953 net profit was $2,371,735.

In 1954, Dr. Kalmus said, Technicolor had commitments for 88 feature pictures in color by Technicolor or with prints by Technicolor. Currently 92 features are either under contract or in preparation.

The report pointed out that the company has paid dividends continuously for 19 years, the total paid being $19,979,749.

# MGM SIGNS TO DISTRIBUTE GOLDWYN "GUYS AND DOLLS"

After several weeks of negotiations, contracts were signed this week for MGM to distribute Samuel Goldwyn's forthcoming screen adaptation of the Broadway musical, "Guys and Dolls," it was announced Wednesday in New York by Nicholas M. Schenck, president of Loew's, Inc.

The picture, to be made in CinemaScope, goes before the cameras Monday in Hollywood with Marlon Brando, Jean Simmons, Frank Sinatra and Vivian Blaine as stars. Joseph Mankiewicz will direct from his own screenplay. While Mr. Goldwyn will produce the film independently at his own studios and with his own finances, the new contract "allies him once again to the Leo the Lion trademark which he introduced to the public in 1917," according to the MGM announcement.

Mr. Goldwyn was the founder of the Goldwyn Picture Corporation, one of the companies that merged as Metro-Goldwyn-Mayer. Prior to that merger, Mr. Goldwyn had resigned to become an independent producer in 1924.

In commenting on the new deal, Mr. Schenck said: "We are pleased that an important independent producer like Samuel Goldwyn has shown such confidence in our organization as to entrust his greatest production effort to our distributing company. It is a significant step for us in our new policy of joining with the leading independent producers in the marketing of outstanding films."

It is anticipated that the film, which is budgeted at $5,000,000, will be ready for its first engagements next November.

# N.Y. Bill Threatens "Breakage"

*ALBANY:* The New York State Assembly this week unanimously passed a Rules Committee bill validating the collection by New York and other cities of the breakage on the five per cent admission tax. The final vote on the measure, which is retroactive to June 30, 1954, was 140-0.

The State Senate deferred action on the bill until later next week in order to study the measure.

Dr. John Phillips, executive director of the Metropolitan Motion Picture Theatres Association; Joseph M. Geoghan, Century Theatres, and Morton Sunshine, executive director of the Independent Theatre Owners Association, presented the industry case to legislative leaders. Emanuel Frisch, president of MMPTA, in a protest to the Ways and Means Committee declared that "the entire five per cent admission tax imposed by the City of New York is discriminatory and excessive, and that the exhibitors are now suffering under the burden of this tax."

The law, which would take effect immediately, stated that "any local law, ordinance or resolution providing a method . . . or schedule . . . for eliminating fractions of a cent or authorizing the use of any such method or schedule, which would be valid under the amendment made by this act . . . shall be deemed to be valid as of such date (June 30, 1954)."

The bill's "declaration of legislative intent" sets forth that "the grant of the authority to impose the taxes was intended to include the power to employ the customary methods of dealing with fractions of a cent so as to eliminate any need for attempting to collect such fractions individually and at the same time to assure collections which in the aggregate would equal the amount of the tax authorized."

New York City exhibitors, after learning of the proposed legislation, said that by pressuring legislators, the measure might be defeated after arguments are heard in open hearings.

## Dallas WOMPI Will Honor Pioneer Texas Film People

Texans who have been in the film industry 25 years or more will be guests at a banquet the Dallas unit of Women of the Motion Picture Industry will tender at the Baker Hotel in that city March 24. Ned E. Depinet, nationally known distribution executive, and a native Texan, will be the principal speaker. Program chairman is Miss Verlin Osborne. President of the unit is Mrs. Maxine Adams. On the committee are Mrs. Blanche Boyle, Mrs. Orlean Hart, Miss Susie Coleman, Mrs. Grace Folsom.

## Universal Stockholders Reelect All Directors

The stockholders of Universal Pictures Company, Inc., at their annual meeting in New York Wednesday, reelected all 11 members of the board of directors. The meeting was presided over by Milton R. Rackmil, president. The directors are N. J. Blumberg, Alfred E. Daff, Preston Davie, Albert A. Garthwaite, R. W. Lea, John J. O'Connor, Milton R. Rackmil, Budd Rogers, Daniel M. Sheaffer, Harold I. Thorp and Samuel H. Vallance. The board of directors declared a quarterly dividend of 25 cents per share of common stock payable March 30 to stockholders of record March 21.

# Texas Host To Drive-in Operators

*DALLAS:* The third annual convention of the Texas Drive-In Theatre Owners Association was held this week at the Adolphus Hotel here, highlighted by the MGM Ticket Selling Workshop March 9, the Claude Ezell Golden Jubilee party and banquet March 9 and an address by W. C. Gehring, sales executive of 20th Century-Fox, March 10.

Approximately 600 attended the Workshop which was conducted by Mike Simons, director of customer relations. Panel members included Ervin J. Clumb, manging director for Standard Theatres' Riverside theatre, Milwaukee; Andrew W. Sullivan, Jr., city manager, Dixie Drive-In Theatres, Savannah, Ga., drive-in speaker, and L. J. Williams, Union, Mo., small-town theatre speaker.

Other items on the agenda included Carl D. Levy's discussion on toll television; William Price, Jr., executive director of the Texas Restaurant Association, modern concession operation; Herbert Barnett, International Projector Corp., advances in projection and sound for drive-in theatres, and George Heller, president, Drive-In Theatre Manufacturing Co., wide screens.

## Variety Club of Dallas To Honor Baseball Teams

*DALLAS:* Variety Club of Dallas, Tent 17, will honor the World Series clubs, the New York Giants and Cleveland Indians, at a banquet in the Grand Ballroom of the Adolphus Hotel here, April 1. The affair will also honor Ed Brannick, secretary of the Giants, who is celebrating his golden anniversary with the team. R. J. O'Donnell, Jimmy Gillespie and Julius Schepps are arranging the dinner which "will be limited to 800 persons," Mr. O'Donnell said, "including approximately 100 players and officials of the teams."

## Providence Now Has Two "Art" Houses

*PROVIDENCE:* Howard N. Levin, Frederick Rogers and Joseph Cohen, all of Boston, have opened the Westminster Playhouse, Providence, as an "art" theatre. It formerly was the Modern, of long and varied history. It is repainted, redecorated and reequipped. It has 800 seats. The Avon Cinema is the "art" competition.

## Makelim Purchases Novel

Hal R. Makelim has announced the purchase of the novel, "The Peacemaker," by Richard Poole, which is scheduled for production in late spring or early summer. It will be one of the first to be made under the Makelim Plan, which, according to the producer, has more than 3,000 exhibitors backing it.

# Broidy Road Tour Boosts Allied Artists

Steve Broidy, president of Allied Artists, and Morey R. Goldstein, vice-president and general sales manager, will take the story of the new Allied Artists "on the road" and personally tell it to exhibitor groups in 14 key cities, it was announced this week.

The tour, which keynotes the celebration of Allied Artists' Silver Anniversary Year, will be launched at Dallas March 15. A screening of "An Annapolis Story" and "Shotgun" will open the sessions followed by a luncheon at which Mr. Broidy and Mr. Goldstein will discuss the company's plans for these pictures, as well as "The Big Combo" "Seven Angry Men" and "The Warriors." To advertise the first four of these films, the company has allocated $700,000 the biggest appropriation in company history.

The itinerary, according to John C. Flinn, director of advertising and publicity, who will accompany Mr. Broidy and Mr. Goldstein, follows: Dallas, March 15; Atlanta, March 16; Charlotte, March 17; Philadelphia, March 18; New York, March 19-21; Boston, March 22; New York, March 23; Pittsburgh, March 24; Detroit, March 25; Chicago, March 26-28; Minneapolis, March 29; Kansas City, March 30; San Francisco, March 31; Los Angeles, April 1.

## Walter Lloyd Retires; Was Tampa Exhibitor

*TAMPA, FLA.:* Walter B. Lloyd has retired from the industry after 33 years. Mr. Lloyd, announcing his retirement as Tampa city manager for Florida State Theatres, Inc., did not disclose his future plans. He started in the industry in 1922, serving on the staff of the Rivoli theatre, New York, going from there to B&K Theatres, Chicago; Olympia, Miami; Publix district manager in the Middle West, then Publix district manager in New England; managing director, Allyn theatre, Hartford, from 1934 to 1949, when he went to Tampa.

## Stars Usher at "Eden" Premiere in New York

The world premiere of "East of Eden," held this week for the benefit of the Actors Studio at the Astor theatre, New York, had volunteer usherettes from show business and society including Margaret Truman, Marilyn Monroe, Marlene Dietrich, Mrs. Alfred Gwynne Vanderbilt and many others. Also present were Raymond Massey, who co-stars in the film with Julie Harris and James Dean, and Elia Kazan, director, and John Steinbeck, author of the novel. Mrs. Averell Harriman was honorary chairlady of the event and Abe Burrows was master of ceremonies of the after-theatre party at the Sheraton Astor Roof, which provided entertainment by many stars.

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending March 5 were:

**Albany:** BATTLE CRY (W.B.) 3rd week; THE COUNTRY GIRL (Par.); THE DETECTIVE (Col.) 2nd week.

**Atlanta:** BATTLE CRY (W.B.); HIT THE DECK (MGM); NEW YORK CONFIDENTIAL (W.B.); UNDERWATER! (RKO).

**Baltimore:** BAD DAY AT BLACK ROCK (MGM); BATTLE CRY (W.B.) 4th week; BRIDGES AT TOKO-RI (Par.); THE LONG GRAY LINE (Col.).

**Boston:** BATTLE CRY (W.B.); THE COUNTRY GIRL (Par.) 3rd week; THE DETECTIVE (Col.) 2nd week; THE LONG GRAY LINE (Col.); 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Buffalo:** BATTLE CRY (W.B.) 5th week; GREEN FIRE (MGM); THE RACERS (20th-Fox); UNCHAINED (W.B.).

**Cleveland:** THE AMERICANO (RKO); BATTLE CRY (W.B.) 3rd week; THE COUNTRY GIRL (Par.) 3rd week; THE RACERS (20th-Fox); ROMEO AND JULIET (U.A.).

**Columbus:** BATTLE CRY (W.B.) 2nd week; BRIDGES AT TOKO-RI (Par.) 2nd week.

**Denver:** BATTLE CRY (W.B.) 3rd week; FAR COUNTRY (U-I) 2nd week; JUPITER'S DARLING (MGM); RICOCHET ROMANCE (U-I).

**Des Moines:** BATTLE CRY (W.B.) 2nd week; THE RACERS (20th-Fox) 2nd week.

**Detroit:** AIDA (IFE) 3rd week; UNDERWATER! (RKO).

**Hartford:** BATTLE CRY (W.B.); THE COUNTRY GIRL (Par.) 2nd week; THE LONG GRAY LINE (Col.) 2nd week; THE RACERS (20th-Fox); WHITE FEATHER (20th-Fox) 2nd week.

**Indianapolis:** BATTLE CRY (W.B.); THE COUNTRY GIRL (Par.) 2nd week; THE LONG GRAY LINE (Col.).

**Jacksonville:** BRIDGES AT TOKO-RI (Par.); THE COUNTRY GIRL (Par.) 2nd week; SIGN OF THE PAGAN (U-I).

**Kansas City:** BATTLE CRY (W.B.) 3rd week; MANY RIVERS TO CROSS (MGM) 2nd week; THE RACERS (20th-Fox); SIX BRIDGES TO CROSS (U-I) 2nd week; UNDERWATER! (RKO) 2nd week.

**Memphis:** BATTLE CRY (W.B.) 3rd week; THE FAR COUNTRY (U-I).

**Miami:** THE COUNTRY GIRL (Par.) 2nd week; UNTAMED (20th-Fox).

**Milwaukee:** BATTLE CRY (W.B.); THE COUNTRY GIRL (Par.); MANY RIVERS TO CROSS (MGM) 2nd week; THE RACERS (20th-Fox); SIX BRIDGES TO CROSS (U-I).

**Minneapolis:** BRIDGES AT TOKO-RI (Par.); THE COUNTRY GIRL (Par.) 2nd week; THE FAR COUNTRY (U-I).

**New Orleans:** THE FAR COUNTRY (U-I) 2nd week; JUPITER'S DARLING (MGM) 2nd week; UNDERWATER! (RKO) 2nd week.

**Oklahoma City:** BATTLE CRY (W.B.) 2nd week; VERA CRUZ (U.A.) 2nd week; WHITE FEATHER (20th-Fox) 2nd week.

**Omaha:** BATTLE CRY (W.B.)

**Philadelphia:** BATTLE CRY (W.B.); THE COUNTRY GIRL (Par.) 4th week; JUPITER'S DARLING (MGM); THE LONG GRAY LINE (Col.); VERA CRUZ (U.A.) 3rd week.

**Pittsburgh:** BATTLE CRY (W.B.) 2nd week; WHITE FEATHER (20th-Fox).

**Portland:** BATTLE CRY (W.B.) 3rd week; THE COUNTRY GIRL (Par.).

**Providence:** BATTLE CRY (W.B.) 2nd week; THE COUNTRY GIRL (Par.); JUPITER'S DARLING (MGM); 20,000 LEAGUES UNDER THE SEA (B.V.) 2nd week.

**Toronto:** CARMEN JONES (20th-Fox) 4th week; JUPITER'S DARLING (MGM) 2nd week; SILVER CHALICE (W.B.) 3rd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 5th week.

**Vancouver:** TONIGHT'S THE NIGHT (A.A.); 20,000 LEAGUES UNDER THE SEA (B.V.); VERA CRUZ (U.A.)

**Washington:** AIDA (IFE) 2nd week; BATTLE CRY (W.B.) 4th week; BRIDGES AT TOKO-RI (Par.) 3rd week; THE COUNTRY GIRL (Par.) 4th week; THE GATE OF HELL (Harrison); THE LONG GRAY LINE (Col.) 3rd week; MANY RIVERS TO CROSS (MGM).

## Air Force to Cooperate On "Strategic Command"

The U. S. Air Force will cooperate on national and local levels to help Paramount and exhibitors promote "Strategic Air Command," it announced in Washington this week. All commands are authorized to provide equipment for displays, and personnel and bands and the like.

## Drive-ins Rejected

*HARTFORD:* The Stratford, Conn., Town Planning and Zoning Board has rejected drive-in theatre applications filed by Albert M. Pickus, owner of the Stratford theatre, and national vice-president of the TOA, and James Sniffen, a Stratford business man. A town ordinance, dating back to 1950, prohibits construction of a theatre without four walls and a roof.

## Kelly in African Story

Grace Kelly has been given the first starring assignment and Pandro S. Berman has been named producer of MGM's projected film version of the forthcoming Robert C. Ruark novel about modern Africa, "Something of Value," scheduled for publication March 31.

# Hollywood Scene

*Hollywood Bureau*

SIX PICTURES, four of them in CinemaScope, were started in the first week of March, a time that in most seasons witnesses the beginning of a production upcurve and is expected to do so this year. Four other pictures went to the film editors, the week winding up with a total of 27 features in shooting stage. Three of the new undertakings are being filmed abroad.

Here in town 20th-Fox started "The Left Hand of God," in CinemaScope and color, which is produced by Buddy Adler, the "From Here to Eternity" man, and directed by Edward Dmytryk. Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead and E. G. Marshall head the big cast.

### *Start "Durward" in London*

Over in London MGM's Pandro Berman started "Quentin Durward," CinemaScope and color, directed by Richard Thorpe and with Robert Taylor, Robert Morley, Kay Kendall, Norman Wooland and employing a largely British supporting cast.

In Pakistan "Bhowani Junction," another Pandro Berman project, this one directed by George Cukor, got started, in CinemaScope and color, with Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Freda Jackson and many others in the cast.

In Mexico City Frank and Maurice King, producing for RKO release, went to work on "The Boy and the Bull," a descriptively titled property in CinemaScope and Eastman color, with Michel Ray heading a cast directed by Irving Rapper.

### *Frank Lloyd Returns*

Associate producer-director Frank Lloyd, who recently retired from retirement to give his renowned skill back to the industry he grew up with, started "The Texas Legionnaires," a Trucolor enterprise for Republic, with Sterling Hayden, Anna Maria Alberghetti, Richard Carlson, Arthur Hunnicutt and J. Carroll Naish among his players.

"The Crooked Ring," Republic, is being filmed by associate-producer Rudy Ralston and directed by R. G. Springsteen. It is a Rod Cameron vehicle and has Allison Hayes and Gale Robbins in support.

## Paramount Sets Up Bureau for News of "Ten Commandments"

Paramount Pictures this week announced the formation of what is described as "a full-scale international news bureau, staffed and operated along the lines of a news syndicate," to handle news and information on Cecil B. DeMille's "The Ten Commandments," filmed in VistaVision and color by Technicolor. The news bureau, according to Jerry Pickman, Paramount vice-president, is designed to "guarantee the greatest and most comprehensive news coverage ever given any motion picture in history." The bureau is under the over-all supervision of Teet Carle, head of Paramount studio publicity, and under the immediate direction of Art Arthur, Mr. DeMille's executive assistant in charge of public relations.

## THIS WEEK IN PRODUCTION:

### STARTED (6)

**MGM**
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)

**REPUBLIC**
The Texas Legionnaires (Trucolor)
The Crooked Ring

**RKO RADIO**
The Boy and the Bull (King Bros.; CinemaScope; Eastman Color)

**20TH-FOX**
The Left Hand of God (CinemaScope; Color)

### COMPLETED (4)

**PARAMOUNT**
The Vagabond King (VistaVision; Technicolor)

**REPUBLIC**
A Foreign Adventure (Trucolor)

**UNITED ARTISTS**
Desert Sands (Bel-Air; SuperScope; Technicolor)

**U-I**
The Private War of Major Benson (Technicolor)

### SHOOTING (21)

**ALLIED ARTISTS**
Timeslip (Todon Prods.)

**COLUMBIA**
The Gentle Wolfhound

**MGM**
The Bar Sinister (CinemaScope; Eastman Color)
It's Always Fair Weather (CinemaScope; Color)

**PARAMOUNT**
Artists and Models (Hal Wallis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

**RKO RADIO**
Pearl of the South Pacific (Ben Bogeaus; SuperScope; Technicolor)

**20TH-FOX**
How to Be Very, Very Popular (CinemaScope; Color)
Sir Walter Raleigh (CinemaScope; Color)
House of Bamboo (CinemaScope; Color)

**UNITED ARTISTS**
The Deadly Peacemaker (Goldwyn, Jr., Prod.)
The Beast of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

**U-I**
Francis in the Navy
The Second Greatest Sex (CinemaScope; Technicolor)
There's Always Tomorrow
The Rawhide Years (Technicolor)
The Spoilers (Technicolor)

**WARNER BROS.**
Illegal
The Animal World (Technicolor)
Jagged Edge (CinemaScope; WarnerColor)
Blood Alley (Batjac Prods.; CinemaScope; WarnerColor)

# UA Signs Crawford, Mitchum

Two more independent producing companies, headed by film stars, will release their pictures through United Artists, it was announced this week by Arthur B. Krim, president of U.A.

Robert Mitchum's company, DRM Productions, will make five films during the next five years with the star appearing in three. Joan Crawford's independent company will make six films in six years and Miss Crawford will star in three.

Mr. Mitchum has three forthcoming pictures completed or in production for U.A. release, "The Night of the Hunter," "Not as a Stranger" and "The Deadly Peacemaker." The agreement marks Miss Crawford's initial association in recent years with the company, which released one of her earlier films, "Rain."

## Fabian Cites Importance Of Writers, Technicians

*HARTFORD, CONN.:* S. H. Fabian, president of Stanley Warner theatres, told a Hartford press club luncheon last week that "the fabulous attendance records chalked up by 'The Long Gray Line,' 'From Here to Eternity,' 'The Country Girl,' 'Vera Cruz' and 'Battle Cry' in key cities have brought forth new thinking in Hollywood." He said the actor or director is no longer so supreme, that "it's the writer or the technician upon whom the studios are leaning more and more. . . . Without them there is the sure certainty of mediocrity."

## Disney's TV "Crockett" For Theatrical Release

"Davy Crockett," presented in three installments on Walt Disney's "Disneyland" television program, will be released theatrically in June, it was announced by Leo F. Samuels, president of Buena Vista Film Distribution Co. He said it would be the first time a film production will have started as television entertainment and then shown on theatre screens throughout the country as a major release. The film will be called "Davy Crockett, King of the Wild Frontier," and will be an hour-and-a-half version of the television version. It will be shown in color by Technicolor and with a wide screen ratio.

## First Cartoon Serial for Baker-Brill Release

"The Adventures of Felix the Cat," said by its distributor, Sam Baker-David Brill Associates, to be the first cartoon serial, has been announced for spring release by the company. Produced by Pat Sullivan in 10 episodes, each running 15 minutes, it will have states-rights distributors in this country as well as for foreign distribution.

# RKO Circuit Net Rises to $829,000

RKO Theatres' net income for 1954 before deduction of special items rose to $1,704,100 from $909,200 in 1953, it was announced this week in the company's annual report. Net income for 1954 after deductions was $829,000, compared with a loss of $296,600 in 1953.

In their joint letter to the stockholders, Albert A. List, chairman of the board, and Sol A. Schwartz, president, reported that special items consisted of net losses on disposal of theatre properties and consequent tax adjustments and, in 1954, an increase in the reserve for taxes and contingencies of $1,000,000.

The company's operating income in 1954 was $32,614,800, somewhat less than the $34,075,600 in 1953 due principally to the operation on fewer theatres, the officers said. The company named four factors as having been responsible for the generally better business in 1954, including better quality of features, the interest generated by the new screen techniques, the reduction of the Federal admissions tax and the reduction in controllable expenses.

It was reported that the circuit had spent more than $600,000 in 1954 on new equipment for theatres, compared with $1,500,000 in 1953, and that at the year end, the circuit comprised 85 theatres, 81 of which were operated by the company and four of which were leased to others.

## Wisconsin Allied Has Local "Defense" Unit

*MILWAUKEE:* The establishment of a Wisconsin Allied Emergency Defense Committee to work in cooperation with national Allied's EDC has been authorized by the board of directors of Allied Independent Theatre Owners of Wisconsin.

A resolution passed by the directors said the regional EDC was formed "in order to gain just and equitable film terms."

The resolution said that the group "shall be empowered to set up machinery for hearing and attempting to resolve the just complaints of our member theatres as they relate to the unreasonable sales policies of the distributors." It was further resolved that the local EDC shall conduct a survey among its theatres to ascertain the complaints which, after being processed, shall be dealt with in combination with the efforts of members of the national EDC.

## "Marty" to Sutton

"Marty," the new Harold Hecht-Burt Lancaster production which United Artists is releasing, will open at the Sutton theatre, New York, April 11.

# Rank World Operations Boom: Davis

*LONDON:* John Davis, managing director of the J. Arthur Rank Organisation, has returned here from a round-the-world business trip reporting successful operations in Ceylon, Singapore, Indonesia, Australia and New Zealand.

Mr. Davis reported that with local associates, the Rank Organisation is building 10 new theatres in Malaya, that Rank pictures are producing grosses three times as big as those of three years ago in Australia, and that with Australian associates the company is building a factory there for the manufacture of TV sets. He said that the Australian circuit, Greater Union Theatres, in which Rank has a half interest, this year is showing its biggest grosses and profits.

Also in Australia, he said, Rank has joined a syndicate along with various theatres, newspapers and electrical industries to apply for a commercial TV license in Melbourne, and at the same time is joining in the movement towards drive-ins there. The Rank Organisation now holds interests in 133 theatres in Australia, 121 in New Zealand, 72 in Ceylon, and 22 in Malaya, plus the 10 now under construction there.


COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

BETTY GRABLE ☆ MARGE and GOWER CHAMPION
JACK LEMMON
THREE FOR THE SHOW
with MYRON McCORMICK
Screen Play by EDWARD HOPE and LEONARD STERN
Based on a play by W. SOMERSET MAUGHAM
Produced by JONIE TAPS • Directed by H. C. POTTER
COLOR BY TECHNICOLOR
CINEMASCOPE

JOHNNY WEISSMULLER
JUNGLE MOON MEN
with JEAN BYRON • HELENE STANTON • BILL HENRY and KIMBA
Screen Play by DWIGHT V. BABCOCK and JO PAGANO • Produced by SAM KATZMAN • Directed by CHARLES S. GOULD

GLENN FORD
TERRY MOORE
in
The RETURN of OCTOBER
with Albert SHARPE • James GLEASON • Dame May WHITTY • Henry O'NEILL
Screenplay by Melvin Frank and Norman Panama
Story by Connie Lee and Karen DeWolf
Directed by JOSEPH H. LEWIS • Produced by RUDOLPH MATÉ
COLOR BY TECHNICOLOR
Reprint

## Myers Hits Toll TV at Kansas-Missouri Meet

*KANSAS CITY:* "A stay-at-home society will react to the disadvantage of every business," Abram F. Myers, general counsel of Allied States Association, said here last week in pointing out the dangers of toll television to the delegates attending the convention of the Allied Independent Theatre Owners of Kansas and Missouri. He urged all exhibitors to oppose the pay-as-you-see medium. Also speaking at the meeting was Ruben Shor, Allied president, who stressed the value of publicity. Mr. Shor also said there was need for checking on exchanges through printed forms listing companies as "the three treating you best" and "three treating you worst." The election of officers will be held by mail this month.

## Settle Rappaport Anti-Trust Suit

*WASHINGTON:* A private anti-trust damage and injunction suit brought by I. M. Rappaport of Baltimore against five distributors and two theatre circuits was settled for cash this week after a three-week trial in Federal District Court here. The settlement was agreed to by the parties at the urging of Judge Luther Youngdahl. The suit was brought on behalf of Mr. Rappaports' Hippodrome and Town theatres against Loew's, Paramount, Warners, United Artists and Universal and against the Loew's and Stanley Warner circuits. It alleged that the Hippodrome and Town had been unable to get enough first run pictures from 1947 through 1951 due to a conspiracy among the distributors to favor the Century and Valencia, owned by Loew's, and the Stanley, owned by Stanley Warner. The suit sought $900,000 damages and an injunction that all future bids be opened. The cash settlement was not disclosed. The injunction demand was dropped.

# People in The News

PAUL R. WENTWORTH has been appointed media buyer for Eastman Kodak Company. He joined the company in 1946 and the past year he has served as assistant manager of the advertising department's package design division.

FRED J. SCHWARTZ, retiring after three years as chairman of the Fund Raising and Finance Committee of Will Rogers Memorial Hospital, was guest of honor at a luncheon Tuesday given him by committee members. EUGENE PICKER, Loew's Theatres, will succeed him as chairman.

MRS. LOUISE MOSES JOHN has been named chairman of the new Pennsylvania motion picture censor board by GOV. GEORGE M. LEADER. She replaces MRS. EDNA R. CARROLL.

DR. LEOPOLD ECKLER has been elected vice-president of General Aniline & Film Corp. and general manager of the company's Ansco Division. He was formerly with the Ansco Division from 1928 to 1948, when he resigned to go with the Celanese Corporation.

HENRY J. ZITTAU has joined Associated Artists Productions as vice-president and treasurer. He was formerly treasurer of Western Television Co. and Motion Pictures for Television.

PAUL J. QUINN has been appointed attorney in charge of litigation for RKO Radio Pictures, Inc. He was formerly with Donovan, Leisure, Newton & Irvine, which has been special counsel to RKO for many years.

## Value of Publicity Is Stressed at KMTA Meet

*KANSAS CITY:* The value of publicity to the drive-in operator was stressed at the closing session of the Kansas-Missouri Theatre Association convention held here last week. Pearce Parkhurst, drive-in operator of Lansing, Mich., told the delegates to read every available book on publicity, as well as the industry trade papers. Mr. Parkhurst also mentioned the value of community resources, such as newspaper teasers, restaurant menus, radio spots and free-ticket stunts, in keeping the name of the theatre constantly before the public. The MGM Ticket Selling Workshop, under the direction of Mike Simons, director of customer relations, and Emery Austin, director of exploitation, was featured at the session.

## New "Ma and Pa" Opens In 50 Schine Houses

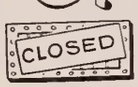
Fifty Schine circuit theatres in five eastern states opened Universal's "Ma and Pa Kettle At Waikiki" Sunday. Promotional material is somewhat similar to that used before, which brought the grosses making this series so outstandingly successful. There also are new ideas. One is, corsages of wood roses flown from Hawaii for local merchants to award as prizes.

## Toronto Film Communion Breakfast March 27

*TORONTO:* This year's Communion Breakfast of the film industry in the Toronto area will be held in the Crystal Ballroom, King Edward Hotel here. Winston Barron, Paramount Film Service, has been named toastmaster by the arrangements committee, headed by John J. Fitzgibbons, Jr. The breakfast will follow the nine o'clock Mass in St. Michael's Cathedral in the expected presence of James Cardinal McGuigan.


for want of an Altec service man,  the sound was lost

for want of sound,  the show was lost

for want of a show, 

the audience was lost

for want of an audience, the receipts  were lost



**All for want of an ALTEC service man!**

Don't let this happen to you.
Protect your patrons and your profits with an ALTEC SERVICE contract!

ALTEC SERVICE CORPORATION — 161 SIXTH AVENUE • NEW YORK 13, N. Y.

SPECIALISTS IN MOTION PICTURE SOUND

# The National Spotlight

## ALBANY

The shrinkage in salesmen's accounts is admitted, and the ultimate effect on Albany as an exchange center is debated, while the trend by independent exhibitors to contract with buying-booking organizations continues. Latest switch-over was that of three drive-ins and two indoor theatres operated by Donald Gilson, of Massena-Canton-Alexandria Bay, to Liggett & Florin in New York. . . . One reported return to local buying-booking is John Gardner's Turnpike drive-in, Westmere, which a Boston office directed last season. Gardner is now doing it himself. . . . Variety Club is sponsoring March 21 a dinner dance at which Kirk Douglas, of "Man Without a Star," will become a member. The club is co-sponsoring with the "Times-Union," the same day, a civic luncheon at which William Randolph Hearst, Jr., will discuss his recent visit to Russia. Camp Thacher will benefit from both affairs.

## ATLANTA

The Sunset drive-in, Jackson, S. C., was destroyed by fire with damages estimated at $15,000. The entire concession stand and all booth equipment was destroyed. . . . Paul Hargette, branch manager of Columbia Pictures at Jacksonville, was in Atlanta for a meeting in connection with the sales drive which ends June 23. . . . Jimmy Frew, southern district manager of U-I, checked in at his office after visiting the Jacksonville office. . . . Gene Chase, vice-president of Pioneer Theatres of Jefferson, Iowa, has returned there from Florida. . . . On the Atlanta film row were C. H. Simpson, State, Chattanooga; Donald Boardman, Skyview drive-in, Augusta, Ga. . . . Linco theatre, Lincolnton, Ga., was completely destroyed by fire. . . . George Hoffman, sales representative for National Screen Service (Florida), was given a surprise luncheon at the Variety Club. . . . Jack Weiner, MGM's publicity man who was injured in an automobile accident in Jacksonville at Christmas, was in Atlanta.

## BALTIMORE

Leon Back, Rome Circuit, was in New York to attend opening of "Silk Stockings" in which his brother-in-law, Leon Belasco, is featured. . . . Orville Crouch, Loew's, and Julian Brylawski, S-W, in town. . . . C. M. Goldstein has been appointed chairman of the Maryland State Censor Board by Governor McKeldin, replacing Sydney Traub. . . . Suit brought by I. M. Rappaport, operator of the Hippodrome, Town, Little and Centre theatres, against the producers has been settled out of court. . . .

Sam Temple and Ham Durkee, Durkee Circuit, have returned from St. Louis where they attended the drive-in convention. . . . Dick Dizon, Town manager, visited Washington and Cinerama. . . . Al Lang, Hicks Circuit auditor, has become a father for the fourth time. . . . John Racher is now with the Hicks Circuit. . . . Caryl Hamburger, Centre manager, was in Philadelphia.

## BOSTON

Ray Feeley, executive secretary of Independent Exhibitors, Inc., of New England, and operator of the Weymouth at Weymouth, Eggleston in Boston and Fairmont, Hyde Park, has leased the Lexington, Lexington, previously on the point of lease to Ernest Warren, Needham and Canton exhibitor. Feeley expects to open April 1 after redecorating and installation of CinemaScope with full stereophonic sound. The 490-seat house, only one in the 22,000-population suburb, has been closed more than a year. . . . General Teleradio, owners of Mutual and Yankee radio networks, has bought the Brookline Ave. building housing Yankee key station WNAC and WNAC-TV studios. . . . Press and radio representatives displayed unusual interest in Burmese actress Win Min Than who plays opposite Gregory Peck in "The Purple Plain" at a Ritz-Carlton reception. . . . Joseph Levine and Barnet Yanofsky have taken over the Hadley drive-in which is located at Hadley, Mass.

## BUFFALO

A meeting of Tent 7, Variety Club of Buffalo officers and members on the committee planning the testimonial dinner in honor of Dave Miller, retired, will be held in the club's Delaware Avenue headquarters Monday to discuss plans for the event, which will be staged April 25 in Hotel Statler. . . . Ken Robinson, owner of the Cameo, Binghamton, has installed CinemaScope and completely repainted the house interior. . . . With the Spring drive-in season approaching, Carl E. Bell, manager of the Buffalo office of Perkins Theatre Supply Co., Inc., says business is starting to perk up on new equipment for the outdoorers. . . . Edward J. Wall, field representative for Paramount Pictures, was in town last weekend, setting up an advance promotion campaign on "Conquest of Space," which will include a saturation TV spot barrage that will include the Paramount, Buffalo, and a number of other openings in western New York. . . . Anthony Ragusa, Buffalo; Louis Battaglia, Eggertsville and John W. Stark, Depew, are the incorporators of Twin Drive-In Theatre, Inc., which has been authorized to conduct a drive-in business in Buffalo.

## CHICAGO

Sam Levinsohn of the Chicago Used Chair Mart is traveling here and there at top speed these days. Numerous theatres are revamping their seating facilities. Last week he was on the local scene to handle the 600-seat Oak theatre owned by Nate Slott. . . . Alex Halperin, zone manager, Stanley Warner Theatres, was this week to conduct a kickoff meeting for the company's Spring Festival Drive. Among the out-of-towners who were to attend the meeting at the Blackstone Hotel were Paul Townsend from Oklahoma City; also Eli Arkin, Memphis, Tennessee, who was a former Chicago manager. . . . The State theatre is moving its entrance from the right side to the left so the concession facilities will be handier for the patrons. . . . The Loop theatre, continuously a busy place, completely took the limelight with the arival of the current feature, "Gate of Hell." Manager Jim Gorman gave the opening some realistic atmosphere by having 12 Japanese dancers in native costume perform outside the theatre.

## CLEVELAND

Exhibitors returned from the ITO Columbus convention were generally enthusiastic over the MGM Workshop conducted by Mike Simons and voted it an excellent demonstration and shot in the arm. Most of them plan to put into practice those of the 33 MGM advertising suggestions that apply to their individual situations. . . . M. B. Horwitz, head of the Washington Circuit became a great grandfather last Friday when a seven-and-a-half-pound daughter, Susan Beth, was b n in Seattle to his granddaughter, Mrs. Marcia Miller Kline and Sgt. Ernest Kline. . . . Mrs. Frieda Barck, mother of theatre owners Sam and Morris Barck, died. . . . Martin G. Smith of Toledo, past president of National Allied and also of ITO which he headed for more than 25 years, became a grandfather for the second time with the birth of a second son to his son, Jim, and his wife in Toledo. . . . Herreld Burrows was to open the long closed Majestic theatre, Lima, on March 10. . . . Two drive-ins in this area have officially opened the outdoor season. They are the Coshocton drive-in, Coshocton and the Rayland drive-in, Rayland.

## COLUMBUS

Business has been strong with a two-week run recorded at Loew's Broad by "The Bridges at Toko-Ri" and a third week of "Battle Cry" at RKO Grand following two weeks of that feature at RKO Palace. . . . Edward R. McGlone, manager of RKO Palace, Cincinnati, has been named manager of RKO Palace here, succeeding C. Harry Schreiber, who resigned. McGlone has been associated with RKO theatres for 21 years. Previous to his Cincinnati post he was manager of RKO Dyker in New York City. . . . Robert Horton, Jr., assistant manager of RKO Albee at Cincinnati, has been named manager of RKO Grand here, succeeding Edward Force, who has been transferred to RKO Brandeis at Omaha, Nebraska. Horton started as usher at RKO Orpheum in Cincinnati and later had managerial staff positions at the Albee, Grand and Western in Cincinnati. . . . Carl Rogers, former manager of Loew's Broad and now manager of Loew's in Dayton, Ohio, was a guest at the MGM Ticket Selling Workshop here.

## DENVER

Vassos Brothers, now operating a filling station in Bridgeport, Neb., are building a 30-car drive-in there, for a spring open-

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ing. . . . Bill Prass, independent exploitation man, went to Des Moines and Cedar Rapids, Ia., to do exploitation on "Violent Men" for Columbia, and also handled the campaign for "Long Gray Line" here at the Denver. . . . Barney Shooker, Columbia salesman, suffered some broken ribs when his car skidded on ice while on a sales trip in South Dakota. Not driving fast, only about $100 damage was done to the car. . . . Lynn Fetz, manager of the Denver Shipping and Inspection Bureau, and Mrs. Fetz, are going to Honolulu on a vacation, where they will visit a son. . . . Clarence Batter, booker, went to Torrington, Wyo., to attend the opening for the year of the Kar-Vu drive-in, operated by Delbert Stewart. The theatre will operate only weekends for the early spring and resume normal operations with the warmer weather.

## DES MOINES

Harold Sutphin, 47, died at Mercy hospital of cancer after a lingering illness. He had been a booker for MGM here for many years. Several months ago his friends on Film Row bought Harold a television set to while away the hours in bed. . . . H. O. Peterson, for many years a salesman for RKO here, has joined the United Artists exchange as a salesman, according to an announcement by Carl Olson, UA manager. . . . Don Hicks, Paramount branch manager, is in California on his vacation. . . . Norma Fogel is the new secretary at Columbia, replacing Rosa Lee Snyder. Rosa Lee, who is a lawyer, has taken a secretarial position in an attorney's office. . . . Florence Muse, Columbia inspectress, slipped on the ice and suffered a broken bone in her foot. . . . The Capitol drive-in on S. E. Fourteenth St., in Des Moines, opened for the season on March 3. . . . Jim Gray, formerly employed by the Pioneer Theatre Corp. of Minneapolis, has taken over the operation of the Band Box theatre in Mason City for the C. A. Schultz interests and Consolidated Agencies of Kansas City.

# *DAVE MILLER, RETIRING, HAS A LIFETIME OF MEMORIES*

BUFFALO: Changing phonograph records in a nickelodeon more than 50 years ago was Dave Miller's introduction to show business. The gentleman, who is about to retire as Universal branch manager here, was given to reminiscing recently about his lengthy career in the film industry.

Mr. Miller, who ought to know, said that the movies haven't changed fundamentally. "Maybe they make more sense in a business way and have a firmer ethical basis than in those wild, buccaneer days, (but) they're still fantastic enough to be fascinating and still confound analysis," was his opinion.

Born in 1893, he came in contact with the above nickelodeon at the age of 11. From there, he went on to polishing brass and thence to managing "a more luxurious establishment, headlining Alice Joyce and Carlyle Blackwell, for $15 a week." As the organist made $125, Mr. Miller decided to become a film salesman.

He said that in those days, a film salesman was a combination troubadour and Mississippi River gambler and that the more eloquently a show was described, the more money could be obtained. He cited a two-reeler which might have cost $1,500 and which obtained commitments for $15,000.

He also recalled the time he managed a film-sales outfit in New York which paid its stockholders regular dividends of 10 per cent a week. "These checks," he said, "would pay for a first rate movie star in 1955."

As Mr. Miller himself put it, "Years pass, finances calm down and Dave Miller grows older. Between 'All Quiet' and 'The Glenn Miller (no relation) Story,' his daughter grows up and he's a grandfather, his favorite role."



*DAVE MILLER*

Now that retirement is almost upon him, he's thinking of what next he can do. He said, "During my three terms as Variety Club chief barker, I was always muttering about what I could do for Variety's charity and child-health programs. Now's my chance to find out how sincere I was."

He added he hadn't solved anything and had no profound wisdom for his successor, Jerry Wechsler, but merely hoped "he has as much fun as I've had."

## DETROIT

This is a double month here. Several weeks ago Gov. G. Mennen Williams proclaimed March "motion picture month" and Mayor Albert Cobo has done the same. . . . Sol Krim's lobby television set aroused enough interest in the Krim art theatre to get a "Time" mention last week. Something that seldom happens this far out of New York. . . . Federal Department Stores, a local 14-store chain, and the "Free Press" have banded together in a hunt for the "Exquisite Form" promotion tied to saturation bookings of "Vera Cruz." Winner gets a Hollywood trip and a $10,000 modeling contract. . . . Tickets for "Cinerama Holiday" are selling about three weeks ahead, somewhat slower than for the number one show but far ahead of ordinary sales in the business here. . . . Exhibitors take hope at the optimistic outlook of auto manufacturers who predict ever-increasing sales for their products.

## HARTFORD

Deputy State Atty. Gen. Joseph A. Adorno, a son of Sal Adorno, Sr., M&D Theatres, has been elected president of the Middletown Bar Association. He served as State Treasurer of Connecticut for eight years. . . . Sal Adorno, Jr., formerly assistant general manager of the M&D interests, is completing construction of an 850-car capacity Middletown, Conn., drive-in, to be known as the Middletown drive-in theatre. The venture, he said, will have no affiliation with M&D. An early spring opening is planned. . . . Henry L. Needles, former Hartford district manager, Warner Bros. Theatres, attended the mid-winter banquet of the Winsted (Conn.) Fire Department's Hose Company Two, honoring his brother, Jacob, who is marking 50 years of service with the Department. . . . Hartford visitors: Herb Schloss, Columbia home office exploitation department; Harry Browning, New England Theatres, Boston; Harry F. Shaw, Loew's Poli-New England Theatres; Sperie Perakos, Perakos Theatre Associates, New Britain, Conn.

## INDIANAPOLIS

Harry Vonderschmitt, 77, who built a state circuit after opening his first theatre in Washington, Ind., in 1918, died in Bloomington Feb. 27. His widow and a daughter survive. . . . Howard Rutherford, manager of Loew's, is on a three-week vacation at Hollywood, Florida. . . . Max Schaefer, formerly manager of the Esquire, is now managing the Cantor circuit's Shadeland drive-in. . . . Bill Reniecke, assistant manager of the Indiana, will marry Charlotte Brewer March 8. . . . T. O. McCleaster, 20th-Fox district manager, and Glenn Norris, eastern sales manager, were here last week. . . . The Allied Theatre Owners of Indiana have set their next board meeting for April 5, at the Variety Club.

## JACKSONVILLE

Maurice Magnan is owner-manager of the Lakeshore theatre, not Milton C. Moore, as reported here February 26. . . . United Artists' Walter McDonald has been promoted from a booker in the Atlanta branch to head booker in the local office. . . . Walter Powell, formerly a 20th-Fox salesman for the Charlotte branch, has been added to T. P. Tidwell's sales staff here with 85 opening 20th-Fox accounts. . . . George J. Schaefer of the Selected Pictures Corp., New York, and Terry Turner of General Teleradio, New York, were here to set up advance promotional programs on Florida bookings of "Gangbusters." . . . Marie Windsor and Rex Allen made personal appearances here to help manager Bill Beck, Five Points theatre, with his North Florida premiere of "Yellowneck." . . . James Cagney lunched here with Leon D. Netter, president, Florida State Theatres. Mr. Cagney will soon appear in "Run for Cover."

(*Continued on opposite page*)

## KANSAS CITY

Three exhibitors' meetings were held at the Hotel Continental on succeeding days, March 2, 3 and 4. The Kansas-Missouri Theatre Asociation sponsored a spring meeting with particular attention to drive-ins, openings of which were to start by March 10 in this area. A feature was the presentation of present status of the Exhibitors Film Financial Group, Inc., by John Rowley. . . . On Thursday, March 3, the MGM Ticket Selling Workshop was held by M. L. Simons with nearly 400 exhibitors at work tables with pads and pencils. . . . On Friday, an exhibitors meeting was held by the Allied Independent Theatre Owners of Kansas and Missouri, with Rube Shor, A. F. Myers and Harold A. Wolff guest speakers. The "Toll TV" situation was emphasized. . . . The annual motor show, with a dozen personalities of screen, radio and TV as highlight attractions, cut drastically into motion picture theatre attendance. But at that, several first runs had above-average results. . . . Three drive-ins at Kansas City have operated on the three weekend days throughout the winter—the only lapse being by one of the three that closed the night of a severe storm.

## LOS ANGELES

After being dark for the past two years, the Belmont theatre, formerly operated by Fox West Coast, will be reopened by Berman Theatres. House was one of the flagship houses in the National Theatres chain and is one of the largest in the city. . . . Bea Kaner, formerly with Exhibitors Service, is now associated with the Realart office in the capacity of head bookkeeper. . . . A bomb scare caused the quick evacuation of the Temple theatre in Temple City when an anonymous jokester telephoned manager Stoddard Gumaer that a lethal bomb was secreted in the theatre. Gumaer promptly summoned the police and fire departments, who made a thorough search of the premises and, finding no bomb, called the patrons back into the theatre. . . . Joe Cogan has resigned as manager of the Warner Wiltern. . . . Eddie Mack, after a period of 14 years in the same post, has resigned as advertising-publicity chief for the Pantages and Hillstreet theatres here. He is moving over to the Walt Disney organization to handle public relations for the Disneyland Amusement Park near Anaheim.

## MEMPHIS

Five film parties were given in Memphis to Boy Scouts as rewards for their work on staging their annual city-wide jamboree. The Plaza, Ritz, Joy, Strand and Park theatres gave the parties. A city-wide film party for them was also announced by Malco for March 12. . . . Memphis film history was being made by Warner Bros.' "Battle Cry" which has gone into its fourth week at the Warner theatre. . . . Mr. and Mrs. E. S. DeGuire, owners, have leased the Shannon and Maxon theatres at Portageville, Mo., to Malco Theatres, Inc. . . . George Wolfe, booker, 20th-Fox, Memphis, and Miss Betty Summers were married at First Presbyterian Church in Memphis. . . . R. J. Jones has bought the Gail theatre, Round Pond, Ark., and re-opened it. . . . The Strand theatre is conducting an "Oscar" contest in its lobby. . . . Magna Theatres, Inc., distributors of "Oklahoma," announced Memphis will be one of the first cities to see the film.

## MIAMI

The personal appearance of Susan Hayward for the world premiere of "Untamed" at the Carib, brought out the largest fan crowd ever enjoyed on the famed Lincoln Road, according to Wometco's Sonny Shepherd. . . . Al Glick, with Florida State Theatres' publicity office, reported plenty of radio and TV plugging for "Country Girl," with WTVJ's Judy Wallace giving portions of the show from the Studio M offering of the same vehicle. . . . Fellow employees miss George Caron, of the Olympia, who suffered a fatal heart attack recently. . . . The Wometco chain will offer this area its first entertainment type closed circuit TV March 28, when both the Carib and Miami theatres will present the ANTA album. Miami will share the "first" nationally with about 48 other cities. Project ties in with CARE and a ticket entitles purchaser to have a relief package mailed in his name.

## MILWAUKEE

The Empress theatre here, formerly called the Gayety, Milwaukee's only burlesque house, is no more. The wrecking operation of the house, and other buildings next to it, is being done now to make room for a parking lot. Manager Charles Fox can relate the long history of the theatre and name the many stars who have played there. He has plans to open another house here in late summer, but declines to name either the theatre or its approximate location. . . . John Mednikow, manager of National Screen Service, is back at work. He relates he never realized how many friends he had until he was ill. He received over 200 cards not including the many gifts of good cheer. . . . The new girl now working in the Wisconsin Allied office is Mrs. Gladys Pedersen. . . . The Bluemound drive-in is planning on a March opening.

## MINNEAPOLIS

A want ad for "amateur or professional" motion picture operators set off a new row between independent theatre owners and the local projectionists union. The theatre operators have been negotiating with the union since their contract expired last December. The ad in the newspaper was intended to get non-union projectionists if necessary to keep the theatres open should the union strike. . . . Champaign, Ill., and New Orleans have been added to the territory of Harry Weiss, RKO Theatres district manager. His territory extends as far west as Denver. . . . A new curtain and CinemaScope equipment have been installed in the Lakefield theatre at Lakefield, Minn. . . . Richard Olson replaced Robert Kaye as assistant manager of the RKO Orpheum in St. Paul. . . . Irving Shiffrin, Allied Artists exploiteer, was in for "The Big Combo" which has its world premiere at the Gopher, March 16. . . . W. A. Ainsworth has redecorated his Shawno theatre at Shawno, Wis., and his Gail theatre at Mauston, Wis. New sound equipment also has been installed in the latter house. . . . Inez Anderson Bronstad has rejoined RKO as contract clerk.

## NEW ORLEANS

The Do Cinema, a 16mm theatre situated in the auditorium of the Twin Do drive-in theatre, Metairie, La., opened March 4 with the original film version of "Star Is Born." The auditorium, a modern air-conditioned theatre featuring RCA's latest equipment, accommodates 800 patrons and plenty of free parking space. Top pictures of the past will be the feature attractions. The Do Cinema is owned and operated by Niles, Inc. . . . J. G. Broggi, buyer and booker for Francis Johnson's Navy Point Warrington, Fla., announced that operations have been suspended. . . . Dixie Theatres reopened the subsequent run Rex in Hammond, La., which they will operate on a four-day a week basis. . . . Milton & Betty Guidry are cradling their fourth, a baby girl, whom they have named Joy Marie. She was born February 28 in Lafayette, La., hospital. Her father operates the Nona and is interested in Hub & Twin drive-ins, Lafayette, La., and the Yam drive-in, Opelousas, La. . . . Jeanne Claybrooke, Page Baker's secretary at Theatres Service Company, is bedded at Oschner's clinic for surgery. Maxine Bevelo is pinch hitting for her. . . . Arthur Schwartz, general manager of United Theatres, and wife Ruth are vacationing in Miami, Fla. . . . Andy Bevelo, Theatres Service booker, resigned to join his father in metal craft business.

## OKLAHOMA CITY

Oklahoma Theatre Owners had a board of directors meeting March 7 at the Variety Club in the Biltmore Hotel. . . . Mr. and Mrs. Bob Barton announce the addition of Robert Keith Barton, to their family. Mr. Barton is booker for the Barton Theatres. . . . The Criterion theatre held a sneak preview at 4 P. M., February 27, plus the regular feature "Jupiter's Darling" for regular admission price. . . . A motion of George Pomeroy former theatre owner in Oklahoma City, for $4,000 judgment against the Cimmarron Insurance Co., was overruled Feb. 24 by U. S. district Judge W. R. Wallace. Pomeroy sought to recover the $4,000 allegedly due under a fire policy issued by the defendant. His Frontier theatre was destroyed by fire last May. The insurance company held that Pomeroy's policy insured only new draperies and new seats. . . . Two Texans filed suit in Federal Court Feb. 24 against Jack Hull and James Hull of Ada, Okla., asking dissolution of a partnership and an injunction to prevent the Hulls from touching partnership funds. Plaintiffs in the suit, J. B. Seale and Dovie Seale, state in their petition that the four persons entered into a partnership Aug. 6, 1954, to operate the Ada theatre at Ada, Okla.

## OMAHA

The first of two weeks designated as "McLucas Weeks" in the United Artists national drive was the greatest in number of shipments and dollar volume of any other week of the 35 years U. A. has had an office in Omaha and Des Moines, branch manager Don McLucas announced. He cited the work of Jim Velde, western sales manager of New York, and Mike Lee, district manager of St. Louis, both of whom were former managers for Eagle Lion Classics in Des Moines. . . . Robert Nielson, 20th-Fox shipper, and Shirley Johnson were married at Kountze M. E. Lutheran Church. . . . Dr. Abe Greenberg received the Big Brother Award at the Brotherhood Week luncheon given at the Hotel Fontenelle by the Film Industry Division of the National Conference of Christians and Jews. . . . Marvin Jones, Red Cloud exhibitor, gave up flying in for booking last week figuring the weather was

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too rough for his plane. He hit ice on the highways near Omaha that almost grounded his car. . . . Drive-ins are getting ready to go and the Airport drive-in in East Omaha owned by J. Robert Hoff already has started the season.

## PHILADELPHIA

Independent distributor Jack Jaslow succeeded in getting Times' "The Game of Love" passed by the Pennsylvania State Board of Motion Picture Censors with only a few eliminations and thus prevent court action involving the one-time rejected film. . . . Moe Verbin, of the Charles Stiefel Theatres, is recuperating at home after surgery. . . . James Henwood, assistant manager of the 69th St. theatre, went into the Army. . . Edward Emanuel, of the Jay Emanuel Theatres, left for an inspection tour of the Variety Club operations throughout the country in his capacity as international secretary. . . . Richard Luck, for many years manager of the Capitol, Reading, Pa., is a candidate for the Republican nomination for the Berks County Register of Wills post in the 1955 primary election.

Managements of drive-ins in the area have begun preparations for early April re-openings, with many undergoing repair programs as a result of the hurricane last fall. . . . Statements to stockholders from the Reading (Pa.) Fair showed that the big outdoor exposition operated in the red last season with a loss of $4,505.37. Rain spoiled three of the fair's eight days in 1954, resulting in income of $242,860 against expenditures of $247,365. . . . A deed of conveyance transferring ownership of the Towne, Allentown, Pa., from Paul Greaser to Albert A. Moffa was placed on record.

## PITTSBURGH

Kirk Douglas due here on March 17 to plug his "Man Without a Star," a coming Fulton booking. . . . "Battle Cry," repeating its big business nationally, gets a third week, and possibly a fourth in the Stanley. with "Country Girl," "New York Confidential" and "East of Eden" following in that order. . . . The Guild finally won the scramble for MGM's re-issue of "Camille." . . . "A Man Called Peter" will be the Easter booking in the Harris. . . . Jean (Mrs Richard) Marson of the Stanley Warner publicity office preparing for motherhood this summer for the first time. . . . Continuing the long list of names here for personal appearances this week were Rod Taylor, ahead of "Long John Silver" and Bill Leslie, here for two days, plugging "The Long, Gray Line." . . . Academy Award interest being hypoed with several contests, involving newspapers and theatres, to pick out the 1954 winners for Oscars.

## PROVIDENCE

The advent of Lent brought a sharp drop in theatre attendance in this predominantly Catholic area. This city is 73% Catholic, and with religious services being held several evenings a week during the Lenten season, and with large numbers of Catholics abstaining from attending places of entertainment, the next few weeks offers anything but bright prospects. . . . "Battle Cry" held for a second week at the Majestic as did "20,000 Leagues Under the Sea" at RKO Albee. . . . The Quaker drive-in, on Route 146 in nearby Uxbridge. Mass., "beat the gun," being the first open-air theatre to inaugurate the 1955 season. Opening attraction was "3 Ring Circus.". . . The Metropolitan, which recently reopened after a long period of darkness, with "Gangbusters," continues operation with second and third-run films; and once weekly on stage presents the TV and radio star, Eddie Zack, with his hillbilly company. . . . Willard Mathews, Majestic manager, has been named as one of the divisional captains in the fund-raising campaign to help the Roger Williams Hospital. . . Edward M. Fay, dean of Rhode Island showmen, who recently underwent surgery at St. Joseph's Hospital, has fully recovered and returned to his home.

## PORTLAND

Eddie Yarborough, 20th-Fox field man from San Francisco, was in town for a few days to work on a campaign with Oscar Nyberg. . . . Guild theatre manager Marty Foster is still in Hawaii. . . . Paramount theatre manager Dick Newton off to Seattle for a few days. . . . Liberty theatre manager Harold Lorrimer is back from a visit to Sweet Home. . . . Nancy Welch credited with doing a big exploitation job on "Romeo & Juliet." Her school contact work was very successful. . . . Ray (Jr.) Sylvester is getting a big reputation for being a top theatrical lighting man. He is an electrical contractor but specializes in theatre lighting. . . . "Oregonian" drama editor Herb Larson ill again.

## SAN FRANCISCO

Having retired from the theatre business ten years ago, George Syufy, 75, passed away recently at his home in Vallejo. He was the brother of William Syufy, Syufy Enterprises, and of Hannah Naify, wife of Michael Naify, president of United California Theatres, Inc. . . . Point theatre, recently re-christened the Cine Art theatre, will reopen this month at Point Richmond. . . . Recent visitors at the Mapes Hotel in Reno were Mr. and Mrs. George Archibald, Arch Booking and Buying Service, Mr. and Mrs. Henry Resch, General Theatrical, and Mr. and Mrs. Robert O. Bemis, Walter G. Preddy Supply Co. . . . "Jupiter's Darling," MGM musical, received lavish praise from Bill Hogan, critic and columnist for the San Francisco "Chronicle." . . . With new CinemaScope screens recently installed in five theatres and four drive-ins, the George Mann (Redwood) Theatres are now completely converted, according to Lloyd Lamb, general manager. . . . Off for an extended tour of Europe are the Michael Naify's, United California Theatres, Inc. and their close friends the Robert A. McNeills of San Carlos.

## ST. LOUIS

The second unit of Rodgers Theatres in Caruthersville, Mo., is being converted to CinemaScope and is to be available soon for a showing of that type of picture. . . . News has been received that a fire at Lawrence, Kan., burned out the interior of the Patee theatre in downtown Lawrence, said to be one of the oldest in the midwest, and two adjacent buildings. The loss was not estimated immediately. . . . The Rollamo theatre at Rolla, Mo., has just completed the installation of a CinemaScope screen and showing of wide screen pictures has started. . . . Larry Bennett of Industrial, Mo., has assumed the duties of owner and manager of the Uptown theatre at St. Joseph, Mo. . . . Mrs. Zelma Unger, manager of the Glen theatre at Quincy, Ill., has announced that the recent sale of the building housing the theatre to Clem Bickhaus, will not affect the future of the theatre.

## TORONTO

Independent theatres are being sent forms from the Motion Picture Industry Council asking them to pledge money towards the setting up of a Public Relations Committee. Already Odeon, Famous Players and Twentieth Century Theatres have pledged their support. Support is in the form of paying five cents per seat or car annually. . . . The J. Arthur Rank Screen Advertising Services Ltd., opened offices at 20 Carlton St., here, under the direction of Jack D. Ralph. With Ralph, vice-presidents of the company are Bob Wallace and Neil Sneyed. . . . The Bay of Quinte Theatre Managers Association put on a Variety Show at the Capitol theatre, Belleville. A substantial sum was contributed for Variety Village.

## VANCOUVER

The year's first snow storm and cold weather slowed down grosses. Folks stayed home with their TV sets. . . . Bob Foster, of the Orpheum and president of Theatre Employees Union, is on the sick list. . . . Jim Moore, manager of the Rio, is helping out at the Odeon district office in the publicity department. . . . The B.C. propectionist union, IATSE 348, donated a motion picture camera to Vancouver's Children's Hospital. . . . Most drive-in theatres in this area are cutting prices for the coming season to 50c weekdays and 60c Saturdays. . . . Drive-ins which beat the gun two weeks ago with early openings are snow-bound and closed until we get some spring weather. B.C. is in the midst of a record cold snap. . . . Midweek business was way off in the suburban theatres in Vancouver and Victoria. . . . Theatre employees Union B-72 has closed deals with the two circuits which gives the workers a 3c per hour increase across the board and eliminates split shifts in the downtown houses.

## WASHINGTON

"The Glass Slipper" will open at the Playhouse on March 30. . . . Milton Lipsner, Allied Artists branch manager, screened the "Annapolis Story" at the Motion Picture Association's Academia theatre for Navy officials. . . . Tom Cosgrove, MGM salesman, is the father of a boy. . . . "Cinerama" celebrated its 1,000th performance at the Stanley Warner theatre last week. . . . Arthur Jacobson, former National Screen Service representative, is still hospitalized at Sibley Hospital. . . . Sara Young, 20th Century-Fox booker, paid a visit to her family in Brookline, Mass. . . . Jack Keegan, formerly of Universal, and now a Pfc. in the Army, is in Europe. . . . Lou Janof, Lanman Engraving Co., and a member of the Variety Club, is recuperating at home.

## Aid Club Fund

The Variety Club Foundation to Combat Epilepsy has received a contribution of $1,100 from the New York chapter of the Women's Association of the Allied Beverage Industries. It represents a share of the proceeds of the organization's annual Repeal Party, held last December 7.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## Movies Promote New Merchandising Methods

FOX West Coast Theatres have found promotion coming out to meet them, with merchandising tieups effected in places they never expected, and no small part of it originating outside the theatre, for the benefit of the box office. Walter Wanger is quoted as having witnessed a scene in Sacramento recently, when he found a hotel diningroom crowded beyond any usual restaurant trade. He wondered if there was a convention in town.

The hotel manager explained, "This goes on every night—its our 'Theatre Dinner' that brings them in." As a result of a co-operative deal with the Fox Senator and Crest theatres, the restaurant offered a $2.50 dinner, with a ticket to the movies for each person. It not only filled the dining room, but it brought them downtown at night, and to the movies, all for one reasonable price. The hotel pays approximately half of the cost of adult, teen-age and children's admission, and offers a choice of several shows. The hotel put $1,500 into newspaper advertising to launch the plan, and both radio and TV have been used additionally to gain momentum with the idea.

This is not the first time, by any means, that we've heard of good theatre-restaurant tieups in this Round Table. But we haven't had food as an example, described by any such person as Walter Wanger. Many good restaurants cooperate with many good theatre managers, and it all counts up as good mechandising. The point is that this particular promotion can be done in almost any situation, large or small. We even think that it would work with a roadside restaurant we know in Pennsylvania—"Cannibal Inn" who proclaim that "we serve people daily"—so does a nearby theatre.

And, excuse us if we come back to the British, who do so many things better than we do, and usually before we think of it. There is hardly a large theatre in Britain that doesn't operate its own theatre-restaurant, theatre-cafe and car-park. They've thought of all the tieups, long ago, and put them into use, plus a ballroom that combines all the music, food and entertainment, in one over-all package. Some Odeon theatres in Canada are patterned along British lines of refreshment merchandising.

When we were in Toronto last Fall, we thought that if a few theatres in the U. S. would follow the British example, with such good design and so many refreshment features, it would be a good tonic for our industry. Some of our larger theatres in the big cities even have the necessary space to try this out.

### ONE-MAN CONVENTION

He's not entirely imaginary—this showman we know. He is a composite of many whom we've met, around the country. He not only goes to conventions—he *is* a convention, always in session. He not only attends workshops—he *is* a workshop, on his own premises, with heart, mind and hands always active, for showmanship.

He reads the trade-press, the newspapers and the magazines. He sees television, and listens to radio. He talks a lot, but he always *listens* to his newspaper man, the butcher, the banker, and Joe Doakes, who brings his whole family every Friday to the movies. He has enormous ears; and can hear audience comment across the lobby or over six rows of seats, while he's on listening post.

He can see the length and breadth of Main Street—and he is a business partner with every merchant in his business neighborhood, whether they know it or not. He calls the meeting to order, with himself, when he sifts and analyzes and studies what he has learned by listening. He goes into his private workshop, and dreams up showmanship, tailored to fit his situation. He applies, and adds, and multiplies, for mutual benefits.

He's a Round Table member, an active showman, and a working manager, always alert to new ideas, never convinced that "it can't be done" until he tries—personally. He gets along fine, for he is a "one-man convention, always in session."

¶ DISNEYLAND, one of the top three in television programs, has acquired heavy fan mail from the youngsters, in its first few weeks on the air, according to John Crosby, in the *New York Herald Tribune*. He says the children are writing more letters to Disney than he has received in all his experience—and they are wonderful to behold. The program has demoralized the bedtime of millions of moppets, but they've taken their pens in hand, to show appreciation. The kids write with refreshing candor and unexpectedness their parents can't approach.

The Disney office is enjoying such succinct autobiographical material as this: "I have the chicken pox and oh do I itch. I am eight years old and I like your show." Or, more simply, "I love you very much, Mr. Disney." Or, more confusing "Send me a picture of yourself and the other animals." Or—if that doesn't fix it—"Would you draw me a small drawing of Liberace, and put your autograph on it." Some of the letters are downright tragic: "My father is always watching the fights when your program is on," or "I'd like to watch Disneyland, for I hear it is good, but my mother and father are always watching a cowboy show at that time."

¶ ELEVATOR conversations, especially in this busy building, filled with dizzy people, are apt to be exciting to the imagination—since you seldom hear more than one line, and have to fill in the rest. The other day, we heard two young men, who are obviously producers of package shows—and they are both plentiful and prosperous! They were discussing a program which they described as "half way between Groucho Marx and 'Dragnet'"—and that's a compromise that ought to get results, in any market. We are impressed, first, by youth—they are so young!—and second, by the fact that television can adopt, adapt, divert, rewrite, or simply "borrow" for the occasion—practically any property, whether or not it is their own—and from that time on, they can keep on writing duplicates. —*Walter Brooks*




WINTER billposting, Florida style, at Weekiwachee Springs, where the girls display a 3-sheet in the wonderfully clear water, as a stunt for Foster Hawthorne and Walter Tremor, for the Capitol theatre, Clearwater.



Don Prince, from the RKO studio, and Herb Royster, manager of the Broadway theatre, Portland, Ore., contrived this skin-diving act in the Multnomah Club pool, and that's a by-line newspaper man just submerging to write his interview with pretty June Payne.

# Publicity Goes Underwater!




A. C. Furman, manager of the Rivoli theatre, Long Beach, Calif., had 28 local skin-diving clubs hard at work for "20,000 Leagues Under the Sea"—and here is one group on duty, in costume, as ballyhoo in front of the theatre.




Sam George, manager of the Paramount theatre, Atlanta, had this exciting masked man as effective street ballyhoo for "Six Bridges to Cross"—with the cooperation of the police department.




Oscar Nyberg, manager of the new Fox theatre in Portland, Oregon, got startled stares from women shoppers with his walking book ballyhoo for "Battle Cry."

Mark Hendrix, manager of the 4-Star theatre, Los Angeles, decked his cashier in Egyptian costume, and persuaded a playful leopard to pose with her, as advertising for "Aïda."



# Showmen in Action

Paul Amadeo, manager of Pike Drive-in theatre, Newington, Conn., ran an ad to announce reopening of his drive-in, and claimed to be the first in Connecticut to resume operations. The newspaper ran a story with his picture.

▼

Jean DuBerry, manager of the Art theatre, Springfield, Mass., had the benefit of local promotional backing for "Romeo & Juliet" with premiere festivities planned by the Springfield Motion Picture Council. Newspaper art shows the mayor buying the first ticket.

▼

Another early drive-in opening—Joe Levine, manager of the Round Hill Drive-in, Springfield, Mass., claims to be the first in his area and plays "Vera Cruz" to start the season.

▼

Len J. Gouin, manager of Famous Players' Capitol theatre, Peterborough, Ontario, had excellent windows, and fine co-op newspaper advertising, arranged with friendly merchants for current attractions.

▼

Pat Buchieri, manager of the Art theatre, Hartford, Conn., held "The Little Kidnappers" for a record-breaking ninth week which gained him a newspaper story.

▼

Tony Masella, manager of the Poli Palace theatre, Meriden, sold his local editors on a three-unit illustrated series on background of the motion picture industry in that central Connecticut city.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., planted a story in a local newspaper on MGM's national high school survey to determine if teen-agers are anxious to see Greta Garbo in "Camille."

▼

Joe Jarvis, enterprising owner-manager of the Gilbert Stuart theatre, a neighborhood house in Riverside, R. I., writes his film-chat to patrons and prints it in very small type and very small space, but it is read, and pulls business. It's solid four-point—or less, and you need glasses, but they see it.

▼

John B. Patten, manager of the Warner theatre, Fort Lauderdale, Fla., had Bob Francis, co-star of "The Long Gray Line" and Joani Hanley, "Miss Flirtation Walk" as a double-attraction, in person, to promote the picture.

▼

Mr. and Mrs. J. R. McLamore, owners of the Salem theatre, Salem, Virginia, celebrated the 25th anniversary of their opening—with never a dark night—under the sponsorship of the Kiwanis Club, who were the original sponsors in 1930.

Jim LaFarr, manager of the Seneca theatre, Salamanca, N. Y., held a Little Miss Valentine contest on his stage during the Saturday matinee with prizes promoted from a couple of local merchants. He has already tied up with a local milk dealer to give away five live Easter bunnies at his Easter Kiddie show.

▼

George E. Landers, Hartford division manager of E. M. Loew's Theatres, tied up with the local Army Reserve office for a lobby weapons display, manned by an honor guard, for opening night of Connecticut premiere of "The Long Gray Line." West Point alumni in the area attended as guests of the theatre.

▼

Irving Hillman, manager of the Roger Sherman theatre, New Haven, Conn., arranged with the local Marine Corps recruiting station for Marine drill team and induction ceremonies on stage opening night of "Battle Cry."

▼

Mel Jolley, manager of the Century theatre, Hamilton, Ont., had a dandy tieup with Curtis Publications, for their coverage of Ethel Barrymore in the February issue of Ladies' Home Journal—and his Valentine's Day showing of "Young at Heart."

▼

Arch Laurie, director of public relations for Odeon Theatres, follows up with more tear sheets of that excellent cooperative campaign for motion picture industry, sponsored by the Toronto Daily Star, which tops all such efforts and has the cooperation of both Famous Players and the Odeon circuits.

News from Jerry Schur who is now manager of the Uptown theatre, Los Angeles. He poses next to a huge arrow worded "This Way to 'Hell's Outpost'" and looks as though California agrees with him. He was formerly at the Crotona in the Bronx.

▼

Arnold Gates, manager of Loew's State theatre, Cleveland, Ohio, improved on the usual mobile book display by having a public address speaker unit inside the book and microphone in the box office from which periodic announcements were made for "Bad Day at Black Rock."

▼

William Wyatt, manager of the Virginian theatre, Charleston, W. Va., Quigley Award winner in the last quarter of 1954, sends tear sheets of the excellent coloring contest he ran for "Hansel and Gretel" in cooperation with the Charleston Daily Mail. Large coloring blocks appeared daily and good publicity stills and store tieups supported the idea.

▼

Ed Linder, manager of the Gopher theatre, Minneapolis, has a front display and touring 24-sheet to match, for "Bad Day at Black Rock"—that stopped them in their tracks. He used book tieups, newspaper tieups, sound trucks, and all that goes with it.

▼

Stephen Barber is the new manager of Carl Floyd's theatre in Largo, Florida—right in the middle between Tampa and Clearwater—and we'll be seeing him, in the very near future, while driving around Pinellas County.

▼

Tom Grave, manager of the Eastwood theatre, East Hartford, Conn., promoted a tieup with a local jeweler whereby the latter gave two theatre tickets with the purchase of a watch band.




***Dale Tysinger, able manager and active member of the Round Table, devised this "story told in pictures" as a big lobby display for "There's No Business Like Show Business" at Shea's theatre in Ashtabula, Ohio. Nothing like intriguing the public, either, with pictures of show business to look at. They paw over these photographs and give them much more time and attention than the ordinary display—all the time making up their minds to go to the movies.***

# Author Meets Public On Promotion Tour










*Leon Uris, ex-Leatherneck and authar of the best-selling novel, and exciting picture, "Battle Cry," has been traveling around the country, meeting the press and public in key cities as pramotion for the Warner Brothers' hit film. Above, you see him arriving in New Orleans, greeted by a guard of hanor of United States Marines. At right, he talks with a televisian personality in Cincinnati, as a literary interview. Below, Uris visits the main branch af the Cincinnati Library, where there was a strong display of "Battle Cry"—and at right, belaw, he autographs copies of the baok for custamers at Wallack's Bookstore, in Pittsburgh, as a tie-in with Stanley Warner theatres. He was a newspaper man, originally, and his experience as a Marine combined with his writing ability ta create his book. In all, he will cover the nation, from Baltimore, his home town, to the west coast and back again.*

## Local Skin Divers Work Underwater

Alfred C. Furman, manager of the Rivoli theatre, Long Beach, California, enlisted members of 28 local skin-diving clubs—they have them, out there — as promotion for "20,000 Leagues Under the Sea." One club was always on hand for street ballyhoo in front of the theatre and their appearance made news pictures for local papers. Local dealers in underwater gear, and photography supply dealers cooperated with pleasure—one dealer was so enthusiastic that he made all the photos free, and devoted his own window to a complete display of underwater scenes from the upcoming picture.

## Prize Winners Named for Prestige and Profit

Top prize winner in the New England Theatres, Inc. "Profit and Prestige" exploitation drive conducted among their managers, is Joseph Sadur, of the Olympia, Chelsea, the company has announced.

Runners-up in the three-month campaign for better business and exploitation were so close that it was difficult to pick winners of the series of cash awards of varying size, said the judges—Martin J. Mullin, company president, district managers Hy Fine, Robert Sternburg, Harry Browning and Chester Stoddard, and head buyer and booker, Jerry Govan. Others getting prizes were: James Davis, Paramount, Lynn; Larry Burke, Capitol, Pittsfield; Morris Sims, Olympia, New Bedford; Francis Gooch, Temple, Houlton, Me.; Mrs. Marjorie LeTarte, Paramount, Ft. Fairfield, Me., and James Darby, Paramount, New Haven, Conn.

## Good Tieup With P.T.A.

Arnold Kirsch, manager of the DeLuxe theatre in the Bronx, planning a special afternoon children's show for "Three Ring Circus" and "Alexander Graham Bell" in cooperation with the P.T.A. Tickets will be 35c, of which the P.T.A. will get 15c for the school's G. O. fund.

# Rich Reward In Reissues, Says Babb

By BENN BABB

*Director of Advertising, Publicity & Exploitation*
*Selznick Releasing Organization*
*New York*

In this past year, over 2,500,000 good American dollars "reared their beautiful heads" in tribute (and I mean bank-type tribute) to David O. Selznick's 1946 production "Duel In The Sun." Loew's presented for the fourth time, "Gone With The Wind." Approximately 5,000,000 American dollars arose and marched, double time, to the boxoffice "proving ground." Every time Disney turns his "Seven Dwarfs" loose. Snow White gets "snowed" with dollars.

Let's forget the word "re-issue" and the thinking that goes with it. A new, current presentation of quality entertainment is no more a re-issue than a fresh production of Shakespeare's "Hamlet."

The country's birth-rate today will push our population beyond the 165,000,000 mark within the year. Annually, over 2¼ million people will take one step upward on the actuaries' "ladder of life."

A whole new audience is born and reaches ticket buying "size" every few years. A case in point, consider Mr. Selznick's Technicolor production of Mark Twain's immortal classic, "Tom Sawyer." It was produced and premiered in 1938. In those fourteen years, 14 times 2¼ million people have each made fourteen steps upward along life's ladder. Therefore, for all practical purposes, "Tom Sawyer" now, *today*, has a brand new potential audience of over thirty million customers. And all other good, quality pictures face the same potential.

We now have over 4,000 drive-ins, our new and in several ways, different type audience. We still have about 14,000 "roofed" theatres. There is so much "gold" awaiting all of us in "re-issues." But, we should forget the word, its meaning and connotation. We should consider the movement of the masses upward in age groups, not let down on our "ballyhoo" and confidence; we should be showmen—and show these fine pictures—with the same enthusiasm as we expect ourselves to give to "new" top *A* pictures.

Every time Loew's sends "Wind" out again, it will quite probably pick up another five million; "Duel" which is currently sequestering another 2½, will quite probably do as well again, six years hence.

All of the top "A's" produced this year should do so good?

We must stop selling our golden "geese" short, and must, as we are shortly going to do, announce—"The 1955 Presentation of David O. Selznick's immortal Technicolor production of Mark Twain's 'Tom Sawyer'!"

They'll be there buying tickets, I assure you, one and all.

# Selling Approach

**UNTAMED—20th Century-Fox.** CinemaScope, in color by DeLuxe, with Tyrone Power, Susan Hayward, Richard Egan. The most exciting picture ever filmed in Africa, and with a new twist to an old idea. The covered wagon train, crossing the Velte, with the pioneer Dutch trapped in ambush by 4,000 Zulus! You'll never forget the scene. 24-sheet and all posters have one advertising style, to sell the idea of Zulu warfare, against violent passion and exciting adventure. You can make this outstanding design part of your lobby and front display, in many variations. Jumbo herald from Cato Show Print. Newspaper ad mats in similar variety, many sizes and shapes, following the same exciting theme. If you use this formula, you'll have something new and different. The complete campaign mat, all for 35c at National Screen, has everything for small situations, at the price of a single mat. Take it to your newspaper man.

**NEW YORK CONFIDENTIAL — Warner Brothers.** Based on the best-seller by the nation's top two crime reporters, Jack Lait and Lee Mortimer. "In exactly four seconds, three of these men will be dead Keep your eye on the man with the newspaper, the heart of ice—and a gun!" The big, blistering, headline story of New York's vice and violence merchants. The picture that throws away the silencer, and hits hard! A violent picture, not for kiddies, but enlist your anti-crime committee and opinion makers, with the cooperation of the Police Department. Six-sheet and other posters will make cut-outs as lobby and marquee display. No herald mentioned, but you can print your own, using an oversize mat. Newspaper ads are plenty strong, and several have a style that will reach out for paying patrons. Teaser ads, in fairly large sizes, will serve many situations. The combination ad-publicity mat, which costs only 35c at National Screen, supplies seven ad mats and two scenes, including two teasers, all good, and the biggest bargain along Film Row.

**ROMEO AND JULIET—United Artists.** William Shakespeare's beautiful love story, produced with all the majesty and splendor of medieval Verona, all the excitement and turbulence of a violent age, in breathtaking Technicolor with a distinguished continental cast. A J. Arthur Rank production, the most beautiful motion picture since "Red Shoes." Proper showmanship will rocket this picture to unprecedented acclaim in every long-run, pre-release playdate. Schools offer a tremendous, ready-made audience, if you follow through. Special discount tickets, special buses, will bring them for miles around. The greatest romantic story of all time has great appeal to all youth in love, and to those who are still young in their hearts. No posters larger than a one-sheet, but with the window card, you'll get proper display in the right places. The newspaper ad mats are very good, and the composite ad-publicity mat, offered for 35c is one of the best we have ever seen. It really provides everything needed for small situations to deal directly for the school trade, and the hard-to-get occasional movie goer, who is equally hard to please. Give the picture all it deserves and reap a rich reward for your showmanship skills, expressed in the right way.

**MA AND PA KETTLE AT WAIKIKI—Universal-International.** Will Spring Time Be Kettle Time Again this year in your theatre? No reason why you can't catch a ride on such a good circuit-wide promotion stunt as has been so successfully demonstrated in fifty Schine theatres. Read Seymour Morris' story of how they do it, in last week's Round Table. In this new picture "Ma and Pa" go native—he's a pineapple king, she's a hula queen, and their hilarious antics drive Waikiki wacky! We don't have to review a "Ma and Pa Kettle" pressbook, for good showmen everywhere know what Marjorie Main and Percy Kilbride have done for them, and for Universal stock on the exchange. The posters have cut-out materials, the herald keys the campaign. Get one copy of the herald, and you are in business, with all the right selling approach. But read your pressbook unless you want to get demerits in this association of motion picture showmen. Newspaper ad mats are all good, and right on the beam, flying in from Hawaii. The composite mat, which costs only 35c at National Screen, has enough ad mats and slugs to take care of small situations, plus two publicity mats for good measure. Get this complete mat and take it to your newspaper office with you. Somebody may find a good idea that will change the stereotyped approach, so often complained about by those who seldom do anything to make it different.






# Better Refreshment Merchandising

**. . . Timely news supplementing the special monthly department covering all phases of refreshment service.**

## Cardboard Tray for Drive-Ins

The Tyson-Caffey Corporation, Wayne, Pa., has marketed a disposable carrier tray for drive-ins designed to hold paper cups, ice cream cones, snow cones and hot coffee cups, as well as sandwiches. Made of cardboard, the trays are stacked in special dispensing racks provided by the company, each of which holds 150 trays. The trays can be loaded or filled while in the rack, the top carrier then being lifted off, leaving the next carrier ready to be used.

The manufacturer states that this is an "advantage over other types of trays which have to be assembled or set up" first.

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## Fifth Annual Candy Carnival

The fifth annual Candy Carnival, a week-long candy selling promotional venture, created and sponsored by the publication *Candy Industry* with the cooperation of candy manufacturers, has been set for March 27th through April 2nd in Chicago. The promotion will include special distributive and merchandising activity in the Chicago market, the use of large newspaper ads, point of sale material and radio and TV promotion in Chicago as well as nationally.

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## Nehi Signs for New TV Program

The Nehi Corporation, Columbus, Ga., has announced signing of the Ames Brothers for a new filmed television show on 195 stations. The program, which will plug Nehi's Royal Crown Cola, is set for a schedule of 26 weeks.

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### SHOW TIE-IN WITH PEPSI-COLA




Standing Room Only was the order of the day at Famous Players' Paramount theatre in Peterboro, Ontario, when manager Arthur E. Cauley arranged for youngsters to attend a Saturday matinee with 10 Pepsi-Cola bottle tops as the price of admission. The event was promoted by the lobby display above. An overflow of 400 youngsters appeared at the theatre for the show and were saved from disappointment by the local Pepsi distributor, who paid for tickets for them for a later show.

# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

## THEATRES

FOR SALE: 300-SEAT THEATRE, SMALL town Western Colorado. No competition. BOX 2847, MOTION PICTURE HERALD.

## NEW EQUIPMENT

SPECIAL PURCHASE! HOLMES BRAND NEW 35mm portable projectors, in original factory cases, magazines, lenses, amplifier, speaker, etc., complete, $850 pair! Limited supply! STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated lace-grommet 15′ x 20′, $75 (frame $25); solid 6′8″ x 9′3″, $25; solid 11′ x 14′, $35. Solid spring roller 8′7″ x 11′7″, $75; solid rope-pulley 11′ x 14′, $75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

MASONITE MARQUEE LETTERS FIT WAGner, Adler, Bevelite signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50; 17″—$1.75; 24″—$2.50. S. O. S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19.

LOWEST PRICES EVER! MIRROCLARIC METalized seamless Screens 89c sq. ft.; adjustable prismatic anamorphic lenses, $525; promptly available on time payments. Special prices projection lenses, aperture plates, etc. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## BUSINESS OPPORTUNITIES

FOR SALE: THEATRE EQUIPMENT AND supply company. Well established in leading film center. Exclusive distributor for many of America's leading manufacturers. Will stand most rigid investigation. Reasonable terms to right party. All records are wide open for investigation. Write Box 2849, MOTION PICTURE HERALD.

## STUDIO EQUIPMENT

BELL HOWELL 35MM SOUND PRINTERS. $2250; rolling stand multiple floodlites holding 12 bulbs, $180 value. $29.50; Eastman Airgraph 16/35mm developing machines, used, $225; motorized dolly with 2 seats, takes heaviest cameras, $195; escalator tripod for heaviest TV or movie cameras on 3-wheel dolly, $295; Moviola 35mm composite sound/picture, $495. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## DRIVE-IN EQUIPMENT

ONLY 2 YEARS OLD. COMPLETE RCA OUTFIT w/100 amp. arcs, generator, 140w. amplifier, 500 sets RCA speakers, concession equipment, over $20,000 value, $13,500. Send for list. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

## BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

## USED EQUIPMENT

RECONDITIONED NEUMADE SEALTITE FILM cabinets 6-10-12 sections @ $2; hand rewinds, good condition, $6.95 set; rebuilt Holmes L-25-N 25 watt amplifiers $95; complete dual DeVry projections w/sound, excellent, $595. Holmes $550. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRE SEATS AND EQUIPMENT—1,000 good condition. Also, Cretors popcorn machine. Complete booth equipment. Must be sold at once. H. SCHOENSTADT & SONS, INC., 1118 S. Michigan Ave., Chicago.

## SEATING

RENEW YOUR THEATRE SEATS IN TEN MINutes. Fastest, most durable way to cover seats at amazingly low cost. Anyone can do a professional job with improved Fool-Proof Replac-O-Seat Covers. All material of Heavy Duty Vinyl Leatherette cover trimmings, cotton twill or heavy upholstery cloth of contrasting or matching colors in five standard colors and tested for utmost durability. Beginning at $1.15 to $1.35 each. Write for free sample cover, state make and size of seat. REPLAC-O-SEAT CO., P. O. Box 57, New Haven, Conn.

## SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y

## POSITION WANTED

AVAILABLE IMMEDIATELY THEATRE MANager, 8 years' experience, 30 years old, exploitation minded, good ad man. Salary $100 per week. Box 2848, MOTION PICTURE HERALD.

## Legion Approves Eight of 15 New Productions

The National Legion of Decency this week reviewed 15 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults; six in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Devil Girl from Mars," "Jungle Moon Men," "Ma and Pa Kettle at Waikiki" and "Revenge of the Creature." In Section II are "East of Eden," "End of the Affair," "Marty" and "The Stranger's Hand." In Class B are: "The Big Combo" because of "excessive brutality; low moral tone;" "Blackboard Jungle" because "this film, purporting through the medium of entertainment to expose a sociological problem of our times, in its treatment contains morally objectionable elements (brutality, violence, disrespect for lawful authority) and tends to negate any constructive conclusion;" "Conquest of Space" because of "suggestive sequence;" "Holiday for Henrietta" because of "suggestive sequences and costuming;" "Run for Cover" because it "reflects the acceptability of divorce," and "Wayward Wife" because of "suggestive dialogue, costuming and sequences." In Class C is "They Were So Young" because "the subject matter of this film is judged to be completely morally unacceptable for entertainment of motion picture audiences."

## Polaroid Backs "Revenge" With Special Services

The Polaroid Corporation is attempting to give exhibitors showing Universal's "Revenge of the Creature," which is in 3-D, special service. Exhibitors will not have to estimate view supply in advance; they can obtain viewers "overnight." The company is offering new projection port filters free. Also available without charge are synchronization kits, consisting of a 3-D Sync Monitor for detecting errors, and a 3-D Sync Control Switch for allowing the projectionist to achieve synchronization by turning a knob without interrupting the show. The company also is sending a simple polarization checker. It is offering four models of viewers, down to five cents.

## William DeMille, Brother Of Cecil, Dies at 77

William C. DeMille, 77, a director of long standing on the screen, died in Hollywood March 5, after a long illness. Mr. DeMille was a brother of another noted director and producer, Cecil B. DeMille. Like him he had been in the industry many years—from 1914 to the early 1940's—but then became a professor of drama at the University of Southern California. He also wrote numerous plays.

## J. J. Milstein, 57, Was Cinecolor Official

J. J. Milstein, 57, veteran industry figure and since 1949 special sales representative of the Cinecolor Corporation in Hollywood, died in Santa Monica Monday following a long illness. He is survived by his wife and daughter. Mr. Milstein entered distribution in 1918 with Vitagraph. In succeeding years he held positions with W. W. Hodkinson Corp., MGM, Republic Pictures and with producer Sam Wood, among others. He was with Al Young, in Du Art Laboratory, as sales supervisor, when he resigned to join Cinecolor.

## Daniel A. Bizzoco

Daniel A. Bizzoco, long with National Screen Service, died in New York March 1, after a long illness, aged 51. He leaves a widow, Rae, and daughters Marie-Ann and Annette, and father, Frank.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 6,147 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| A & C Meet the Keystone Kops (U-I) | – | – | 6 | 2 | 4 |
| Adventures of the Hajji Baba (20th-Fox) | – | 15 | 38 | 15 | – |
| Americano (RKO) | 5 | 4 | 8 | 1 | – |
| Athena (MGM) | 9 | 17 | 31 | 11 | 1 |
| Atomic Kid, The (Rep.) | 4 | 7 | 5 | – | – |
| Bad Bay at Black Rock (MGM) | 3 | 8 | 8 | – | – |
| Bamboo Prison, The (Col.) | – | 8 | 11 | 5 | – |
| Barefoot Contessa (U.A.) | 11 | 32 | 19 | 6 | 1 |
| Battle Cry (W.B.) | 5 | 9 | 7 | – | – |
| Beau Brummell (MGM) | – | 17 | 19 | 15 | 9 |
| Bengal Brigade (U-I) | – | 12 | 22 | 19 | 15 |
| Betrayed (MGM) | 2 | 36 | 44 | 21 | 9 |
| Black Dakotas (Col.) | – | 8 | 7 | 3 | – |
| Black Knight (Col.) | 3 | 18 | 23 | 12 | 1 |
| Black Shield of Falworth, The (U-I) | – | 15 | 62 | 19 | 7 |
| Black Widow (20th-Fox) | 3 | 33 | 35 | 5 | 1 |
| Bounty Hunter, The (W.B.) | 4 | 18 | 30 | 14 | 4 |
| Bread, Love and Dreams (IFE) | 7 | 4 | 5 | – | 4 |
| Bridges at Toko-Ri (Par.) | 16 | 6 | 11 | – | – |
| Brigadoon (MGM) | 6 | 18 | 24 | 24 | 5 |
| Broken Lance (20th-Fox) | 28 | 36 | 20 | 15 | – |
| Bullet Is Waiting, A (Col.) | – | 11 | 25 | 20 | 8 |
| Caine Mutiny, The (Col.) | 47 | 52 | 40 | 14 | 1 |
| Carmen Jones (20th-Fox) | 13 | 25 | 7 | 2 | 1 |
| Cattle Queen of Montana (RKO) | – | 10 | 11 | 7 | 3 |
| †Country Girl, The (Par.) | 8 | 9 | 2 | – | – |
| Crest of the Wave (MGM) | 3 | 6 | 7 | – | 1 |
| Crossed Swords (U.A.) | 1 | 10 | 10 | – | 3 |
| Cry Vengeance (A.A.) | – | 6 | 8 | 5 | 3 |
| Dawn at Socorro (U-I) | 1 | 25 | 26 | 22 | 20 |
| Deep in My Heart | 5 | 10 | 22 | 8 | 6 |
| Desiree (20th-Fox) | 15 | 27 | 14 | 8 | 1 |
| Destry (U-I) | 2 | 21 | 17 | 3 | 2 |
| Detective, The (Col.) | – | 3 | 5 | 6 | 2 |
| Dragnet (W.B.) | 58 | 40 | 16 | 7 | 2 |
| Drum Beat (W.B.) | 15 | 31 | 11 | 17 | 1 |
| Duel in the Sun (SRO) (Reissue) | – | 17 | 19 | 27 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 34 | 17 | 6 |
| Far Country (U-I) | 5 | 10 | 3 | – | – |
| Fire Over Africa (Col.) | 2 | 14 | 23 | 15 | 3 |
| Four Guns to the Border (U-I) | – | 14 | 23 | 11 | 2 |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| Gog (U.A.) | – | 5 | 14 | 6 | – |
| Golden Mistress (U.A.) | 2 | 5 | 8 | 7 | – |
| Green Fire (MGM) | – | 8 | 16 | 4 | – |
| Gunfighters (Col.) (Reissue) | 3 | 5 | 7 | 1 | 1 |
| Hansel and Gretel (RKO) | 15 | 17 | 12 | – | – |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Outpost (Rep.) | – | 7 | 8 | 3 | – |
| Her Twelve Men (MGM) | 9 | 18 | 29 | 27 | 11 |
| High and Dry (U-I) | – | 18 | 16 | 3 | 5 |
| Human Desire (Col.) | – | 5 | 11 | 17 | 7 |
| Human Jungle (A.A.) | 10 | 10 | 21 | 5 | 3 |
| Jesse James' Women (U.A.) | 1 | 14 | 17 | 3 | – |
| Johnny Guitar (Rep.) | 30 | 53 | 38 | 6 | 4 |
| Julius Caesar (MGM) | 13 | 22 | 22 | 7 | 3 |
| Jungle Gents (A.A.) | – | 3 | 5 | 5 | 8 |
| Khyber Patrol (U.A.) | – | 13 | 25 | 5 | 2 |
| Knock on Wood (Par.) | 9 | 11 | 32 | 34 | 22 |
| Last Time I Saw Paris (MGM) | 29 | 43 | 28 | 13 | – |
| Living It Up (Par.) | 40 | 49 | 25 | 12 | 3 |
| Masterson of Kansas (Col.) | 2 | 6 | 15 | 4 | 1 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (GBD) | 8 | 14 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 17 | 9 |
| On the Waterfront (Col.) | 35 | 47 | 36 | 11 | 1 |
| Outcast, The (Rep.) | 5 | 31 | 23 | 9 | 5 |
| Phffft (Col.) | 11 | 16 | 22 | 3 | 1 |
| Prince of Players (20th-Fox) | 2 | 7 | 5 | 2 | 5 |
| Private Hell 36 (Filmakers) | – | 2 | 8 | 3 | 1 |
| Pushover (Col.) | – | – | 6 | 12 | 13 |
| Reap the Wild Wind (Par.) (Reissue) | – | 10 | 5 | 12 | – |
| Rear Window (Par.) | 32 | 52 | 26 | 1 | – |
| Ricochet Romance (U-I) | – | 12 | 11 | 14 | 8 |
| Ring of Fear (W.B.) | 2 | 17 | 29 | 15 | 18 |
| Rogue Cop (MGM) | 4 | 33 | 32 | 21 | 6 |
| Sabrina (Par.) | 24 | 30 | 34 | 22 | 1 |
| Seven Brides for Seven Brothers (MGM) | 84 | 55 | 19 | 3 | 3 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 9 | 5 |
| Shield for Murder (U.A.) | 3 | 16 | 10 | 13 | 3 |
| Sign of the Pagan (U-I) | 2 | 10 | 17 | 2 | – |
| Silver Chalice (W.B.) | 2 | 24 | 32 | 1 | – |
| Sitting Bull (U.A.) | 2 | 20 | 14 | 26 | 1 |
| Six Bridges to Cross (U-I) | 2 | 14 | 6 | 20 | – |
| So This Is Paris (U-I) | 2 | 14 | 24 | 7 | 5 |
| Star Is Born, A (W.B.) | 18 | 28 | 29 | 6 | 5 |
| Student Prince, The (MGM) | 9 | 24 | 35 | 21 | 4 |
| Suddenly (U.A.) | 18 | 23 | 32 | 13 | 10 |
| Ten Wanted Men (Col.) | 2 | 6 | 6 | 3 | – |
| Them (W.B.) | 5 | 22 | 28 | 31 | 15 |
| There's No Business Like Show Business (20th-Fox) | 26 | 34 | 1 | 3 | – |
| They Rode West (Col.) | – | 3 | 3 | 3 | 2 |
| This Is My Love (RKO) | – | 14 | 13 | 10 | 5 |
| This Is Your Army (COMPO) | – | – | 2 | 3 | – |
| Three Hours to Kill (Col.) | – | 11 | 18 | 6 | 9 |
| Three Ring Circus (Par.) | 15 | 29 | 14 | 4 | – |
| Track of the Cat (W.B.) | 2 | 20 | 16 | 3 | 1 |
| 20,000 Leagues Under the Sea (B.V.) | 21 | 9 | 2 | – | – |
| Underwater! (RKO) | 1 | 4 | 11 | – | – |
| Valley of the Kings (MGM) | – | 10 | 41 | 27 | 10 |
| Vanishing Prairie (B.V.) | 34 | 28 | 20 | 2 | – |
| Vera Cruz (U.A.) | 30 | 13 | 5 | – | – |
| Violent Men (Col.) | 2 | 9 | 7 | 15 | – |
| White Christmas (Par. ) | 48 | 26 | 9 | – | 1 |
| White Feather (20th-Fox) | – | 5 | 6 | 1 | 1 |
| Woman's World (20th-Fox) | 37 | 37 | 29 | 6 | 7 |
| Yellow Mountain (U-I) | – | 10 | 8 | 4 | 3 |
| Young at Heart (W.B.) | 5 | 13 | 17 | 2 | 5 |

THIS IS IT!




# YOUR GUIDE TO EASTER BOXOFFICE!

Here's everything you need for your Easter Campaign! A stunning, new. studio-produced Easter Greeting Trailer in gorgeous Color Tint...the new *talking* Header for Merchant Screen Ads...exciting, money-making promotions including some terrific merchant tie-in ideas...and three brand new, full color Easter Displays for theatres and outside sales! It's a prize package...so get it now from your N.S.S. Exchange and capitalize on the biggest holiday of the spring season!




40 x 60 EASTER SHOW DISPLAY




30 x 40 EASTER GREETINGS DISPLAY




FLAT — 30 x 40 GREETING DISPLAY



NATIONAL Screen SERVICE
*PRIZE BABY OF THE INDUSTRY*

MARCH 19, 1955

# MOTION PICTURE HERALD

HOLLYWOOD OUTLOOK

## *The Academy Awards . . .*

## COMPO SETS PLANS ON ATTENDANCE BUILDING

**REVIEWS** (In Product Digest): SEVEN ANGRY MEN, TIGHT SPOT, REVENGE OF THE CREATURE, CANYON CROSSROADS, THREE CASES OF MURDER, TREASURE OF RUBY HILLS, THE WAGES OF FEAR

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# "EXPLOSIVE EXPLOITATION BOX-OFFICE!" —VARIETY

## SOCK STANDEE!

40 x 80 lobby flash that's ticket-selling! Use it weeks in advance!







## SOCK RECORD!

"Rock Around The Clock" theme song is hot for tie-ups and lobby use!



## SOCK TRAILERS!

Teaser and regular trailers pack a wallop! Run them far ahead of playdate!




## SOCK NOVEL!

Tie-up book store windows with displays of stills! Regular edition and Pocketbook!



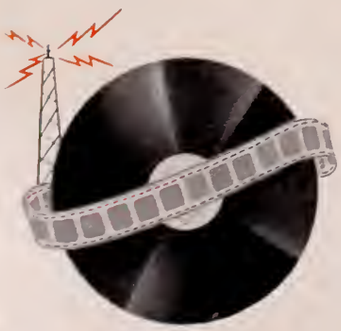

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## SOCK HERALD!

4-page tabloid sizzling with mass appeal!

## SOCK AD CAMPAIGN!

Use extra space. Here are samples of TNT ad series!













# HOTTEST PICTURE OF THE YEAR!

## A SHOWMAN'S DREAM! GIVE IT THE WORKS!

AND THEN LET THE BOMB BURST!

M-G-M's DRAMA OF THE TEEN-AGE TERROR!

# "BLACKBOARD JUNGLE"

Starring

## GLENN FORD

## ANNE FRANCIS · LOUIS CALHERN

With MARGARET HAYES · Screen Play by RICHARD BROOKS · Based On the Novel by EVAN HUNTER

Directed by RICHARD BROOKS · Produced by PANDRO S. BERMAN

(AVAILABLE IN PERSPECTA STEREOPHONIC OR 1-CHANNEL SOUND)



PRESENTED BY
WARNER BROS.

STARRING
# GREER GARSON
# DANA ANDREWS

PRODUCED AND DIRECTED BY
MERVYN LeROY

CINEMASCOPE
WARNERCOLOR
STEREOPHONIC SOUND

CO-STARRING
CAMERON MITCHELL
LOIS SMITH WITH WALTER HAMPDEN
GONZALEZ GONZALEZ

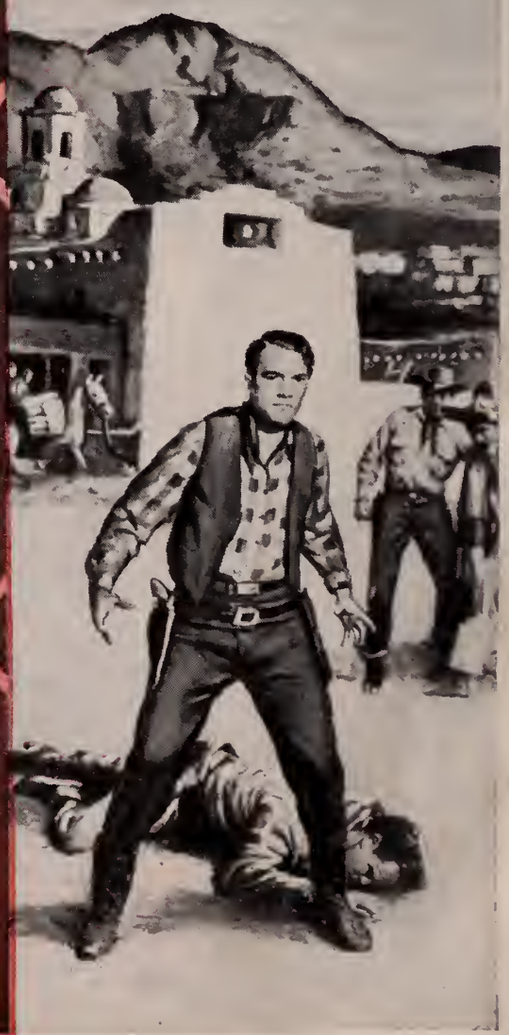
STORY AND SCREENPLAY BY FRANK BUTLER

**And the voice of FRANKIE LAINE singing 'Strange Lady in Town'**

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

"St
L
in

WHEN SANTA FE BLAZED
WITH EXCITEMENT
THAT NEVER LET UP
--BECAUSE A BOSTON LADY
LET HER RED HAIR DOWN!



# range
# ady
# Town"



She was the one woman Rork didn't want in town -- but he'd kill anyone who'd try to make her leave!

Texas leads the way with Texas-size jubilee pre-release premieres! In-person appearances of Greer Garson, Dana Andrews, Director Mervyn LeRoy, Gonzalez Gonzalez, and others! Big festivities lined up for big coverage via press, radio, magazines, TV and newsreels! More on this later!

**Eyes on Austin April 12,**
**San Antonio April 13,**
**Houston April 14,**
**Dallas April 15,**
**Fort Worth April 16!**

HOT TIP FROM THE INDUSTRY GRAPEVINE...

THE PICTURE TO WATCH FOR IS

EDWARD L. ALPERSON'S

# THE Magnificent Matador



starring

MAUREEN O'HARA

ANTHONY QUINN




IN GLORIOUS

COLOR

CINEMASCOPE

An Edward L. Alperson Production • Released by 20th Century-Fox

# MOTION PICTURE HERALD

*MARTIN QUIGLEY, Editor-in-Chief and Publisher*

*MARTIN QUIGLEY, JR., Editor*

Vol. 198, No. 12

March 19, 1955

## *Patrons—First and Last*

THE COMPO meeting last week in New York, with its emphasis on finding ways and means of increasing attendance, represents an important development in the history of that organization. COMPO took a long time getting started, apparently on account of a curious feeling of some individuals and groups that an effective over-all industry organization might detract attention from them. Then COMPO was engaged for a couple of years in the vital and successful fight to win some relief from the Federal admission tax.

COMPO was planned as a public relations organization with several jobs, most important of which was to help in building attendance at the box office. The fact that COMPO has been slow in organizing work in this field is no reflection on the headquarters staff but rather on the inertia of the membership. Broad schemes to increase attendance remind one of Mark Twain's remarks on the subject of the weather—"Everyone talks about it but no one does anything about it."

The next few months will tell whether the plans considered at the COMPO meeting will be implemented with action or whether attendance drives on a general basis will remain pretty much something to "talk about doing".

Individually each of the plans considered at the COMPO meeting has merit. The problem in this field is not so much thinking up a plan that has good possibilities; it is rather getting circuits and independent exhibitors throughout the country to coordinate their activities and get behind some plan.

Unhappily so much of the time of exhibitors and distributors is taken up with what are called trade practices that too often little time is available for the practice of building trade where it counts—at the theatre.

ONE of the COMPO projects, the audience poll, is now scheduled to be conducted in the period between November 26 and December 7. The hope is that excitement created concerning the selection of the best picture and the best stars will stimulate attendance as well as result in extensive press and broadcasting attentions to current product. Such a poll may help to get patrons who attend theatres infrequently to go more often. Its effect on those who rarely go to the movies—a number which is far too high a percentage of the total population—is less likely to be significant.

Even though admission prices generally have been increased less than the cost of living scale, every exhibitor should look carefuly into his own operation to determine whether his prices are satisfactory. After all, this industry's growth came as a result of its appeal. Attendance used to be measured in thousands of persons as often as in dollars. In recent years there has been too much dependence on the dollar figures with a consequent overlooking of total attendance figures.

It stands to reason that no child who one day becomes twelve years old thereupon has the economic resources of an adult. In the old days when children's scales were usually ten cents, the adult's scale averaged only 25 cents. Now the jump from children's prices to adult's typically is often 25 or 50 cents. The suggestion made by Leonard Goldenson and others that a teen-age scale is needed in many theatres is well worth study by every exhibitor.

Whatever the methods used—audience poll, teen-age scale, or other—the industry needs to get back to measuring success in terms of satisfied patrons. That is the way to build for the future.

■ ■ ■

¶ While exhibitors in many communities have been successful in warding off local admission taxes, efforts in New York City have been conspicuously unsuccessful. Theatre owners in the country's largest city had better work on developing some improved, coordinated activity. First of all the original proposal of the five percent tax came as a complete surprise. Then recently there was another shock in finding that political leaders of both parties in Albany had agreed to a bill giving the city the "breakage" over the five percent which had been held illegal by the court. The unkindest cut of all was that the vote was unanimous for giving the city the "illegally" collected tax money retroactive to June 30, 1954.

■ ■ ■

¶ Arthur M. Loew, president of Loew's International, is now at the studio beginning a comprehensive study of operations and production planning. He has undertaken this special assignment, in addition to his duties as head of Loew's foreign department, at the request of Nicholas M. Schenck, president, and Dore Schary, studio chief. Mr. Loew brings to this task a distinguished record of thirty-five years of service with the company. He also has been given "full authority to act" by Mr. Schenck. The results should be noted, in due time, in more attractions with the box office appeal which has for so long marked MGM product.

■ ■ ■

¶ Overheard in a Radio City elevator: "Our TV set was out of commission over the weekend. It was awful. We had to talk. What do people talk about any more?"

—*Martin Quigley, Jr.*

# Letters to the Herald



## Concern Over Toll TV

To the Editor:

My concern about Toll TV is probably greater than that of most exhibitors because I feel it will not only disrupt and devour the motion picture industry, but it will take away from the American people the good television which is now being provided them "for free." Since they own the airwaves, they are entitled to get this free service, and it would once again be an evil step toward destroying the free enterprise system which we treasure so highly in America.

Since Federal grant of a public commodity or privilege must carry with it Federal control, then this is but one more giant step down the road to Socialism, and I violently object to Toll TV using the free airwaves with which to charge and monopolize the best programs that otherwise are available for free.

This is the same story that I have been telling exhibitors at their conventions for three or four years. I am glad to see a few others have taken up the cudgels at this time. The big problem is to alert the broadcasters, the advertising agencies, the merchants, and above all, the public, to the danger of Toll TV and its insidious monopolization and charge of the American public's airwaves.

The Toll TV committee, headed by Alfred Starr, Trueman Rembusch and Phil Harling, should be supported by everyone in our industry to the limit of his ability—not only financially, but by alerting the public and our representatives to the danger of the "alien" proposal to grab the American public's airwaves for private monopoly and profit.—*MITCHELL WOLFSON, Wometco Theatres, Miami, Florida.*

## Modernization Pays Off

To the Editor:

Most exhibitors are afraid to invest the kind of money necessary to modernize their theatres up to present day standards because of the rift between a majority of exhibitors and producers.

We spent $49,000 modernizing our 527-seat Plaza theatre at Burlington, Wis., and finished same on Good Friday, 1954, which is approximately the equal to original cost for building and equipment 27 years ago, and I am glad I did because it paid off handsomely. I never made a better investment in my 40 years in business.

The film companies' cooperation has been wonderful. They assisted in our making approximately seven per cent net profit on a box office gross of $65,770. We sold 149,909 admissions, an increase of 9,892 over 1953, in spite of the fact that we increased adult admission prices from 50 cents to 60 cents and children from 12 cents to 20 cents on April 1, 1954, the day the admission tax was reduced 10 per cent. Mind you, instead of reducing adult admissions from 50 cents to 45, we introduced from 50 cents to 60.

We started with the intention of earning 10 per cent on box office gross and got wonderful cooperation from four top film companies. The fifth, one of the largest, refused to adjust between 6.6 per cent and 10 per cent, which amounted to $249.02. I am quite sure that this same company will fall in line with the other four in 1955. We lost money playing pictures of three lesser film companies. One gave us some credits but not enough to break even. The other two flatly refused to discuss our losses, stating that it was their company policy not to grant any adjustments whatsoever. There is room for improvement between us and one major and three lesser film companies and we expect to get together in the very near future.

I purposely withhold the name of any film company because I do not know exactly on what level we are being refused and if I won't be heard on a local level, I'll try the top, as it is my sincere opinion that all companies will eventually cooperate.

We expect to increase admission for adults during July and August (tourist season) from 60 cents to 80 cents as our population increases from 5,000 to approximately 20,000. This additional revenue should help us make a profit on 50 per cent pictures. We might even increase to $1 on 70-30-10 per cent pictures with an early bird policy of 60 cents between 6 and 7 P.M. for the natives.

Our records show that our customers want top allocation pictures and admission price is not a consideration. We tried reducing prices to 50 cents from Monday through Thursday for six weeks and it didn't help. The following factors in sequence are the answer from our experience:

1. Modernize up to present American standards.

2. Keep good and intelligent records and submit same to film companies for their consideration, as it is my opinion they will do as much for you as they have done for us.

3. Carry on a good aggressive sales policy. Work at least as hard as do all other businesses, harder if possible, and you can't miss!

Exhibitors should sell themselves on the idea of spending $50 per seat if they have CinemaScope with four-track sound. If not, spend $75 per seat. This will be your biggest job. It wasn't mine as I have been selling that idea successfully to exhibitors for 30 years, and when I finally had the opportunity, I spent $49,000 of my own money proving that I was right. I maintain that you will either do like I did or fold up eventually.—*BEN B. POBLOCKI, Poblocki and Sons, Milwaukee 7, Wisconsin.*

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# On the Horizon

DISTINCTION

Milton R. Rackmil, president of Universal, speaking to stockholders of the company at their annual meeting last week drew a sharp distinction between making films for television and selling old films to that medium. He stressed his belief that Universal should not sell its old pictures to TV at this time. He made no definite commitment on whether the company intended to enter direct production for television.

EXPERTS

Not this year, for time's running out, but possibly next, barring the unexpected, the Academy of Motion Picture Arts and Sciences may hire the Academy of Television Arts and Sciences to produce its annual award telecast, and will come up with a program as crisp, clear and engaging as the TV folks put on last week in the name of its Emmy.

GLAMOR

United States Air Force cadets will be the best dressed in the world. Lt. Gen. Hubert Harmon, superintendent of the new Air Academy near Colorado Springs, made that pronouncement. The reason: the uniforms will be designed by Cecil B. DeMille. Interviewed about it, Mr. DeMille said he was progressing with the design and added that the uniforms would positively not be based on the battle dress worn by Egyptians in "The Ten Commandments."

BIG

Don't close the book on the story of the new shapes and sizes that put the screen back in business at mid-century until you've seen a fully-equipped screening of Paramount's "Strategic Air Command" in vivid VistaVision.

FALL-OUT

New Jersey State officials and executives of the du Pont chemical plant at Parlin, N. J., got themselves into a hot dispute last week over whether the fall-out of radioactive materials from the atomic blasts in Nevada reached New Jersey and damaged du Pont X-ray film in the process of manufacture. Carl Holderman, New Jersey labor and industrial commissioner said he had accurate information that it had. Executives of the plant said it hadn't. Commissioner Holderman is asking for a budget increase of $4,000,000 so his department can study safety precautions.

INTERNATIONAL

An affiliation between the Theatre Owners Association of Quebec, Inc., and the Theatre Owners of America will be discussed at a dinner meeting in Montreal March 23. Alfred Starr, past president of the TOA, will address the meeting. E. N. Tabah and J. H. Strauss, Montreal exhibitors, talked the matter over with the TOA board of directors at its recent meeting in Washington.

APPEARANCES

Universal, believing strongly in the personal appearance factor in picture promotion, disclosed last week that in this year's first two months it used 12 stars for five pictures in 75 cities. Some of these players were Rita Gam, Jeannie Johnson, Mara Corday, Tony Curtis, George Nader, Claudia Hall, Rock Hudson, Barbara Rush and Suzan Ball.

TV TAX

Desperation has no limits, these days of tax hunting. The Wilkes-Barre, Pa., City Council discussed the other day taxing television receivers and antennae. Not so strangely, they discussed it during the meeting at which theatre owners attempted to have the council eliminate or reduce admission taxes.

ACETATE TREASURE

The National Archives' film treasures will be transferred in the interests of safety and longevity from nitrate to acetate, according to President Eisenhower's recent budget message.

William R. Weaver-James D. Ivers
J. A. Otten-Vincent Canby

## WHEN AND WHERE

**March 21-22:** 33rd annual convention and showmanship forum of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel Roosevelt, Pittsburgh.

**March 28:** MGM Ticket Selling Workshop, Schroeder Hotel, Milwaukee.

**March 28-30:** Annual spring convention of the Allied Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

**March 28-30:** Annual convention of Allied Theatre Owners of Oklahoma at the Skirvin-Tower Hotel, Oklahoma City. (Postponed from February 28.)

**March 30:** NBC telecast of the annual awards banquet of the Academy of Motion Picture Arts and Sciences, Hollywood.

**March 30:** MGM Ticket Selling Workshop, Oklahoma City, Okla.

**April 4-5:** Annual convention of Theatre Owners Association of North and South Carolina, Charlotte Hotel, Charlotte, North Carolina.

**April 5:** MGM Ticket Selling Workshop, Charlotte Hotel, Charlotte, North Carolina.

**April 12:** MGM Ticket Selling Workshop, Atlanta, Ga.

**April 18-22:** Seventy-seventh semi-annual convention of the Society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

**April 25:** Buffalo Variety Club testimonial banquet to Dave Miller, recently retired chief of Buffalo exchange of Universal Pictures, Buffalo.

**April 26:** MGM Ticket Selling Workshop, Orlando, Fla.

**May 2-3:** North Central Allied, annual convention, Minneapolis.

**May 4:** MGM Ticket Selling Workshop, Nicolett Hotel, Minneapolis.

**May 4-5:** Annual convention of Variety Clubs International, Los Angeles.

**May 6:** MGM Ticket Selling Workshop, Des Moines, Iowa.

**May 15-17:** Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatres Association, Biltmore Hotel, Atlanta.

**June 20:** Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.







THE BIG PARTY. Broadway was set on end last week as Warners opened its picturization of the John Steinbeck novel, "East of Eden." It had the cachet of literary and intellectual importance, using as it did celebrities as "usherettes," giving its proceeds to the Actors Studio, asking and getting $50 per ticket from the personalities who attended, and with a notable production and direction by the renowned Elia Kazan. Above, left, at the Astor Theatre: sales vice-president Ben Kalmenson, Barbara Warner, and her father, executive producer Jack L. Warner. Above, center, at the Astor Roof supper party: actor Raymond Massey, Margaret Truman, and Mr. Kazan. Right, Red Buttons with usherettes Roberta Peters, Carol Channing, Neva Patterson, Denise Darcel, Maureen Stapleton, Beatrice Straight, Fleur Cowles, Mrs. William R. Stewart, Miss Truman.

# This week in pictures

INDUCTION, of Illinois Variety's 1955 Crew. The scene in the Congress Hotel, at the annual dinner. Taking the oath are Charles Cooper, John Semadalas, Ralph Smith, Nat Nathanson, chief barker Jack Kirsch, Harry Balaban, Lou Goldberg, Jack Rose, Sam Levinsohn. John Jones reads the ceremony.



THE REPORT. Arthur B. Krim, president of United Artists, tells of another step added to the previous ones of picture acquisition, distribution, co-production, and financing: the planning of future pictures, especially with the many new units which top stars, producers, and directors have created to work with UA. With Mr. Krim, Robert Benjamin, board chairman. For full story, see page 25.





THREE LONGTIME FRIENDS—Fred C. Quimby, Pete Smith and Martin Quigley—in a recent luncheon reunion at the MGM studio restaurant, Culver City. The reunion was made the occasion for the presentation by Mr. Quigley of the HERALD FAME Awards of Achievement to each of the producers, certifying "Top Ten" positions in the short subject field as named by the exhibitors of the U. S. and Canada—to Mr. Quimby for MGM Technicolor Cartoons and to Mr. Smith for his "Specialties" series.



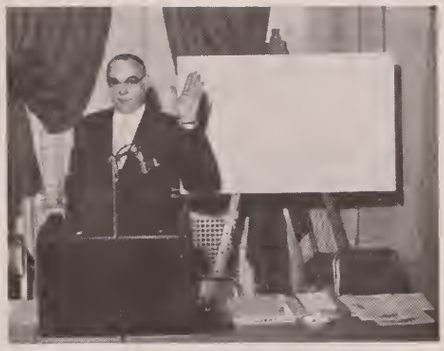
by the Herald

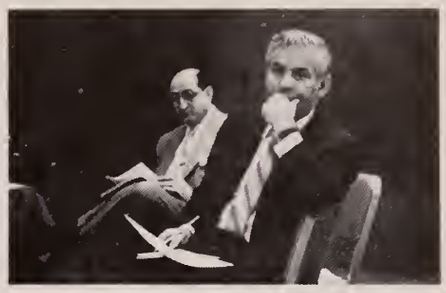
TALKING ABOUT FILMAKERS' plans for supplying the field with pictures. Irving H. Levin, left, president, and Harry L. Mandel, vice-president, said in New York last week the company during 1955 would make from eight to 12 features, four in SuperScope. Moderate budget films can make more money for some showmen than bigger ones, Mr. Levin contended.



by the Herald

THE MEN FROM PARIS, at the Paris Theatre, New York City. They are Jean Thevenot, right, director of the Pathe overseas theatres, and a consultant in Pathe production and distribution; and Lucien Nachbaur, managing director of Pathe theatres in France. With them, Lillian Gerard, vice-president of Pathe Cinema, American subsidiary. The men said among many things, that French costs for stars and shooting time are at their highest because people demand quality, but still the French producer may recoup costs. Profits must, however, come from overseas sales.









Photos by the Herald

DELIBERATORS. Some of the furrowed brows at the COMPO meeting in New York last week which discussed how to increase and woo the audience. At the top, research specialist Al Sindlinger explains that graph. Below him, Sol A. Schwartz, RKO Theatres, with New York circuit owner Emanual Frisch, background. Third picture, Edward Arthur of the circuit clan, and Frank C. Walker and J. J. O'Leary of the Comerford circuit in Pennsylvania. Immediately above: Colonel H. A. Cole, Allied; Kenneth Clark, MPAA; Leon Back, Baltimore; A. W. Schwalberg, Paramount. See page 18.



ABOUT "GUYS AND DOLLS." The scene in the New York home office of Loew's, Inc., as treasurer and vice-president Charles C. Moskowitz executes the contract with Samuel Goldwyn to handle the picture. With him, the negotiators: sales vice-president Charles M. Reagan, Samuel Goldwyn Productions president James Mulvey, and Loew's International president Arthur M. Loew.

# F.C.C. MAY HEAR TOLL TV FIGHT

## *Public Hearings Hinted by Chairman; Boston Meet Highlights Local Action*

The exhibitors' anti-toll TV campaign was moving ahead on two fronts this week, while at the same time regional groups in Boston, New Jersey, Oklahoma City and Atlanta were going ahead with local level plans to combat the medium. The most elaborate of all the local level demonstrations was the day-long meeting at Boston's Hotel Bradford Wednesday, featuring a talk by Alfred Starr, co-chairman of exhibition's anti-toll TV committee.

**Concurrent with all the varied anti-toll TV activity came the first official notification out of Washington Monday that the Federal Communications Commission might hold public hearings on the issue. The notification came in a letter to the House Appropriations Committee from the FCC chairman, George McConnaughey, requesting additional funds to hire more employees. Mr. McConnaughey cited the toll TV case as one of the examples of an ever-increasing workload making the additional employees necessary.**

"Many difficult cases still are ahead of us, and the work will continue to be heavy," he declared. "One example: although so-called subscription television has already caused us considerable work, hearings and subsequent studies will continue to require a great deal of staff time."

The FCC, which has called for written comments on toll TV, has heretofore given no indication whether or not it will hold public hearings after it gets the written comment or will decide the case on the basis of the written comment alone.

### *Group Name Changed*

The exhibitors' toll TV campaign was featured this week by the appointment of Donald Walsh to handle public relations and the commissioning of Dr. Dallas Smythe, director of the Institute of Communications at the University of Illinois, to study the impact and implications of subscription television. The appointment of Mr. Walsh, an account executive, was announced by Robert S. Taplinger & Associates, retained by the exhibitor committee to handle its public relations.

The committee announced at the same time that it henceforth will be known as the Committee Against Pay-As-You-See TV, rather than the Joint Committee on Toll TV. The change was made in order to clarify its policy and explain its aims to the public.

Dr. Smythe, who is professor of economics at the University of Illinois, was chief of the economics division of the FCC from 1943 to 1948. He recently completed research studies on radio and television for the National Council of Churches of Christ and the National Association of Radio and Television Broadcasters.

### *400 at Boston Meeting*

In Boston Wednesday nearly 400 New England theatre men were at the mass meeting called by the New England Joint Committee on Toll TV.

Mr. Starr gave the main address and answered pertinent questions afterward. He was introduced by Edward W. Lider, co-chairman of the New England committee. The 16mm. film, "Zenith Presents Phonevision," was screened to give a clear idea of each argument being used for toll TV. Mr. Starr then gave a carefully reasoned rebuttal of each one, sticking close to the point of view of public interest.

"It is futile, of course, to talk of stemming the tide of progress," he said, "but I don't think this is progress, neither is it inevitable—far from it." "I have no objection to televised films using wired circuits, as in theatre TV hookups," Mr. Starr declared, "but I do object to preempting time of TV stations using channels which belong to the people, for programs paid for by tolls in place of the regular free programs."

Advertising agencies, said Mr. Starr, have as great a stake in the fight against toll TV as do exhibitors. Should the plan prove a success, he added, transportation systems, gasoline stations, restaurants and civic organizations all stand to lose as a result of new inducements to families to stay home.

### *Regional Units Are Active*

Regional activity on the toll TV question included the regular monthly meeting of the Motion Picture Theatre Owners of Georgia in Atlanta last week, addressed by Mr. Starr as well as E. D. Martin, president of Theatre Owners of America. Atlanta exhibitors voted to try and get the City Council to oppose any allocation of TV channels to the pay-as-you-see medium.

In Trenton Monday, the Allied Theatres of New Jersey at its regular meeting voted to subscribe "a substantial" amount of money to combat toll TV, the money being advanced from the unit's treasury and to be paid back later by individual members. In Oklahoma City the Theatre Owners of Oklahoma, at a regular meeting, screened a Zenith Radio Corporation film on toll TV and voted unanimously to have the exhibitor committee finance a similar 16mm film to tell the other side of the story.

## *"Breakage" Bill Passed*

*ALBANY:* Governor Averell Harriman Wednesday signed the Assembly Rules Committee bill permitting localities to receive the major "breakage" on the five per cent admission tax. The new law, retroactive to June 30, 1954, validates collections on such basis made by New York City, Binghamton and Elmira.

A statement issued in connection with the Governor's approval, said:

"It is estimated that the 'breakage' amounts to about $3,000 a day in additional revenue to New York City, and to lesser amounts in other communities where the legislation is applicable. Prior to enactment of the law the 'breakage' was retained by theatre owners."

Exhibitors, especially in New York City, made a strong fight against enactment of the legislation. It is expected they will now file a supplemental brief with the Court of Appeals.

## Ontario Reduces Its Amusements Taxes

*ONTARIO:* A 20 per cent reduction in the amusement tax has been announced by Premier Leslie Frost in his budget statement to the Ontario legislature. All taxes were discontinued on admission tickets up to 25 cents, although exhibitors had requested that 50 cents be the ceiling. The tax was reduced from 12½ per cent to 10. The Premier said that "The benefits of this reduction should be passed on to the people in lower prices, and in this way increase attendance and revenue." Most exhibitors, however, withheld comment although a few said they would keep the savings rather than pass them on because business was poor in any case and this would only keep them "out of the red."

## Grainger Plans Six Films With $12,000,000 Budget

*HOLLYWOOD:* Six films, budgeted at more than $12,000,000, will be produced by Edmund Grainger Productions in 1956, it was announced last week. He will produce three this year, two of which are set so far for RKO distribution. "This really is the era of the independent producer," Mr. Grainger said, "and it is a healthy situation for everybody in Hollywood." His first two films will be "The Treasure of Pancho Villa" and "Great Day in the Morning."

## RKO Will Reissue Five Features

RKO Pictures will reissue five pictures—"each with a built-in promotion angle"—during the spring and summer, it was announced this week by Walter Branson, world sales head. The pictures include "The Informer," March; "Berlin Express," April; "Bringing Up Baby and "I Remember Mama," May, and "The Big Street," June.

# MAN FROM LAS VEGAS TAKES FLYER ON ACADEMY WINNERS

by WILLIAM R. WEAVER
*Hollywood Editor*

WITH THE TUESDAY MIDNIGHT closing of the polls in the 27th annual Academy of Motion Picture Arts and Sciences Awards election put by, the season for predicting Oscar winners without risk of prejudicing voters is as wide open as Las Vegas, a town where nothing as uncertain as an Academy Awards election is regarded as an acceptable betting proposition. Craps, roulette, blackjack, faro—yes, and at the best odds in this hemisphere—but not Academy Awards, Las Vegas says. Too risky.

### *Is a Bargain Gamble*

But Hollywood's different. This town, where the odds in most day-to-day activities are steeper than any you'll meet up with in Las Vegas or Reno, regards the 4-to-1 percentage against anybody's guessing the winner in any single Academy Award category as virtually a bargain gamble.

Nearly everybody in Hollywood has uttered his predictions without waiting for the polls to close, a good many of them in printer's ink as well as orally, so a few more, arrived at by the kind of calculating Las Vegas would employ if it went in for such hazardous handicapping, can create no havoc in the prevailing chaos.

The odds-makers at Las Vegas, as everyone knows, give the gamblers a better break, in the prices, than they get anywhere else, legally or otherwise, but not from a spirit of generosity. They set up their scale of payoffs on a foundation of statistics, mathematics and long term information.

There isn't enough of any of these—statistics, mathematics or long term information—underlying the 27-year history of Academy Awards to give the professional odds-maker an adequate basis for establishing a scale of odds, but it's clear on the face of it that a player desirous of wagering a sum on one of the candidates in one category to win out over the other four candidates couldn't hope to get better than 3-to-1 (at most 7-to-2) in Nevada. In contrast, even-money bets are no novelty at all on Hollywood Boulevard or Sunset Strip.

### *Don't Usually Sweep the Card*

Awards handicappers here do not habitually limit themselves to undertaking to pick a winner in a single category, however, but neither do they commonly attempt to sweep the card (a racing term) by picking all of the fourteen categories. Even here that's regarded as extremism.

The player who'd care to accept the above-mentioned 3-to-1 for picking one winner in one category would get a better price if he chose to try for two (winners and categories, that is, one hypothecated on the other) for the reason that a professional odds-maker would compute the player's chance of picking two winners in succession at something less than half as good as his chances of picking one.



And that's how it would go—the odds lengthening out as the player's chances of winning shortened—until a daredevil type bettor rash enough to take a whirl at guessing all the 14 winners on an all-or-none ticket might get as good as 70-to-1 anywhere in the state.

### *Voting Members at 1,653*

Any Las Vegas odds-maker rash enough to undertake forecasting the Academy Awardings would take into consideration, as an item of basic information, the nature and the number of voters participating in the election. He would learn, as a great many millions of persons in the world have stoutly resisted learning for years and years, that the Academy membership is composed totally of people engaged in the making of motion pictures, and that the voting is done by Academy members and nobody else.

He would observe that the active membership of the Academy at this time of voting is 1,653, and a seasoned Las Vegas odds-calculator would know as well as George Gallup, Thomas E. Dewey and both principal American political parties that you just can't hardly ever tell what a tiny group of voters like that is gonna do.

It would become clear at once to an investigating odds-maker that the voting of the Academy Awards is done on the basis of artistic achievement, professional skill, expert craftsmanship and that many, most or all of the considerations that animate the judgments of critics and cash customers are not necessarily given a moment's thought by Academy Awards voters. (The Academy has been trying for 27 years to make this aspect of their enterprise known to the world at large, without much success.)

An odds-maker assembling this and all other available information he could lay eye upon might pencil out for his own amusement—certainly not for betting purposes—the following likely winners in the six principal categories.

### *It's "Country Girl"*

"Country Girl", running against "Caine Mutiny," "On the Waterfront," "Seven Brides for Seven Brothers" and "Three Coins in the Fountain" for the Best Picture Award, would be the informed gambler's choice to win. Among the facts an investigating odds-maker would pick up in his analysis of the election is the circumstance that "Country Girl" is a play about actors, whereas the others are about other subjects, and the numerically largest single element in the Academy membership is the actor element.

It's as simple as bread-and-butter reckoning that actors as a group would understand, comprehend, cotton-to and probably vote for a picture about actors and show business instead of for any other picture of equivalent merit about any other subject. This is Vegas-type odds-making; but Vegas does all right.

The exploring odds-man would read the Academy rules, of course, and he would discover that the membership of the Screen Directors Guild of America (and not the Academy membership, as he might have assumed) does the voting in the primary election which nominates the five candidates for Academy election in the directorial category.

### *Looks Like Kazan*

He would learn from other sources that the SDGA, on the night following the night of the Academy's announcement of nominations, had proclaimed one of the five—Elia Kazan—as its own winner of its own annual award for the best directorial achievement of the year, and it would be pointed out to him that in preceding years the SD GA winner has won the Academy's election

(*Continued on page* 16)

*Universal-International presents*

# KIRK DOUGLAS
# JEANNE CRAIN
# CLAIRE TREVOR



# MAN WITHOUT

co-starring WILLIAM CAMPBELL with RICHARD BOONE • MARA CORDAY • MYRNA HANSEN

Directed by KING VIDOR • Screenplay by BORDEN CHASE and D. D. BEAUCHAMP • Produced by AARON ROSENBERG

**PRE-SOLD**
NATIONAL MAGAZINES
**BIG COLOR ADS**
including
LIFE *and* LOOK
readership over
**33,000,000!**

**PRE-SOLD**
**NATIONAL TV SELLING!**
***KIRK DOUGLAS*** *guest star on*
**NBC's GEORGE GOBEL SHOW**
(March 5th) reached into more than
**13,000,000 homes!**

**His home was his saddle, his only friend a six-gun and his country the wild, free range...**

# until the night he met her...

**kissed her wanton lips and sold himself in the strangest bargain a woman ever made with a man!**



# A STAR

COLOR BY *Technicolor*

Universal International

. . . and **PRE-SOLD** locally through extensive radio, newspaper and exploitation campaigns in all these first engagements:

NEW YORK, **VICTORIA**; . . . CHICAGO, **WOODS**; . . . PHILADELPHIA, **GOLDMAN**
WASHINGTON, **CAPITOL**; . . . PITTSBURGH, **FULTON**; . . . BUFFALO, **LAFAYETTE**
DETROIT, **PALMS**; . . . ALBANY, **STRAND**; . . . INDIANAPOLIS, **INDIANA**
BOSTON, **MEMORIAL**; . . . DALLAS, **MAJESTIC**; . . . ATLANTA, **LOEW'S**

# AWARDS FLYER

(*Continued from page* 13)

likewise. (If he'd suggest giving better than 1-to-5 against Kazan his Las Vegas connections would disown him.)

The inquiring price-setter wouldn't find the going so smooth when he got into the acting categories.

For the best performance by an actor in a leading role he'd have to choose between Humphrey Bogart in "Caine Mutiny," Marlon Brando in "On the Waterfront," Bing Crosby in "Country Girl," James Mason in "A Star is Born" and Dan O'Herlihy in "Adventures of Robinson Crusoe."

### *Long a Top Ten Winner*

If he listened liberally to the talk of the town he'd get the impression that the tablecloth favorites in this category are Brando and Crosby, who have about as little in common as two leading-men can have. Fortunately for the handicapper, there is more statistical information to work from in this case than in most.

Crosby has been a Top Ten winner in this publication's annual Money-Making Stars poll of exhibitors 15 times, taking Number One Spot in five of those years to establish the all-time record, whereas Brando has made Top Ten rank only once, although it's of calculable significance that he made it in the year just past. It is relevant to the calculation of outcome, too, that Crosby has won an Oscar previously, on the occasion of a drastic change of casting in "Going My Way," and that his portrayal in "Country Girl" represents an even more drastic departure from Crosby precedent.

Crosby has a record of versatility, durability, universality of popularity. Brando, on a showing of far fewer pictures, has come up swiftly. The contest figures to be close. It's professional-gambler policy to bet on the champion until somebody beats him.

An odds-maker, professional or amateur, has mathematics working with him when he gets into the actor-in-supporting-role category, for the reason that three of the five candidates—Lee J. Cobb, Karl Malden and Rod Steiger—gave their nomination-winning performances in the same picture, "On the Waterfront."

### *Would Nullify Chances*

An odds-maker's got to figure that the *x*-number of the 1,653 voters who are going to vote a "Waterfront" candidate in this category are likely to spread that *x*-number of votes among the three "Waterfront" candidates, probably nullifying the winning-chances of all three.

With Edmond O'Brien of "Barefoot Contessa" and Tom Tully of "Caine Mutiny" left to choose between, after writing out the "Waterfront" three, a handicapper, hard-pressed for more substantial reason, might have to choose O'Brien over Tully on the grounds that (a) his name leads the other in the alphabetical listing, always a voting advantage and (b) O'Brien's on the screen longer in "Contessa" than Tully is in "Mutiny." This is no contest to plunge on.

## AWARDS CONTEST IN READE THEATRES

**The public has been invited to guess the winners of the forthcoming Academy Awards by the Walter Reade theatres in Monmouth and Ocean Counties, New Jersey, for $500 in cash prizes. The contest, which is being run by nine theatres in the area beginning this week, is the same one that COMPO of Texas has conducted for several years, and now has made available to exhibitors throughout the country. The theatres have made a tiein with the *Asbury Park Press*, which will carry daily results of the poll to be tabulated by the theatres. Walter Reade, Jr., president of the circuit, said that the contest should stimulate tremendous public interest, not only in the pictures themselves, but in the Academy Award contest and in other films with which contenders are concerned.**

The ladies, bless 'em, furnish the odds-maker his most difficult problem, 'though arithmetic is still helpfully in his corner.

In the best-performance-by-an-actress category the five candidates starred in pictures which are of five distinctly different kinds. Dorothy Dandridge is in for "Carmen Jones," a modernized opera. Judy Garland's "Star Is Born" is an expanded remake of a Hollywood-definitive plus music.

Audrey Hepburn's "Sabrina" is a romantic comedy of manners. Grace Kelly's "Country Girl" is a play about actors. Jane Wyman's "Magnificent Obsession" is a modern tragedy. The Misses Hepburn and Wyman have won Oscars in previous years, but this is no warrant against their winning again (Bette Davis, Luise Rainer and Vivien Leigh have won two apiece) and may be, in some unmathematical way, perhaps as what can be called certification, quite the contrary.

### *Considerable Campaigning*

Miss Garland has had long-running benefit of columnist campaigning in her behalf, which could pay off or boomerang, depending on imponderables. Miss Dandridge and Miss Kelly are first time nominees, the former having appeared in only two pictures, the latter having played leads or co-starred in several top-budget productions of assorted kinds and trademarks in the past two years.

It appears reasonable, to a bookmaker-type mathematician, that the same reasons which accounted for his coice of "Country Girl" to win the Best Picture Award must apply to the making of a choice in this closely matched category, and that spells Miss Kelly.

Two of the five candidates in the best-supporting-actress category cancel each other out, mathematically speaking, by reason of their having contributed their nomination-earning performances in a single picture. They are Jan Sterling and Claire Trevor of "The High and the Mighty." The remaining three—Nina Foch in "Executive Suite," Katy Jurado in "Broken Lance" and Eva Marie Saint in "On the Waterfront"—set the handicapper back on his heels.

Miss Foch has been spoken of as a sure-thing for the honor ever since the night "Executive Suite" was previewed in Hollywood. Miss Jurado was widely and warmly favored to win an Oscar for her role in the "High Noon" that won one for Gary Cooper, and is regarded in the profession around here as an actress' actress. Miss Saint is newer to the scene, but that didn't retard Judy Holliday or Shirley Booth. An uncertain odds-maker retreats to the reassuring support of the alphabetical-order of the listing and predicts Miss Foch will win.

The foregoing forecasts are no better and possibly no worse than any of the others that have been put forth since the announcement of Academy nominations February 12, but it is to be set down in their behalf that they are based on form (in the sense of the word "form" that means past and present performances of thoroughbreds) and not on whim, likes, dislikes, prejudices, preferences or merely personal opinions of the forecaster. If the forecaster has picked as many as four of the six winners correctly, he'll try for a dozen next year. (If he gets all six, address him c/o General Delivery, Las Vegas.)

## West Pennsylvania Allied Meets in Pittsburgh

*PITTSBURGH:* The Allied Motion Picture Theatre Owners of Western Pennsylvania meet here at the Roosevelt Hotel in their 33rd annual convention next Monday and Tuesday to hear discussion on a wide variety of topics, including toll TV, and by a wide variety of speakers, including Terry Turner, Steve Broidy, James Nicholson, Horace Adams and Fred J. Schwartz. A talk by Abram F. Myers, general counsel of National Allied, will highlight the second day of the convention.

## Benefit Premiere for "Peter" in New York

The world premiere of "A Man Called Peter" will be a benefit performance for the March of Dimes at the Roxy theatre, New York, March 31. The 20th Century-Fox CinemaScope version of the best seller by Catherine Marshall will be seen by Broadway and Hollywood stars, officials of the National Foundation for Infantile Paralysis, Washington officials and others. The picture tells the story of Peter Marshall, pastor of the "Church of the Presidents" in Washington and chaplain of the U.S. Senate.

## "Herald" Editor Speaks

Martin Quigley, Jr., editor of The HERALD, gave a talk Wednesday evening in New York to the members of Carta, an organization of Catholics in the metropolitan area employed in the fields of advertising, radio and television. The subject of his talk was "Morality in Entertainment".



**FIVE DESPERATE MEN**
**AND A GIRL WHO DIDN'T CARE...**

trapped on a mountain of gale-lashed rock, fighting for the chance to be the one who could get the money

*—and get out... alive!*






# THE LOOTERS



A Universal-International Picture starring

## RORY CALHOUN · JULIE ADAMS

and introducing an exciting new personality...



## RAY DANTON

with **THOMAS GOMEZ · FRANK FAYLEN**

Directed by ABNER BIBERMAN • Screenplay by RICHARD ALAN SIMMONS • Produced by HOWARD CHRISTIE

*Another Picture with that Universal PRE-SOLD Appeal!*

# COMPO MOVES ON PROMOTIONS

## *Members Approve Plans for Increasing Young Attendance; Poll Set*

by JAY REMER

A program designed to boost the attendance of young people was among several projects described and approved at a COMPO meeting held last week at the Sheraton Astor Hotel, New York. Other items discussed by the approximately 70 distribution and exhibition leaders attending include the national audience poll, a traveling film exhibit and an audience development committee.

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, Inc., outlined the "youth" project which is aimed specifically at the 15 to 30 age group which, he said, comprises 80 per cent of theatre attendance. It was pointed out that although the population has increased, attendance figures have not. Mr. Goldenson said that getting young people into the theatres "was a problem and had to be done."

The three-part plan is as follows:

**1. Reexamination of prices. Children to the age of 12 are admitted at reduced prices, then the adult prices are in effect. An intermediate price scale for teen-agers would be beneficial to all parties.**

**2. Production. More pictures which appeal to this age group should be made by Hollywood producers.**

**3. Talent. More young stars should be developed and publicized so that this age group can identify and "grow up" with them.**

Mr. Goldenson said he had talked to people in Hollywood on this latter subject and that each studio said it would make one-and-two-reelers with these young performers. He believed that these shorts should be thoroughly exploited. He also agreed to work on the committee to put the three-point plan into effect. Other members have not yet been named.

### *Describes "Theatre Tour"*

Leon Back, Baltimore exhibitor, speaking about possible tie-ups on this program described a Coca-Cola project in his city where the soft drink firm conducts tours of theatres for youngsters, acquainting them with, and interesting them in their operation.

Details of the COMPO audience poll were given by Mrs. Alice N. Gorham of United Detroit Theatres who is chairman of the poll committee. It calls for the public to vote in five categories: the best pictures, the most popular male and female stars, and the most promising young male and female performers. The present plan is to have the voting done in theatre lobbies from Thanksgiving Day to December 7, although the dates may be changed.

Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, Denver, outlined a program devised by the committee to prepare arrangements for the poll, a similar one having been conducted by his theatres for several years. He suggested that two national campaign co-chairmen (one each from exhibition and distribution) be appointed. It was also announced that part of the program calls for a possible television show at which the awards would be given.

There was unanimous approval of the plan's outline by those in atetndance.

### *Approve "Filmorama" Tour*

Also endorsed was the plan of Elmer Rhoden, National Theatres president, calling for a traveling exhibit of studio equipment and material to tour throughout the country and designed to heighten public interest in films and film-making. The exhibit will be called "Filmorama."

Mr. Back discussed the audience development (or marketing) committee which is set to begin operations shortly. The committee was formed to examine advertising, programming and media and consists of Emanuel Frisch, Randforce circuit, N. Y.; Oscar Doob, MGM; Harry Goldberg, Stanley Warner circuit; Harry Mandel, RKO Theatres; Rodney Bush, 20th Century-Fox; Charles Schlaifer, advertising executive; Charles S. Steinberg, Warner Brothers; Kennth Clark, MPAA; Arthur DeBra, MPAA, and Ralph Russell, Canton, Ohio exhibitor.

The meeting was presided over by Wilbur Snaper, COMPO co-chairman, and Pat McGee, the latter in the absence of co-chairman Samuel Pinanski, who was ill. Robert W. Coyne, COMPO special counsel, opened the session with a general discussion.

## Cinerama Film Opens at Teck Theatre, Buffalo

*BUFFALO:* "This Is Cinerama," the first picture in the Cinerama process, had its Buffalo premiere Wednesday night at the specially equipped Teck theatre, accompanied by newspaper, radio and TV exploitation, street stunts and cocktail and dinner parties. Buffalo is the 15th city in the United States to receive Cinerama.

## Manos Acquires Drive-In

*ALLENTOWN, PA.:* Manos Enterprises, Inc., have purchased the controlling interest in the Super Skyway Drive-In Theatre Corp. here. Sol Shocker will remain as managing director.

## *Back Bill for 4-Year Trust Suit Limit*

*WASHINGTON:* A full House Judiciary Committee this week unanimously approved a bill providing a uniform four-year Federal statute of limitations for private treble damage anti-trust suits.

This has been a hot issue in the film industry, with exhibitors urging a five or six year Federal time limit, and distributors urging a two or three year statute. At present, private suits are governed by state time limits, which vary from one to 20 years. Two years ago, a judiciary subcommittee recommended a five-year Federal statute, but this died in the full committee.

Even while the Judiciary Committee acted, it was authoritatively learned that a special anti-trust study committee set up by the Attorney General has decided in favor of the four year Federal statute. The report of this committee, not yet made public, declares that the present varying state statutes "encourage forum shopping," it was learned. This is a practice under which a plaintiff shops around for a state where the statute of limitations will permit his suit.

The study committee, according to authoritative reports, also has made these recommendations:

That Federal judges be given discretion to award less than treble damages in private anti-trust suits. At present, treble damages are mandatory whenever a defendant is found guilty.

Distributors urged such legislation in previous Congresses but exhibitor spokesmen opposed it.

That the Justice Department make periodic surveys to check on whether anti-trust decrees have been effective in restoring competition.

That the Justice Department be given power to subpoena corporate records in the investigating stages of government anti-trust proceedings.

The study committee consists of 60 lawyers, economists, Government officials and others. Its report is expected to be made public late this month.

## Universal Net Earnings $1,136,928 for Quarter

Universal Pictures Company, Inc. and subsidiary companies report earnings for the 13 weeks ending January 29, 1955, of $1,136,928 after providing $1,015,000 for Federal taxes on income. After dividends on the preferred stock, this is equivalent to $1.08 per share on the 998,349 shares of common stock outstanding January 29, 1955. For the 13 weeks ending January 30, 1954, earnings were $772,979 after providing $800,000 for Federal taxes on income. After dividends on the preferred stock, this was equivalent to 70 cents per share on the 1,010,449 shares of common stock outstanding at January 30, 1954.

# Because this industry cannot afford to be "too close to the forest to see the trees" . . .

It is high time to stand off and look around us—and to realize that in this land of restless progress not much keeps on looking the way it used to look. Nowadays we don't hear many people—at least not those whom we must keep coming to theatres in greater numbers and more frequently—voicing a contention that: "What was good enough for my father's father is good enough for me".

The evidence of modern structural changes is all around us—from supermarkets to motels. Even on once staid and static Fifth Avenue has now arisen a succession of modern and magnificent men's-wear stores that are an inviting attraction in themselves. Observe also how the various old-line major banks are setting the pace in attractive, new appearance and modern facilities—and how many of the big department stores are moving forward with beautiful new suburban branches—and the rapidly growing number of modern shopping centers, all with ample parking facilities.

***The point that all these businesses understand well is that what you have to sell can be sold easier and better in modern, more attractive, better equipped surroundings. From the promise of the exterior of the establishment to the fulfillment in the interior, every visit is a pleasing experience in itself and inspires a desire to return for more.***

Having pondered on that, the questions for theatre owners and operators to ask of themselves are obvious. It is equally obvious that the main forms of competition to the motion picture theatres are not standing still and will not stand still.

The plain fact is that to keep the public coming to the theatres often enough (not merely to the biggest of the big attractions) the theatre itself must be more inviting, more relaxing, and provide a better setting to make every picture-going experience more pleasurable than is now the case in many theatres.

For those whose thoughts are moving in that direction, and for the interest of all exhibitors, a special section to be published with next week's issue of Motion Picture Herald—in the annual Market Guide number of Better Theatres—will be devoted to—

## "Visualizing the Better Theatre for the New Motion Pictures"

*by George Schutz and Ben Schlanger*

This will be no mere "dream" theatre concept for some time in the vague future. It will be a practicable presentation of what can be done NOW. It will visualize the more inviting exterior and plot development, the more stimulating and appealing interior, and an auditorium which is devoted to the full realization of the new arts of the screen.



*Also in this issue of the industry's only Market Guide—*

**BETTER THEATRES SECTIONS INCLUDE:** A Digest of BT articles of timely significance—on equipment, operation and maintenance; also a section on Drive-Ins; and the unique Catalog sections, with brief details on equipment and supplies of every description. **BETTER REFRESHMENT MERCHANDISING SECTIONS INCLUDE:** The theatre refreshment Survey Report, and the "Champions" list of best-selling brands; also announcement of winners of Special Merit Awards for merchandising ideas.

**NEXT WEEK . . . WITH MOTION PICTURE HERALD**

PARAMOUNT HAS EVERYTHING TO PUT

# SPRING in your boxoffice!

Paramount's spring releases will send spring grosses up with a bound because here are four attractions that are tremendous in marquee values and headline-hot with Paramount's full-penetration preselling.



**Mass spring dating is busting out all over! At the full floodtide of honors and awards making it the year's most talked about picture.**

BING CROSBY · GRACE KELLY · WILLIAM HOLDEN

in A PERLBERG-SEATON Production

## THE COUNTRY GIRL

Produced by WILLIAM PERLBERG · Written for the Screen and Directed by GEORGE SEATON
From the play by Clifford Odets · A Paramount Picture

In VistaVision–spectacle that's patterned to do bigger-than-"Shane" business. Watch records flower in first dates soon!



# RUN FOR COVER





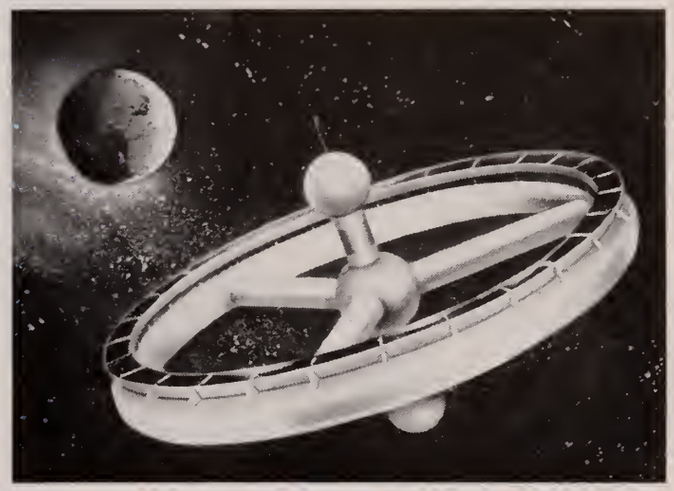
VISTAVISION
MOTION PICTURE HIGH-FIDELITY

starring
JAMES CAGNEY · VIVECA LINDFORS
and
JOHN DEREK

COLOR BY TECHNICOLOR

with JEAN HERSHOLT · GRANT WITHERS · Produced by WILLIAM H. PINE and WILLIAM C. THOMAS
Directed by NICHOLAS RAY · Screenplay by WINSTON MILLER · From a story by Harriet Frank, Jr. and Irving Ravetch

The hottest dramatic theme in a decade–space satellites–now headlined and editorialized in America's top magazines and newspapers!



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PRODUCED BY GEORGE PAL · DIRECTED BY BYRON HASKIN · SCREENPLAY BY JAMES O'HANLON · PHILIP YORDAN, BARRE LYNDON
AND GEORGE WORTHINGTON YATES
BASED ON THE BOOK BY CHESLEY BONESTELL and WILLY LEY · A PARAMOUNT PICTURE

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As fresh as spring itself, this drama with a different beat! World premiere engagement opens March 30th at the Criterion, New York.

ROBERT ROSSEN'S
# MAMBO

Starring
SILVANA MANGANO · MICHAEL RENNIE · VITTORIO GASSMAN · SHELLEY WINTERS
with Katherine Dunham · A PONTI-DE LAURENTIIS Production
*A Paramount Picture · Directed by ROBERT ROSSEN*
*Story and Screenplay by Guido Piovene, Ivo Perilli, Ennio de Concini and Robert Rossen*

# WE MUST FIND ANSWERS DRIVE-IN OWNERS TOLD

## *Texas Group Head Notes Toll TV, Rentals Among Serious Problems*

by WALTER BROOKS

*DALLAS:* Without pulling any punches, Jack Farr, retiring president of the Texas Drive-in Theatre Owners Association, told the several hundred delegates to the association's third annual convention here last week that the motion picture industry "is on the brink of disaster unless we theatre owners can find the answers to our problems as they face us today."

**The most pressing, urgent problems, outlined by Mr. Farr in his keynote speech at the Adolphus Hotel, are shortage of pictures, unreasonable film rental, toll television, unfair availabilities and clearances and the rising cost of operation. Toll television, the subject currently uppermost in many exhibitors' minds, was discussed at length later in the convention by Carl D. Levy, general counsel for the Jefferson Amusement Company.**

The first day of the convention, Wednesday, was devoted to an MGM Ticket Selling Workshop under the direction of Mike Simons, MGM director of customer relations, and seven visiting exhibitor-panelists.

Named to succeed Mr. Farr was Charles Weisenburg, president of Weisenburg Theatres of Dallas.

The three new vice-presidents of the association are Edward Josephs, Josephs Theatres, Austin; J. L. Durst, Fredericksburg exhibitor, and G. S. Hill, of Leon Drive-in Theatres, Abilene. Don Douglas, of Rowley United Theatres, Dallas, was named secretary, while the post of treasurer went to Tim Ferguson, of Downs drive-in theatre, Grand Prairie.

In his keynote speech Mr. Farr paid his compliments to the MGM Workshop, calling it "a wonderful thing," but, he added, "the high demand for film rental takes the initiative away to go out and sell a picture."

### *Urges Deduction of Selling Cost from Net*

"If the distributors wanted to be fair," said Mr. Farr, "they would permit on any picture where the rental was above 30 per cent for the exhibitor to deduct his picture selling cost from the net gross before rental was figured. Yes! When the distributor gets to the point where he will stand some of the cost, then you will see the greatest showmanship and show selling in history. And not until then. . . ."

Mr. Farr closed by making a strong plea for one, over-all exhibitor organization, saying "it is time for the two major groups to get together."

Mr. Levy warned the delegates, who represented drive-ins in Louisiana, Mississippi and Oklahoma, in addition to Texas, that if they did not strike back heavily now against the toll TV propaganda they soon would find themselves on the losing side in "a horrible life-and-death game with the deck stacked against us."

Mr. Levy called toll TV a Frankenstein Monster and said it would be impossible for a home box office and a theatre box office to exist side-by-side. "The Monster," he said, "once grown would become an entertainment monopoly that would make Samuel Insull's empire look childish by comparison."

However, said Mr. Levy, "there is still time to fight and to win, to cut away and defeat this monstrous growth—this toll TV tumor growing inside many who think it is just the right medicine for their entertainment pocketbooks. . . . I ask you to plan, to use all your energies, wits, whatever financial resources you can afford, and your screens when called upon to do so . . . to fight! If we all do so, we can win."

Other addresses in the course of the convention included those by George Heller, president of Drive-in Theatre Manufacturing Company, on the widening of the screen; Barry Passman, executive engineer of the International Projector Corporation, on advances in drive-in projection and sound, and Augie Schmitte, Houston Popcorn Company, and William Price, Jr.

## CLAUDE EZELL, TAKE A BOW



***AT THE DINNER** to Texas theatre man Claude Ezell: Mr. and Mrs. Ezell, and Judge William McCraw.*

*DALLAS:* More than 450 friends in the motion picture and allied industries crowded into the Crystal Room of the Baker Hotel last week to honor the veteran Texas showman, Claude C. Ezell, on his Golden Jubilee in show business. It was a rousing and sentimental occasion for a man who more than 50 years ago ran away from home to become a trapeze artist, participated in the early days of film distribution and the evolution of the drive-in theatre and who today heads Claude Ezell & Associates, one of the nation's leading drive-in circuits, located in this area.

Leading the tributes to Mr. Ezell last week was George Murphy, Hollywood's unofficial goodwill ambassador. Mr. Murphy introduced such prominent speakers as Ned Depinet, who recounted highlights of his 45 years of association with Mr. Ezell; John Rowley, executive vice-president of Rowley United Theatres, who told of Mr. Ezell's part in bringing a Variety Club to Dallas; William C. Gehring, general sales manager of 20th Century-Fox; District Judge William McCraw, and Robert J. O'Donnell, vice-president and general manager of the Interstate Circuit.

Responding, Mr. Ezell commented, "You're not honoring a man here tonight, you're honoring a calendar." He added that "the greatest compensation that can come to any man is in knowing a great number of the finest men in the world, like yourselves."

# A GREAT WESTERN

## in the tradition of "Red River" and "High Noon"



**THE STRANGER**
The town gave him 12 hours to live!



**THE WILDCAT**
When she couldn't outshoot a man—she used other weapons!



**THE KILLER**
A kid who liked to play...with lives!



**the LAND BARON**
He owned the town—lock, stock and gun-barrel!



**THE COLONEL**
He liked his cigars lit for him—and his killings done for him!

**The public likes its westerns *BIG* these days. Here, to satisfy them, is a *BIG* adventure story—starring a *BIG* boxoffice favorite—with the kind of high pitched excitement that pays off!**



LEONARD GOLDSTEIN PRODUCTIONS
PRESENTS

# JOEL McCREA
in
# STRANGER ON HORSEBACK

IN ANSCO COLOR BY PATHE



CO-STARRING **MIROSLAVA** with KEVIN McCARTHY • JOHN McINTIRE
EMILE MEYER • NANCY GATES • JOHN CARRADINE Screenplay by HERB MEADOW
and DON MARTIN • Story by LOUIS L'AMOUR • Produced by ROBERT GOLDSTEIN
Directed by JACQUES TOURNEUR

thru UA

# *Fact and Fancy—or Who Put What in Todd-AO*

by MARTIN QUIGLEY, JR.

ONE OF the reasons why the motion picture industry does not enjoy the public esteem to which it is entitled by its achievements is that opportunities of telling the whole story of significant developments are frequently missed. On other occasions incomplete, inaccurate, contradictory or misleading information is circulated. The usual result is that out of a welter of truths, half truths and outright evasions of the truth neither theatre patrons of today nor film historians of tomorrow can find out who did what, when and why.

For this and a number of other reasons film historians should not take themselves or their work too seriously. However, for the prestige of the industry and the future standing of motion pictures it is regrettable that some due regard is not given to accuracy about matters likely to be of future historical interest by those directly concerned.

### *Complicating Factor*

A complicating factor today is that modern instruments of communication are so widely and swiftly circulated that once a false or incomplete story gets into print or is broadcast, historical truth never has a chance to catch up.

A striking example of this state of affairs is the data about the origin of the Todd-AO process in a *Life* magazine article March 7 on the career of Mike Todd. It will be a practical impossibility for the whole story ever to supplant the one set in motion by Joel Sayre, writer of the *Life* piece. Already the estimated 20,000,000 readers of the magazine have absorbed this bit of film history, incomplete as it is.

In this instance the stiuation is especially deplorable not simply because film historians of the future will be further confused but because the real story is a much better one than that which *Life* already has printed.

One of the pitfalls for film historians of the future is that the *Life* story is partly correct as far as it goes but it does not go nearly far enough to set the facts straight. The story accounts for the birth without reference to the parents. The *Life* article asserts that Cinerama is "the immediate antecedent" of the Todd-AO Magna 65mm process. While Cinerama preceded the system which has evolved into Todd-AO, it is not a blood relative.

### *A Gunnery Trainer*

The story of the origin of Cinerama has been told elsewhere, notably in "New Screen Techniques," where the principals set down in their own words what happened. The immediate ancestor of Cinerama was a flexible gunnery trainer developed during World War II by Fred Waller. It used five projectors and was able to train simultaneously four Air Corps gunners. It worked and worked well, credited with saving the lives of some 300,000 Allied airmen.

The Waller flexible gunnery trainer had its difficulties. It was complex. Also it was developed for the Air Corps. For one reason or the other, or both, the Navy decided during the war to develop a simpler and better system. The aim was a one-projector flexible gunnery trainer. The Jam Handy Organization of Detroit worked on the project under contract with the United States Navy.

### *Gunnery Trainer Worked*

Dr. Brian O'Brien of the University of Rochester was a factor in the project. Eventually the Navy's flexible gunnery trainer was finished. It worked. Its principle limitation was that it could train only one gunner at a time. The only problem was that by this time World War II was over and the need for flexible gunnery trainers was approaching zero as a limit. The day of electronic gunnery had arrived.

When the Jam Handy-U. S. Navy device was no longer classified as a military secret, patents covering its optical and mechanical features were supposed to be issued and then made available to anyone who wished them. There was a mysterious delay in processing the patent papers. Patents never applied for could not be issued and could not be made available, as required, to all citizens who wished to use them.

In his quest for a one-projector large screen system to imitate Cinerama, which by this time (early 1953) had become a great success, Mike Todd heard of the Navy device. It was then at the Special Devices Center at Sands Point, Long Island. However, the quarter-sphere screen had been dismantled. On orders from top Navy brass in Washington dozens of men were put to work reassembling the screen and a special flight was made to Detroit to pick up from the Jam Handy Organization one of the projector lenses—all so that Mr. Todd could be given a special demonstration. He had it; was impressed and Todd-AO was on the way.

### *Adapted for Theatres*

Dr. O'Brien's work has been to adapt the principles of the Navy's flexible gunnery optical system to the special requirements of theatre use, where a quarter-sphere and one spectator at a time viewing setup are manifestly impractical.

When the first picture in the Todd-AO system, "Oklahoma," has its debut this year the role of the Navy and the Jam Handy Organization should not be entirely forgotten. There will be glory enough for all. Only the film historian of tomorrow should be thankless.

# *Paramount May Join TV Production*

Paramount Pictures may be joining the list of major companies producing television films in the not too distant future, it was indicated this week by Barney Balaban, Paramount president.

Mr. Balaban said in New York that the company currently is preparing stages at its additional Hollywood lot for television production, either by Paramount or by outside TV producers. The company already has some interest in the television field, owning one TV station in Los Angeles and through its subsidiary company, the International Telemeter Corporation, it controls one of the three proposed pay-as-you-see TV systems.

Mr. Balaban's statement followed confirmation by a Warner Brothers spokesman that the company is scouting the possibilities of engaging in TV production. It was emphasized, however, that these negotiations were "only in the talking stage."

Twentieth Century-Fox already has announced extensive plans for production of TV films through its new subsidiary, TCF Television Productions, similar in makeup to Columbia's Screen Gems. Universal also is known to be scouting the same field.

In his announcement this week Mr. Balaban said that Paramount had purchased a lot for TV production a year and a half ago. Saying that the stages now are being made ready, he indicated that no decision has been reached yet on whether Paramount, outside producers, or both will utilize the facilities.

## New VistaVision Process In First Public Showing

*OMAHA:* The preview performance of Paramount's "Strategic Air Command" at the Orpheum theatre here March 25 will be the first public showing of the company's new horizontal double-frame VistaVision production and screen presentation process. This press preview will be followed by special briefings to 100 newspapermen, writers, photographers and radio and television columnists at Offutt Air Force Base here, on the structure and plans of the Strategic Air Command of the U. S. Air Force. These events will mark the ninth anniversary of the establishment of SAC. James Stewart, June Allyson and Frank Lovejoy, stars of the film, as well as Samuel J. Briskin, producer, are expected to attend.

## Plan San Diego Drive-In

*SAN DIEGO, CALIF.:* A new drive-in theatre near San Diego will be built by Wade E. Allen and Associates, Phoenix, it was announced recently. The company said it would open in May and that Film Booking Service of California will handle buying and booking.

# *Krim Cites UA's Strong Film Lineup*

At least 90 and probably more pictures will come from United Artists during the next three years, its president, Arthur B. Krim, promised the trade Tuesday, in New York. Mr. Krim that day gave another of his periodic and now historic "progress reports." He noted that other such reports have dealt with progressive steps such as acquiring product, and also financing, arranging distribution facilities and then expanding them, encouraging and financing new producers, paying off old debts and achieving stability and great potential.

The step now taken is pre-production planning, with many new units specially formed by top talent to work under UA auspices. The company in effect becomes a quasi-producer without a studio.

### *Cites Strong Talent*

Of the new units, Mr. Krim said they represent "the strongest group of picture talent that has ever been assembled under one roof." These units range from the Harold Hecht-Lancaster production company to those of Joseph L. Mankiewicz, Robert Rossen, Frank Sinatra, Henry Fonda, Kirk Douglas, Stanley Kramer and their like.

The 90 pictures will come in groups of about 30 per year, Mr. Krim and Max E. Youngstein, vice-president in charge of advertising, explained, and should do much to alleviate the product shortage.

William J. Heineman, distribution vice-president, added UA this year alone is releasing 48 films, and that this number is relatively unaffected by the new deals.

### *Insures Long Range*

Mr. Krim said the company's major stages during the new government which took over four years ago were, first, offering of world distribution facilities; and, second, offering of financing.

The present stage, pre-production financing, insures the company "for the first time" a long range viewpoint on product it wants, Mr. Krim asserted.

UA does not intend to directly enter production, he stated. It does not plan public issue of stock. It does not plan TV films.

Mr. Krim also commented, of the new producing units, that cost did not necessarily mean quality, although high budget pictures had such accent. He said he and his staff knew the exhibitor's need in many instances of the low budget picture costing about $300,000.

## United Artists Sales Meetings Open on Coast

United Artists' 1955 sales conventions, which will map distribution plans for its coming product, were to start in Los Angeles March 18. The annual sessions, bringing together all division and district leaders as well as key personnel from each of United Artists' 32 branches in the United States and Canada, will be presided over jointly by William J. Heineman, vice-president in charge of distribution; vice-president Max E. Youngstein, and general sales manager B. G. Kranze. Francis M. Winikus, national director of advertising, publicity and exploitation, will also participate in the meetings detailing the selling program for the coming year. The three-day Los Angeles conclave in the Ambassador Hotel will be followed by conferences at the Blackstone Hotel in Chicago, beginning April 1.

# ARTHUR LOEW TO SURVEY MGM STUDIO OPERATIONS



*Arthur M. Loew*

A comprehensive study of MGM studio activities and the planning of production for worldwide consumption has been assigned to Arthur M. Loew, president of Loew's International Corporation. The request for his services in this capacity was made by Nicholas M. Schenck, president of Loew's, Inc., and Dore Schary, studio head.

Mr. Schenck said, when announcing Mr. Loew's new appointment, "Mr. Schary and I have complete confidence in Arthur Loew and are gratified that he has consented to add this assignment to his present duties. He has the wholehearted approval as well of E. J. Mannix and Benjamin Thau, studio executives, and he has full authority from me to act in my place."

It is understood that Mr. Loew will not relinquish his post as director of MGM's overseas activities, but for the duration of this assignment will divide his time between Culver City and his New York office.

## Sinatra Forms Production Company; Signs with UA

Frank Sinatra has formed his own motion picture production company to make five films in five years for United Artists release, with the actor-singer starring in three of them, it is announced by Arthur B. Krim, president of United Artists. Winner of an Academy Award for his performance in "From Here to Eternity," Mr. Sinatra recently completed a star role in a forthcoming United Artists release, Stanley Kramer's "Not As a Stranger." He also starred in a United Artists hit last year, "Suddenly."

## Richmond Exhibitor Wins TV Channel Permit

Richmond Television Corporation last week received a recommendation from a Federal Communications Commission trial examiner, for a channel in the Richmond television area. Morton G. Thalheimer, circuit owner and exhibitor leader, is president of the corporation. Neighborhood Theatres, which he also heads, owns 20 per cent of its stock. The examiner's recommendation will be final within 40 days unless other contenders appeal to the full Federal Communications Commission.

## Stevens General Manager Of National Film Service

Ira S. Stevens has been named general manager of National Film Service, Inc., it is announced by Chester M. Ross, executive vice-president. This appointment completes the realignment of National Film Service's offices, which has resulted in the reelection of James P. Clark of Philadelphia as president and treasurer and Clint Weyer of Philadelphia as secretary. Mr. Stevens, who resigned as treasurer of Cinerama Productions Corp., will continue as a member of the board of that company.

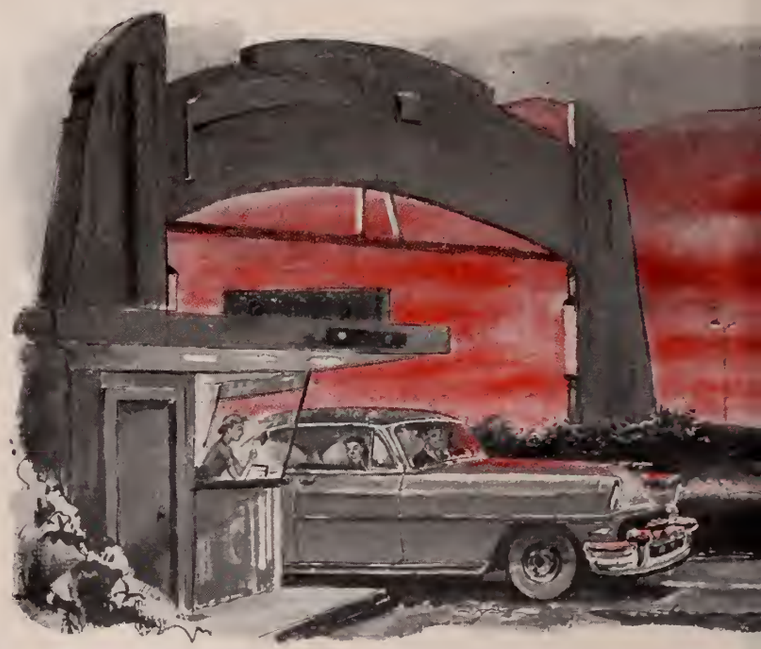
## Italian Film Cycle at Museum of Modern Art

The first survey of the development of the Italian film to be shown in the United States, called "50 Years of Italian Cinema," will be presented by the Film Library of the Museum of Modern Art, New York, starting March 21, it was announced by the Museum of Modern Art, New York. With 30 films, more than 10 of which have never been shown here, the survey is part of the Museum's 25th anniversary year-long celebration. It also marks the 50th anniversary of Italian films, the first of which, "The Taking of Rome," will be one of those presented.

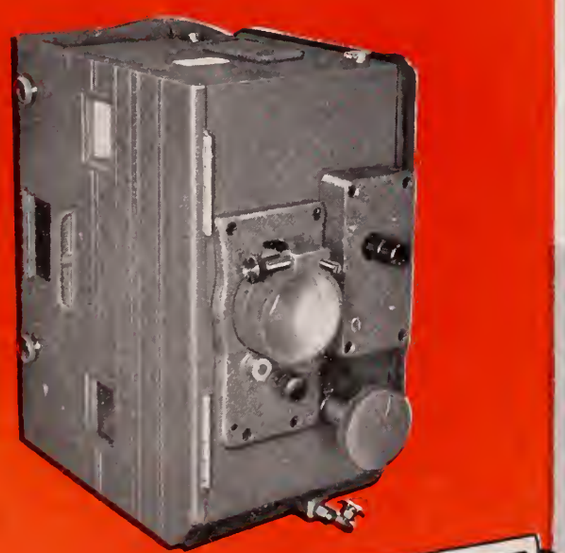
## First European CinemaScope Film to Open in Spring

"Oasis," the first European motion picture filmed in CinemaScope, will have its premiere this spring in principal cities of England, France, Germany, Belgium and Switzerland, preceding its American debut later this year, according to 20th Century-Fox, the film's distributor. The French-German co-production was made in Morocco with an international cast including Cornell Borchers, Michele Morgan, Pierre Brasseur and Carl Raddatz and is being released in German, French and English versions.

# RCA EQUIPMENT



The kind of sight and sound that makes *your* drive-in outstanding in your area comes from RCA. When you're sizing up your equipment needs for the coming season, remember RCA's diversified equipment includes a system that can be arranged for the exact needs of your drive-in. And that RCA's precision-built equipment lasts longer with less maintenance. It all adds up to this important fact . . . superior RCA performance makes *more* money and costs you *less* in the long run!



## WITH RCA PROJECTORS . . . STEADIER PICTURES FOR THAT WIDE-SCREEN PRESENTATION

The all-time "best buy" in projectors is the RCA "60". Its original cost is surprisingly low. It costs less to operate. It can be kept performing at top efficiency with minimum expense. In the RCA "60" you'll be getting automatic lubrication, sturdy intermittent, heavy-duty gearing, precision-engineered—all adding up to the rock-steady projection drive-in operation demands.

In *every* projector in RCA's complete line, you'll find high-efficiency features that mean operating economy and long life.




## WITH RCA AMPLIFIER SYSTEM . . . HIGH FIDELITY SOUND FOR ADDED REALISM

The industry's up-to-the-minute amplifier systems designed so you can select the power output that's right for your drive-in, from 70 to 1200 watts—all engineered to reproduce sound of true high fidelity from optical or magnetic film. Complete emergency features available with separate channels ready to be switched on in case of trouble. Rack-constructed for easy service with rotating chassis for easy accessibility.

# INVITES 'EM TO DRIVE IN!





## RCA PROJECTION LAMPS FOR BRIGHT WIDE-SCREEN PICTURES

RCA Wide-Arc Lamps give more light per ampere than any other projection lamp . . . plenty of light for wide-screen presentation. Wide-Arc's "Instant Acting" ventilating assembly keeps reflector cool, dust-free. Automatic water circulator keeps operating temperature down. Large, high-speed reflector means better-than-ever light distribution. High-speed carbon rotation provides maximum stability. With standard high-intensity carbons or Hitex carbons, Wide-Arc's low carbon-burning rate cuts operating costs. There's the RCA Dyn-Arc line, too . . . the lamps with high-speed reflector for the extra light demanded by an f1.7 lens and screens 120 ft. or wider.



## WITH RCA SPEAKERS . . . YOUR PATRONS KNOW YOU ARE GIVING THEM THE BEST

Take the final step in delivering high-fidelity sound faithfully to every patron's ear . . . RCA "Proven-In-Use" In-Car Speakers and Junction Boxes . . . more than a million in reliable service. Whether it's deluxe equipment or an economy installation to fit a restricted budget . . . RCA units offer the top value, because they give you long-lasting quality and lowest maintenance expense so important to long run operating economy. You can specify RCA In-Car Speakers and Junction Boxes with roadway and post lighting . . . "Cast-In" hangers or baskets . . . lighted junction boxes.

The man with the story on RCA Drive-In Equipment is your independent RCA Theatre Supply Dealer. He'll help you plan complete RCA sound and projection systems for your specific needs . . . or he'll show you the particular equipment you need to keep your drive-in an up-to-the-minute show spot that really invites 'em to *drive in.* Call or see your RCA Theatre Supply Dealer right now!

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# CEA WATCHING CINEMASCOPE

## *New General Council Will Check Into Matter for British Exhibitors*

by PETER BURNUP

*LONDON:* CEA's new general council promptly turned its attention to the vexed question of MGM's CinemaScope policy. The council had before it a report from the association's officers in the following terms:

"Enquiries are being made as to the present availability in the American market of normal prints of CinemaScope subjects and what steps are being taken by the American exhibitor associations following MGM's recent statement of policy.

### *Regarded as Pressure*

"In an endeavour to force exhibitors to adopt the CinemaScope system, 20th Century-Fox have not made available in this country any wide screen prints of their product, and it is probable that MGM's statement of future policy is largely intended to apply further pressure upon exhibitors.

"About 20 per cent of cinemas in the United Kingdom are equipped to show CinemaScope. This figure may increase during the year, but nevertheless there will remain a large number of exhibitors who will be unable to adopt the system, either because of the high costs involved or due to overriding structural restrictions.

"It seems, therefore, that if these renters persist in their policy, they will inevitably deprive themselves of an important part of their market, but in the interim exhibitors will be similarly deprived of important product. The policy will, therefore, adversely affect both exhibitors and renters alike."

### *Feature at Paris Talks*

In the course of the ensuing debate, delegates were informed that CinemaScope policy will be a prominent item of discussion at the meeting of the Union Internationale de l'Exploitation Cinematographique in Paris April 20-22. CEA's general secretary, W. R. Fuller, and treasurer, E. J. Hinge, will attend this meeting.

CEA's technical adviser, Dr. Leslie Knopp, told delegates that he was informed that 20th-Fox CinemaScope subjects were available in America showing at 1.75:1*; whereas they were not available in this country. They were also informed that an official enquiry on the matter had recently been addressed to American exhibitor associations but that no reply had yet been received. CEA's officers were instructed to seek interviews with MGM, Warner Bros. and 20th-Fox.

*[Ed. Note: No prints of 20th-Fox CinemaScope pictures for showing in this ratio have been released in the U. S. The company indicated last year they would be if there was a demand for them.]

▽

Long-standing annoyance among independent exhibitors that they are frequently unable to book worthwhile British features, in spite of the contribution they make to the Eady Fund, also became manifest at CEA's general council meeting.

A delegate who is associated with the powerful and growing Essoldo Group told the council his company is paying something like £100,000 annually to the Fund and yet in more than 40 situations they were in opposition to Odeon, Gaumont-British and ABC and that accordingly there were no worthwhile British films left for them to play. They were getting nothing for which they paid. He urged that all contributors to the Fund be entitled to book on release an agreed proportion of all British films.

The suggestion evoked strong support among other independents. It will be taken up with the British Film Production Fund which administers Eady money and a report made to the general council when it next meets in May.

### ACT CLIMBS DOWN

Stormy and disposed generally to doctrinaire intransigence, the Association of Cine and Allied Technicians registered a considerable climb-down following the annual general meeting of its members.

The union's executive had been pressing the Association of Specialized Film Producers (whose members have been mainly engaged hitherto in the making of documentaries and the like but who now see a great future in TV films) for a wage agreement which would give their employees the feather-bedded rights and privileges enjoyed by top feature production crews. The negotiations up to now had been marked with all ACT's accustomed big-stick truculence.

After the debate at the general meeting, the union's leaders were instructed to go ahead for a "greatly improved shorts and documentary agreement" and to resume negotiations with ASFP on rates for TV films. But the members also decided that their executives' original demands should be amended and that the officers should accept "such modifications as shall be agreed between ACT and ASFP." Which is the first indication of a more-or-less sweet reasonableness which outside observers have detected in ACT for many a long day.

### "DISNEYLAND" TO BBC

Following negotiations between Roy Disney and Cyril Edgar on one side and Cecil McGivern and Cecil Madden of the BBC on the other, the latter has booked eight of the "Disneyland" TV films which figure in the weekly Disney television program in the U. S. Amount of the booking fee has not been disclosed.

First subject—"Photographers on the Vanishing Prairie"—will be put out April 12 and synchronised with the West End premiere of "The Vanishing Prairie." A second Vanishing Prairie TV film will go out with the film's general release.

A similar practice will obtain in connection with the TV subsidiaries to "20,000 Leagues" and "Lady and the Tramp." In other words, the Disney Organisation here does not propose—at least for the time being—setting up a weekly Disney Hour on the TV service. The deal with the BBC will, nevertheless, inevitably promote much concerned debate among exhibitors here.

At the instance of CEA, the trade's four associations agreed in January, 1954, that televised extracts from films should not exceed five minutes in length. Exhibitors, moreover, have threatened not to trade with producers who make films also for television.

▽

20th Century-Fox's "A Man Called Peter" will have a world premiere at Sir Alexander King's 1,300-seat La Scala theatre, Glasgow, April 7. The arrangement follows cabled exchanges between Spyros P. Skouras, Sir Alexander and the Lord Provost of Glasgow.

▽

The RAF Cinema Corporation, which runs theatres in air bases here and abroad, is going strongly for CinemaScope. At least 20 of the corporation's 100 houses in the U.K. will be CinemaScope-equipped during 1955. All the remainder will be fitted with screens as wide as an individual theatre can accept.

▽

Robert S. Wolff, RKO Radio's British managing director, lately in conference in Hollywood with James R. Grainger and Walter Branson, has cabled his London office that the company intends shortly starting British production. He states that plans are rapidly maturing and that he hopes to be in a position to give details shortly after his return March 21.

▽

A reduction of five per cent in the price of high intensity carbons is anticipated momentarily here. The reduction, it is understood, will affect all orders placed on or after April 1. The new prices, it is claimed, will make British carbons the cheapest in the world. The reduction has been made possible by the development of foreign markets which has enabled marketing and distribution benefits to British exhibitors.

## Irish Variety Officers

Patrick Farrell has been elected chief barker of the Variety Club of Ireland. His crew comprises: B. T. Britten, first assistant; Abe Elliman, second; Pat Brady, dough guy; Desmond O'Keefe, property master; Dermott Kealy, press guy; and Maurice Baum, P. R. Gogan, Jim Lewis, R. C. McCew, Noel Roper, Freddie Spiers, Louis Elliman, and P. A. McNally.

## Decca Records Now Owns 72% of Universal Stock

Decca Records, which has built up its acquisition of Universal Pictures stock to ownership of 72 per cent of the picture company's outstanding stock, reported that it paid an average of $17.20 per share for its Universal stock. The annual report to Decca stockholders noted that as of Dec. 31, 1954, the closing price of Universal common on the New York Stock Exchange was $31 per share. Decca president Milton R. Rackmil, who also is president of Universal, reviewed the high earnings of Universal for the 1954 fiscal year. Declared Mr. Rackmil: "The course of the entertainment industry generally during the year has confirmed your management's opinion that the motion picture industry has an unshakeable—and important place—in the entertainment world."

## Four Allied Artists Regional Meets Set

Four Allied Artists regional sales meetings have been set by Morey R. Goldstein, vice-president and general sales manager, to coincide with a nationwide tour currently taken by Steve Broidy, president; Mr. Goldstein and John C. Flinn, director of advertising and publicity, to meet with exhibitor groups. The first meeting was to be held March 18 in Philadelphia with subsequent ones scheduled for Detroit, March 25; Chicago, March 27, and San Francisco, April 1. Mr. Goldstein will preside at each session and sales plans for "An Annapolis Story," "Shotgun" and other forthcoming product will be discussed.

## Two Anti-Trust Suits Are Filed in Northeast

Baruch S. Lewitt, operator of the Arch Street theatre, New Britain, Conn., has filed an anti-trust suit seeking $2,000,000 in treble damages from eight major distributors in New Hampshire. A $3,000,000 anti-trust suit has been filed in the Massachusetts District Court by the Central Theatre Amusement Corp. against nine distributors, plus Stanley Warner Theatres, Massachusetts Amusement Company, Lawrence Capitol Inc. and Jean C. Compopiano.

## Fox "Saturday" May Open In Bisbee, Arizona

The world premiere of 20th-Fox's new CinemaScope production, "Violent Saturday," may be held in Bisbee, Arizona, the locale where the drama was photographed, the company announced this week. The premiere of the film was originally scheduled to be held in the Amish community of Lancaster, Pa., but the city officials refused to approve the film.

## New Columbia Deal

*HOLLYWOOD:* Producer Julian Blaustein and writer Daniel Taradash, partners in Phoenix Productions, will produce four pictures for Columbia release under terms of a new agreement.





Symbol of vigilance

Just as the F. B. I. has become essential to the security of the United States, and the Federal Bank Examiner to banking—Willmark Service has become equally as essential to the financial security of business.

Since 1917, Willmark has been an active moral force in preventing cash irregularities and manipulations in thousands of businesses throughout the nation. The millions of dollars in annual savings that Willmark makes possible for American business, testify to Willmark's intrinsic worth as an indispensable part of modern business today.

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A Nation-Wide Service Available in Every City and Town in the United States

# Exposition in Hollywood Is Getting Close

# Hollywood Scene

*Hollywood Bureau*

*HOLLYWOOD:* This week Hollywood began to accomplish the impossible, the impractical, the ever worthwhile but never attainable.

This week the long-nourished plan for creating a Motion Picture Exposition as a permanent institution and a going concern was taken directly to the people via a series of mass meetings at individual studios, starting at Paramount, and the people were given their first opportunity to do something concretely about materializing a dream that was old in Hollywood when most of today's people were youngsters gaping at forbidding studio exteriors and wishing they could see what was going on inside.

### *Won't Have to Gape*

Today's youngsters won't have to gape in wonderment at blank walls when the Motion Picture Exposition has been translated from the present fascinating blueprints to the centrally located corner of Sunset Boulevard and Bronson Avenue.

The thing the people attending this week's mass meetings can do about expediting the materialization of the MPE is to buy debentures. The debentures are to be had in $100 units and they are to pay a five per cent dividend. The offering is $1,000,000 worth. None of the money will be spent until at least $850,000 worth has been sold.

Ever since people began making pictures in Hollywood the onlooker interest has been tremendous. In the silent-picture era the studios could accomodate a reasonable number of visitors without great loss of time and money, although they never were able to satisfy all who came to Hollywood blandly confident of seeing their favorite stars performing before the cameras.

### *Non-Profit Organization*

When sound came in, introducing the double jeopardy of having a visitor ruin a sound track with a word if he didn't happen to trip over a cable or commit other interference, visitors had to be turned away almost everywhere almost all of the time. All the visitors, and all of the serious-minded executives and public relations men of production, have wanted and planned and failed to set up a plan whereby everybody who wants to see pictures being made can see pictures being made, but only now has a solid, workable plan for providing such an opportunity been developed to the point of outright presentation to the population on a dollar basis.

The MPE is incorporated under California laws as a non-profit organization. Proceeds from the operation of the Exposition, in excess of operating costs and dividend payments, will go to the Motion Picture Relief Fund, Hollywood's proudest institution of all. Sponsors of the MPE are the AMPP, AFL Film Council, SAG, SPG, SMPAD, SPG, SDGA, WGA, SIMPP, IMPP, IMPPA, but don't bother about unscrambling all those initials, because collectively they include all the guilds, unions, organizations and associations, all the people who work in all the sub-branches of the production branch of the industry in Hollywood. Further, you can add City Hall, always a useful addition in a project of this magnitude, for the Mayor of Los Angeles has appointed two city officials to membership in the MPE directorate as a sign of good will and pledge of cooperation.

The property to be transformed from its present status as a bowling-alley and skating-rink to the purposes of the MPE is the building that was the Warner Brothers studio up to and including the time when sound came to the motion picture. It is a still handsome structure, ideally located for tourist visitation, and it will be completely converted to the needs of its new destiny. It will have stages where visitors can see production in progress, realistically enough for expositional uses, and it will house a vast variety of memorabilia, a Hall of Fame, a library, all available to the interested at a reasonable price of admission (not yet determined) between the hours of 10 A.M. and 11 P.M., 365 days a year.

Progress in the sale of the debentures, which are a pretty attractive buy at five per cent as buys are running at this point of stock market investigation, will be reported from time to time. From start of sale to start of digging shouldn't be long.—W. R. W.

FOUR FEATURES were started, and two others finished, during a week that had been expected to witness a sharp increase in over-all production. No reason for delay of the increase declares itself; maybe next week will bring on the rise.

Outstanding among the new pictures is, of course, Samuel Goldwyn's production of "Guys and Dolls," in CinemaScope and color by Technicolor and for MGM release. This multi-million-dollar project directed by Joseph L. Mankiewicz has in its cast, up to starting date and with leave to add to from day to day, Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Sheldon Leonard, Veda Ann Borg, Regis Toomey, Stubby Kaye, Johnny Silver and many, many others.

### *Henry King Directing*

CinemaScope is also in use on "A Many Splendored Thing," a 20th-Fox enterprise directed by the distinguished Henry King and produced by Buddy Adler, with William Holden, Jennifer Jones and Gloria Grahame.

Robert Nunes is producer of "Women's Reformatory," which is for Allied Artists, and Edward Cahn is directing. Beverly Michaels, Carole Mathews, Tom Drake, Peggy Knudsen, John Dierkes and Esther Dale are among the players.

Gravis Productions, independent, launched "Hell's Horizon," with Wray Davis producing and Tom Gries directing. Players include John Ireland, Marla English, Bill Williams, Larry Pennell, Hugh Beaumont and William Schallert.

## THIS WEEK IN PRODUCTION:

### STARTED (4)

**ALLIED ARTISTS**
Women's Reformatory

**INDEPENDENT**
Hell's Horizon (Gravis Prod.)

**MGM**
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)

**20TH-FOX**
A Many-Splendored Thing (CinemaScope; Color)

### COMPLETED (2)

**MGM**
It's Always Fair Weather (CinemaScope; Color)

**U-I**
The Spoilers (Technicolor)

### SHOOTING (25)

**ALLIED ARTISTS**
Timeslip (Todon Prods.)

**COLUMBIA**
The Gentle Wolfhound

**MGM**
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)
The Bar Sinister (CinemaScope, Eastman Color)

**PARAMOUNT**
Artists and Models (Hal Wallis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

**REPUBLIC**
The Texas Legionnaires (Trucolor)
The Crooked Ring

**RKO RADIO**
The Boy and the Bull (King Bros.; CinemaScope; Eastman Color)
Pearl of the South Pacific (Ben Bogeaus; Superscope; Technicolor)

**20TH-FOX**
The Left Hand of God (CinemaScope; Color)
How to Be Very, Very Popular (CinemaScope; Color)
Sir Walter Raleigh (CinemaScope; Color)
House of Bamboo (CinemaScope; Color)

**UNITED ARTISTS**
The Deadly Peacemaker (Goldwyn, Jr., Prod.)
The Beast of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

**U-I**
Francis in the Navy
The Second Greatest Sex (CinemaScope; Technicolor)
There's Always Tomorrow
The Rawhide Years (Technicolor)

**WARNER BROS.**
Illegal
The Animal World (Technicolor)
Jagged Edge (CinemaScope; WarnerColor)
Blood Alley (Batjac Prods.; CinemaScope; WarnerColor)

# Showmen Are Busy at Studio Door

by SAMUEL D. BERNS

*HOLLYWOOD:* The theory and practice of the ancient art of showmanship, which some exhibitors feel Hollywood has been hiding under a bushel, is flowering again in this production capital.

It started as a mushroom of processes—3D, Cinerama, CinemaScope, VistaVision, Todd-AO, SuperScope—while words like anamorphic, stereophonic, and Perspecta started beating against our ear-drums. Now its radiation is beginning to have the effect for which it was created—Showmanship. The atmosphere is charged with hundreds of ideas.

### *Many Facets at Work*

The "care-aid" wardens have been called into action. MGM is on the road with the ticket selling workshops. National Theatres has allocated huge sums for audience research. The studios and major producers are showmanship conscious; the stars are on the road; and some pace-setting independent producers and screen personalities are tossing aside old hat ideas and projecting ideas that will arouse and excite exhibitor interest, and ultimately consumer interest.

Jack Webb ("Just the facts, ma'am") and his advertising counselors, Carson-Roberts, Inc., of Los Angeles are among the latter. Bothered by a slanderous charge made to us recently that "show business is the only business today that's lacking showmanship," we sought an appointment with Ralph Carson of this firm.

Mr. Carson took us on a tour of his well-knit office layout and introduced us to his 22-member planning board: designers, artists, copy writers, public relations minds, etc. He showed us samples of promotions in other fields whose basic principles could be applied to our own industry for penetrating influence on sales.

### *Merchandise the Film*

Mr. Carson talked of showmanship in "merchandising" terms: "Merchandising a product means that it must be sold to every hand that comes in contact with it . . . the people who make it, the people who distribute it, the people who display it, the people who sell it, and the people who finally pay for it. A motion picture is a product that falls into this category just as does a swim suit, a shirt company or any other consumer product. But a motion picture has plus values of inherent showmanship which should only make the job easier. Motion pictures are distributed through people who should know, believe in and practice showmanship all the time."

So much for that unfounded and slanderous charge.

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending March 12 were:

**Albany:** THE DETECTIVE (Col.) 3rd week; THE LONG GRAY LINE (Col.).

**Atlanta:** BATTLE CRY (W.B.); CHIEF CRAZY HORSE (U-I); HIT THE DECK (MGM).

**Boston:** BATTLE CRY (W.B.) 2nd week; THE COUNTRY GIRL (Par.) 4th week; THE DETECTIVE (Col.) 4th week; THE LONG GRAY LINE (Col.) 2nd week.

**Buffalo:** BATTLE CRY (W.B.) 6th week; GREEN FIRE (MGM) 2nd week; THE LONG GRAY LINE (Col.); NEW YORK CONFIDENTIAL (W.B.); THE RACERS (20th-Fox).

**Cleveland:** BATTLE CRY (W.B.) 4th week; THE COUNTRY GIRL (Par.) 4th week; HIT THE DECK (MGM); ROMEO AND JULIET (U.A.) 2nd week; UNDERWATER (RKO).

**Columbus:** BATTLE CRY (W.B.) 3rd week; HIT THE DECK (MGM); UNDERWATER (RKO).

**Denver:** BATTLE CRY (W.B.) 4th week; THE COUNTRY GIRL (Par.); JUPITER'S DARLING (MGM) 2nd week; THE LONG GRAY LINE (Col.); SIX BRIDGES TO CROSS (U-I).

**Des Moines:** BATTLE CRY (W.B.) 3rd week; THE LONG GRAY LINE (Col.).

**Detroit:** AIDA (IFE) 4th week; HIT THE DECK (MGM); THE LONG GRAY LINE (Col.).

**Hartford:** BATTLE CRY (W.B.) 2nd week; BREAD, LOVE AND DREAMS (IFE); THE COUNTRY GIRL (Par.) 3rd week; HIT THE DECK (MGM); THE LONG GRAY LINE (Col.) 3rd week; THE RACERS (20th-Fox) 2nd week.

**Indianapolis:** BATTLE CRY (W.B.) 2nd week; THE COUNTRY GIRL (Par.) 3rd week; HIT THE DECK (MGM).

**Jacksonville:** CAPTAIN LIGHTFOOT (U-I); THE LONG GRAY LINE (Col.); NEW YORK CONFIDENTIAL (W.B.); WHITE FEATHER (20th-Fox).

**Kansas City:** BATTLE CRY (W.B.) 4th week; THE LONG GRAY LINE (Col.) 2nd week; WHITE FEATHER (20th-Fox).

**Memphis:** BATTLE CRY (W.B.) 4th week; JUPITER'S DARLING (MGM); THE LONG GRAY LINE (Col.).

**Miami:** THE COUNTRY GIRL (Par.) 3rd week; SIX BRIDGES TO CROSS (U-I).

**Milwaukee:** AMERICANO (RKO); BATTLE CRY (W.B.) 2nd week; THE COUNTRY GIRL (Par.) 2nd week; SIX BRIDGES TO CROSS (U-I) 2nd week.

**Minneapolis:** BATTLE CRY (W.B.) 4th week; BRIDGES AT TOKO-RI (Par.) 2nd week; THE COUNTRY GIRL (Par.) 3rd week; MANY RIVERS TO CROSS (MGM).

**New Orleans:** CARMEN JONES (20th-Fox) 2nd week; THE COUNTRY GIRL (Par.); JUPITER'S DARLING (MGM) 3rd week; THE LONG GRAY LINE (Col.); SIX BRIDGES TO CROSS (U-I).

**Oklahoma City:** BATTLE CRY (W.B.) 3rd week; THE COUNTRY GIRL (Par.) 3rd week; VERA CRUZ (U.A.) 3rd week.

**Omaha:** BATTLE CRY (W.B.) 2nd week; WHITE FEATHER (20th-Fox).

**Philadelphia:** BATTLE CRY (W.B.) 2nd week; THE COUNTRY GIRL (Par.) 5th week; JUPITER'S DARLING (MGM) 2nd week.

**Pittsburgh:** BATTLE CRY (W.B.) 3rd week; THE LONG GRAY LINE (Col.).

**Portland:** BATTLE CRY (W.B.) 4th week; THE COUNTRY GIRL (Par.); FAR COUNTRY (U-I).

**Providence:** BAD DAY AT BLACK ROCK (MGM); BATTLE CRY (W.B.) 3rd week; THE COUNTRY GIRL (Par.) 2nd week; 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week.

**Toronto:** BRIDGES AT TOKO-RI (Par.); THE CAINE MUTINY (Col.); GREEN FIRE (MGM) 2nd week; MR. HULOT'S HOLIDAY (JARO) 2nd week; PHFFFT (Col.).

**Vancouver:** BATTLE CRY (W.B.); 20,000 LEAGUES UNDER THE SEA (B.V.) 3rd week; VERA CRUZ (U.A.) 2nd week.

**Washington:** BATTLE CRY (W.B.) 5th week; BRIDGES AT TOKO-RI (Par.) 4th week; THE COUNTRY GIRL (Par.) 5th week; THE LONG GRAY LINE (Col.) 4th week; WHITE FEATHER (20th-Fox).

## New Jersey Allied Talks Of Product for Youth

The lack of suitable product for children's shows, and various remedies to correct the situation, were among the top subjects on the agenda this week at the regular monthly meeting of Allied Theatres of New Jersey in Trenton. Wilbur Snaper, unit president, said after the meeting that New Jersey Allied members might possibly guarantee a distributor enough playdates for a popular children's picture to make it profitable for the company to make new prints. He added that he would ask the Council of Motion Picture Organizations to check how many such pictures are available.

## AB-PT Declares Dividend

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced last week that the board of directors declared dividends of 25 cents per share on outstanding preferred stock and 25 cents per share on outstanding common stock, payable April 20, 1955, to holders of record March 25.

# CinemaScope Trailers Are Asked

Results of a recently completed field survey of CinemaScope-equipped theatres in the United States discloses that in many situations conventional trailers are being programmed by exhibitors to advertise CinemaScope films in quantities far exceeding those produced in the new medium.

In a letter to 20th-Fox division and branch managers, director of distribution Al Lichtman urges that this practice be corrected immediately, terming the condition as "using a midget to sell an entertainment giant."

"Exhibitors," Mr. Lichtman said, "are doing themselves as well as our pictures a great disservice by selling CinemaScope to the public in other than its optimum form. It is impossible to present the panorama and sweep of CinemaScope in other than its full-scale proportions, and in reducing the magnitude of the medium by using the so-called 2-D trailers the impact of CinemaScope cannot help but be vitiated."

# People in The News

GEORGE MCCONNAUGHEY has been confirmed by the Senate as a member of the Federal Communications Commission through July, 1957. President Eisenhower has designated him as FCC chairman, which position he has held under a recess appointment.

LT. COL. THOMAS PAOLOZZI has been appointed special administrative executive assistant of Walter Reade Theatres. His primary duties will be the coordination and improvement of administrative procedures within the circuit, and the better coordination of various departments. COL. PAOLOZZI was retired from the army last fall after 30 years' service.

CHESTER V. CHEEK has been appointed sales manager of the motion picture division of Michener and O'Connor, Inc., central Pennsylvania advertising agency. He was previously sales manager of Robert Monroe Productions, New York and of WOR-Mutual Recording Studios.

ARTHUR J. MILLER, managing director of Consolidated Film Industries' Laboratory, a subsidiary of Republic Pictures, has resigned after 25 years of service. He also resigned as an officer and director of the parent company.

FRANK E. MULLEN has resigned as president of Vitapix-Guild Programs, Inc. He agreed to continue as a consultant to the company.

E. B. MCGREAL has been named president of the Houston Color Film Laboratories, Inc. of Burbank, Calif., processors of color film. He was recently vice-president of the Houston-Fearless Corp., manufacturers of motion picture studio and processing equipment.

CARL W. DUDLEY has announced the formation of Oceanic Pictures Corp. to handle negotiations for the Western Hemisphere distribution of all future product of the Dudley Corporation's overseas film unit.

## Warners Extend Kalmenson Contract Three Years

*WASHINGTON:* An extension to 1959 of the employment contract of Benjamin Kalmenson, Warner Brothers vice-president and general sales manager, was disclosed here this week in a Warner report to the Securities and Exchange Commission. The agreement calls for the extension of Mr. Kalmenson's employment as general sales manager from June 30, 1956, to December 31, 1959. The former date was the expiration of his contracted employment under a 1951 agreement. His salary of $1,750 per week of the old contract, plus special benefits, are continued in the new agreement.

## National Conference Honors Dore Schary

*HOLLYWOOD:* Dore Schary, vice-president of Loew's, Inc., was the honored guest this week at the seventh annual brotherhood testimonial dinner of the National Conference of Christians and Jews at the Ambassador Hotel. He received a bronze plaque for his service in "promotion of good human relations among all men." The presentation was made by Leonard K. Firestone before 450 community leaders.

## Max Liebman Signs New Contract with NBC

Max Liebman, producer-director of NBC-TV's "Spectaculars," has signed a new exclusive five-year contract with the company, it was announced by Thomas A. McAvity, vice-president. Mr. Liebman will work both on the "spectaculars" and other shows, Mr. McAvity said. He was first signed by NBC-TV in 1949 to produce the "Admiral Broadway Revue" and he has also done "Your Show of Shows."

## Pioneer Exhibitor Retires

*LENOIR, N. C.:* After 40 years in exhibition, Floyd Hanks, one of the pioneer theatre men of Lenoir, N. C., has announced his retirement.

## Leslie Schwartz Elected Century Circuit Head

Leslie R. Schwartz has been elected president of Century Theatres, New York, succeeding Fred J. Schwartz, who is now president of DCA. Other new appointments include Samuel Goodman as first vice-president; Andrew A. Nelson, second vice-president; Martin H. Newman, treasurer; Henry C. Miner, Jr., chairman of the board, and Frank Milton to fill the board vacancy left by the recent death of David Schlein.

## Hersholt Celebrates His 50th Film Anniversary

Jean Hersholt celebrates his 50th anniversary as a film actor this week when Paramount Pictures had a luncheon for him at the studio. Many columnists, critics, editors, stars and studio executives attended. Mr. Hersholt made his film debut in his native Denmark in 1905 and appeared in his first American pictures in 1915 for the Thomas H. Ince Co. He recently completed his 453rd film, "Run for Cover," for Paramount.

## "Movie Prevue" New Format

*Movie Prevue,* the fan magazine published monthly by Stephan L. Saunders of the Carmel theatre, Carmel, N. Y., has changed its format to a handy five by seven inch pocket size, starting with the May issue. The 66-page book features reviews and articles on stars and production. The new issue is distributed by American News Co. and will go on sale April 1 on newsstands throughout the country. Mr. Saunders said that exhibitors wishing to subscribe for themselves or their managers should address him in care of his theatre.




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# The National Spotlight

## ALBANY

"Battle Cry," first picture in sometime to run four weeks here, had a surprisingly good opening for its final week at the Ritz. . . . Variety members on the executive committee for a civic luncheon which the Variety Club and "The Times-Union" will tender William Randolph Hearst, Jr. at Sheraton-Ten Eyck Hotel March 21 comprise chief barker George Schenck, former chief barker Leo Rosen and Harold Gabrilove. Proceeds of $5 affair will go to Variety-Albany Boys' Club Camp Thacher. . . . Visitors included: Charles A. Smakwitz, Stanley Warner zone manager in Newark; D. John Phillips, executive director, MMPTA; Morton Sunshine, director, ITOA; Joseph M. Geoghan, Century Theatres, New York; Edward L. Fabian, Louis W. Schine and Joseph Liss (Stanley Warner district manager, based in Boston). . . . Mrs. Louise Livingston, English teacher and friend of Kirk Douglas while the actor was a student at Wilbur Lynch High School, Amsterdam, will be a guest at the dinner dance which Variety Club has scheduled for him March 21. It will be part of a two-day program arranged to promote the Douglas film, "Man Without a Star."

## ATLANTA

P. J. Nichols is the new owner of the No. 1 drive-in theatre, Apalacicolo, Fla. . . . J. E. McLeory, Allied Artists Southern Exchanges, Charlotte, N. C., is back there after visiting with his family in Atlanta. . . . Bill Welch, son of Mrs. Grace Hammond, Allied Artists Southern Exchanges, is leaving for a trip to New York. . . . Back at his office after a trip out of the city is Oscar Howell, Capital City Supply Co. . . . Jimmie Jerrell, is opening a new drive-in theatre at Commerce, Ga. . . . The Orlando drive-in theatre, Orlando, Fla., which claims to be the first drive-in to be built in central Florida, is celebrating its 15th anniversary. . . . The Princeton theatre, Princeton, N. C., had a fire. The loss was estimated at $18,000. . . . The Pal Amusement Co., Vidilia, Ga., is rebuilding the Pal theatre, Louisville, Ga., which was destroyed by fire some time ago.

## BOSTON

Bessie Cohen of the 20th Century-Fox booking department, has married Sam Zathmary. They are on their honeymoon in Miami. She will carry on with her job when they return. . . . John J. Berry, who began as an usher at Smith Management's St. George in Framingham, and rose to be manager, has been appointed assistant manager at the Cinema in the Shoppers' World shopping center on the Boston-Worcester Turnpike. . . . Avner Rakov has resigned as WBZ-WBZA program manager to join up with the Master Motion Picture Company, Boston industrial and TV film producers. . . . Ellis Gordon, former film salesman in the New England area, who since then has been in TV work, has joined the staff of Lockwood & Gordon Enterprises. . . . Nora Kelly, secretary to 20th Century-Fox division manager James M. Connolly, is back from a skiing holiday in the White Mountains. Alice Hart of the booking department at Fox has been skiing at North Conway, N. H. . . . Greater Boston, which has had very little snow this season, greeted opening of early-bird drive-ins with one of the winter's major storms, followed by freezing rain, sleet and fog, with temperatures in and out of the teens. Adventurous patrons ran their engines to keep windshield wipers operating and heaters running.

## BUFFALO

Jack Mundstuk, local MGM branch manager, has issued invitations to exhibitors in the Buffalo exchange area to attend an MGM Ticket Selling Workshop, Monday April 18 in the Hotel Statler. . . . The women of Tent 7, Variety Club, will hold a luncheon meeting March 27 in the Delaware Avenue headquarters and on March 27, there will be a men's luncheon, with Bill Mazer, local sports radio and TV commentator as the speaker. An April Fool's Night celebration is set in the Tent 7 clubroom for April 1. . . . Eddie Suess, a member of the local MGM sales staff, has been appointed chairman of the House Committee of the Variety club. . . . Congratulations are being extended to Dewey and Phyllis Michaels (Michaels Theatres) on the arrival of their second grandson. . . . Special certificates of merit were awarded the other night to the first-run Buffalo theatres "in recognition of distinguished service to the men and women of America's armed forces through United Service Organizations," at ceremonies in the Travelers Aid USO lounge in the New York Central terminal. Accepting the awards were Edward Miller for the Paramount and Center, Edward Meade for Shea's Buffalo, Robert T. Murphy for the Century and George H. Mackenna for Basil's Lafayette. . . . Mrs. Elmer F. Lux, wife of the head of Darnell theatres and president of the Buffalo Common Council, has been elected president of the Buffalo Democratic Club of 1000 Women.

## CHICAGO

The Uptown theatre here will be one of the 40 theatre-TV equipped film houses to carry "The ANTA Album of 1955" to be telecast from New York March 28. . . . The Loop theatre has scheduled the reissue of "Camille.". . . "Hit the Deck" has been landed by McVickers theatre. . . . The Essaness Theatres Corporation purchased the ABC Outdoor theatre, at Posen, Illinois. Ralph Smitha, Essaness general manager, said the ABC will reopen on April 1. . . . Nate Platt, B & K executive, and his wife celebrated their 29th wedding anniversary this week. . . . A tour of the Bloomer Chocolate Company is on the March meeting agenda of the Candy Women Executive Club. . . . Eli Arken was greeting old friends here after an absence of five years. He has been managing a Stanley Warner Theatres property in Memphis, Tennessee.

## CLEVELAND

"Battle Cry" hit a seven-year record run of four weeks at the Strand theatre, Akron, previously established in 1948 by "Johnny Belinda.". . . And in Cleveland "Country Girl" is holding a 5th week. . . . Ted Mash, Imperial Pictures shipper, after 14 childless years of marriage, this week became the father of an eight-pound son born to his wife in Grace Hospital. . . . Fairmount theatre will hold a special one-night premiere of "Doctor in the House" March 26 as a publicity stunt to promote the picture which has an April 9 day-and-date first run engagement at the Fairmount theatre on the east side and the Detroit theatre on the west side. . . . Bob Bial of Luthi Studios, is the Film Bldg. Red Cross chairman. . . . Jordan Holtz, son of Sam Holtz who has owned the Film Bldg. barber shop for 30 years, was married to Lee Reachel. . . . M. B. Horwitz, Washington Circuit head, scheduled to leave this week for Hot Springs, Ark., was ordered to stay home until his laryngitis clears up. . . . More than 100 industry members, including district and branch managers and salesmen attended the farewell party Monday in the Theatrical Grill in honor of Ernest Sands, promoted to Warner branch manager in New York.

## COLUMBUS

Business continued at an accelerated pace with a fourth week of "Battle Cry" at RKO Grand and a second week of "Hit The Deck" at Loew's Ohio. . . . Charity bingo games in Franklin County may be allowed to operate unmolested as a result of the refusal of the Grand Jury to indict three men arrested recently for operating a church-sponsored game. Sheriff Ralph Paul said "I don't see any reason to keep on making arrests if the Grand Jury sees fit not to indict persons arrested for operating charity bingo games." . . . Robert Francis of the cast of "The Long Gray Line," here for interviews, crowned Janet Bailey, Akron, as Queen of the Ohio Professional Photographers Association convention. . . . 3-D staged a one-performance comeback when RKO Palace had a Saturday matinee showing of "House of Wax.". . . An Ohio Senate committee approved 5-0 a revised bill to provide for the erection of a parking garage under the State House yard. The new bill is designed to meet objections to an earlier bill.

## DENVER

All of the drive-ins in and around Denver are open for the season. Four of them operate the year round. . . . The Post is using thumbnail line drawings with new film listings in its Sunday edition. Indicates whether western, airplane, drama, military, etc. . . . With the News furnishing the publicity, the Denver was packed for a four-day cooking school show. . . . The new Aircadia, 800-car drive-in, Colorado Springs, Colo. will open about April 1, with CinemaScope, playground, and all the trimmings. . . . Sam

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Dunevitz has sold the Park to Duane Stadler. . . . Dunevitz will devote his full time to his booking and buying business. . . . M. J. Koneman, Pueblo, Colo., distributing several roadshow type films in Denver and Salt Lake City areas. . . . Fred Anderson, Western Service & Supply salesman, father to seven-pound Scott F., born at Pose Memorial Hospital. . . . A 300-car drive-in is being built at Cortez, Colo., by Taylor, Tanner & Armstrong. . . . Eunice (Cookie) Batter, goes to work in her father's booking and buying office.

## DES MOINES

The Lions Club at Jesup, operator of the Jesup theatre there, has decided to close the house. The club said it would like to reopen provided arrangements could be made for wide-screen projection. It is thought the present small screen makes it too difficult to obtain top pictures. . . . Carlyle A. White, mayor of Rockford, has leased the Rock theatre there and has taken over the management. The new manager set each Friday as family night when the entire family will be admitted for a dollar. Owner of the Rock is C. Lee Schmidt. . . . A wall-to-wall screen has been installed at the Princess theatre at Mount Ayr by J. H. Eddy, manager. . . . CinemaScope projection is a feature of the Mound at Ocheyedan where Bert Carlson is manager. Bank night has been dropped by the Mound. . . . O. J. Farus, exhibitor at Riceville, appeared on Film Row last week wearing a full beard. He explained to the many who asked that it was grown to help celebrate the Riceville Centennial which will be observed May 28-30. . . . Jim Ricketts, Columbia booker and office manager, is spending a couple of weeks in Denver on vacation. . . . Also on vacation is Dallas Keesler, NSS booker. . . . Mildred Davis of Universal is in San Diego where she accompanied her husband. He's taking a special training course in modern warfare equipment as a reserve in the armed forces.

## DETROIT

"East of Eden" was given a before-New York preview when Mr. and Mrs. William Harris (parents of star Julie Harris) and friends were shown a special screening at the Michigan. Miss Harris' parents being Grosse Pointers, the affair took on a society atmosphere and was so reported in the local dailies. . . . Who stays home to make the pictures? Every time you look around another starlet is being escorted through the rounds. Win Min Than, the latest, under the guidance of U.A.'s Howard Pearl captured plenty space with her oriental charm. . . . The race for suburban drive-in patronage is on with Affiliated Theatres breaking ground for a 1,800-car drive-in near Dave Korman's proposed plant. The Affiliated will have a waiting lot to get cars off the highway for feature change waits. . . . Betty Robbins is again piloting her Film Exchange elevator after a bronchitis bout. . . . Thirty-eight second-run houses banded together with the "Free Press" to find a girl the same shape as Denise Darcel for "Vera Cruz" exploitation. First winner, and a good deal trimmer, is Shirley Reed, picked at the Harper. . . . Randy Farr bobbed her pony tail past the people in a personal appearance tour for "Big House.". . . Scotch lass, Margaret Baird, is in the contract department of U-I.

## THEATRE OWNER LAUDED FOR FINE SERVICE

LAKE PARK, IA.: **This community is fortunate that its business men, including Al Myrick, owner of the State theatre, are endeavoring to provide "par-excellent service, along with quality goods," says an editorial in the local paper, the *Lake Park News*. The editor notes that several theatres in the surrounding area have closed because of lack of patronage and says that "a theatre owner shouldn't expect patronage if his house is not modern and his equipment on a par with that in neighboring larger towns." He feels that such situations pose a problem in small towns and reduce the services that attract people to those business centers. He also says that even though television is making inroads on theatre attendance, "programs have a long way to go if they are to offer entertainment that will equal that of the theatre," and that the theatre owner should recognize this fact and offer "the better stuff that comes from Hollywood." Lake Park must continue to offer its excellent service, says the editorial, if it is to remain a desirable town.**

## HARTFORD

Henry Pardo, formerly with Lockwood & Gordon Theatres in Maine and New Hampshire, has been named manager of the Manchester drive-in theatre, Bolton Notch, Conn., succeeding Sol Karp, who has gone into independent exhibition with Mike Masselli of Hartford. Karp and Masselli have leased the Baltic theatre, Baltic, Conn., from Edward Lord, Norwich, Conn. . . . The Crown theatre, Hartford, downtown subsequent-run situation, has reopened, following an eight-week remodeling program and change of management. The theatre, owned by the Post-Thompson estate, has been acquired on lease by the Crown Co., headed by Hartfordite E. Pomeroy, with Joseph L. Giobbi as theatre manager. Seating capacity has been reduced from 840 to 760 to provide additional patron comfort. . . . Albert M. Pickus, owner of the Stratford theatre, Stratford, Conn., and a national vice-president of TOA, has been invited to an atomic test in Yucca Flats next month by national Civil Defense director Val Peterson. Pickus is also director of Civil Defense in Stratford. . . . The Trumbull (Conn.) Zoning Board of Appeals has reserved decision on an application filed by Waterbury, Conn., theatre owner Francis M. McQueeney, Jr., for authority to build a drive-in theatre.

## INDIANAPOLIS

Dr. Marvin Sandorf, owner of the Twin drive-in, has announced plans for a $1,000,000 shopping center to be built this year on adjacent ground. . . . A storm Thursday night blew down the screen at Irving Tamler's Moonlite drive-in near Fountaintown. . . . Jim Morin is now manager of Mat Scheidler's theatre in Hartford City. . . . Don Mott, formerly assistant manager of the Emerson and Rivoli, has been named manager of the Cantor circuit's art film house, the Esquire. . . . Helen Scagle, head bookkeeper for Y & W, left this week to get married and live in Buffalo, N. Y. . . . Bill Shirley, UA exploitation man, is here arranging a luncheon Tuesday for Mori Krushen to discuss forthcoming product with exhibitors. . . . Mayor Alex M. Clark proclaimed March "Go To The Movies" month here at the behest of Jerry Allen, MGM field representative.

## JACKSONVILLE

Col. John L. Crovo, manager of the Arcade theatre, has retired from an active role in the industry after 53 years of undivided loyalty to show business which have brought him many honors as dean of Florida showmen. . . . Al Hildreth, formerly at the suburban San Marco, has succeeded Crovo at the downtown Arcade. . . . Coming here from the Rialto theatre, Orlando, to take Hildreth's former post, is Tim Crawford. . . . The new U-I salesman for the Florida west coast is Jim Kirby, formerly of U-I's Cincinnati branch. . . . Claude Browning has taken over as the contract clerk in the Warner branch following Daisy McKay's move to Denver. . . . Another newcomer on Film Row is Jimmy Brooks, assistant cashier at MGM's branch. . . . Jack Wiener, MGM publicist, was back in town after presenting Helen Traubel with a *Look* magazine award at the Fontainebleau Hotel in Miami for her selection as the best newcomer to the screen in 1954 in "Deep in My Heart."

## KANSAS CITY

The contributions of the motion picture industry in Jackson county to the polio campaign amounted to $7,622.36. A check for that amount was presented by Arthur Cole in a ceremony that included other contributions from groups. Mr. Cole and three other leaders in the campaign were shown both in newspaper pictures and on TV in stories that reported the presentations. . . . Two applications for permits to erect drive-in theatres in Jackson county are still pending, with prospects that one or the other will be granted eventually. . . . Four drive-ins operated the weekend of March 11 at Kansas City. The others are expected to reopen within a week or so, if present moderate weather conditions continue. . . . Richard Steadman, who started the Ashland theatre in 1909 in a tent, admission five cents, and later erected the building, died March 8, aged 67. His wife, associated with him in the theatre operation, died last year. The Ashland, with 2,000 seats, is now a Commonwealth house.

## LOS ANGELES

The Knoll theatre, operated for the past several years by the Harold Aaron estate, has been sold to Charles Tobox. . . . Charles Dana of the Sterling Theatre Corp., Seattle, was in town for huddles with Matt Appleman, manager of Sterling's two local drive-ins, the Hastings and La Mirada. . . . Back from a junket to Salt Lake City was Morrie Abrahams, Columbia exploiteer. . . . After many years of operation, Stanley Steck has decided to close his Adams theatre and has no plans for its re-opening in the future. . . . Back from a business trip to San Diego was Jack Sherriff, Realart salesman. . . . The Film Row Club is sponsoring a clothing

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drive for needy pensioners who are residents of a home for the aged in Altadena. . . . Mel Evidon has resigned his position of salesman at Columbia. . . . Representatives of the film industry are making plans for the 19th annual international Variety Clubs convention scheduled for Los Angeles May 4-7. More than 1,200 deelgates and their wives from Variety Club chapters in the United States and six foreign countries are expected to attend.

## MEMPHIS

Joe Skelton has opened a new theatre, the Lake theatre, at Lake City, Ark., booking and buying out of Memphis. . . . Two drive-ins, Bellevue and Summer, were bought by M. A. Lightman, Sr., and associates in Memphis from Kemmons Wilson and Associates. Mr. Lightman is head of Malco Theatres, Inc., which operates around 50 theatres and drive-ins in the Memphis trade territory, including eight in Memphis. The Bellevue and Summer are being remodeled and will be operated this summer by Lightman. . . . Neighborhood Theatre Owners Association has abandoned its agreement to show only single features in Memphis neighborhood theatres after five weeks of the new policy. The Lamar theatre, owned by Mike Maceri, however, said it would continue with no double features. The association said it gave up on the new policy because the Park theatre, refused to join in the plan. . . . Mrs. Dave Goskind, wife of a Malco executive, was recovering at Baptist Hospital after surgery. . . . Gem theatre, Covington, Tenn., 40 miles from Memphis, is showing "The Bamboo Prison," a picture banned in Memphis.

## MIAMI

The Carib had a special one performance showing of the locally filmed "Undersea Conquest." This skin-diving adventure film in color was produced by Foote and Shoolman, independent producers. . . . Walter Klements, manager of the Mayfair Art, was proud host for a southern premiere showing of "Romeo and Juliet.". . . Executives and managers of the Claughton circuit were guests recently at a breakfast honoring Filmack Trailer's Irving Mack. . . . Visitors to the area include the Harry Takiffs of Columbia Pictures; Haskell Masters, Warner Brothers' Candian representative, and the Simon Fabians of Stanley Warner Theatres. . . . Returning to Canada soon after a winter holiday here are Mr. and Mrs. A. Garson of New Brunswick and the Odeon circuit. . . . Mr. and Mrs. Arthur Rapf who have been staying at the Fountainbleau Hotel, are expected to leave for New York and their Rapf & Rudin circuit shortly.

## MILWAUKEE

At the time of this writing, John Mednikow is back in the hospital at Mount Sinai very ill. . . . Also at Mount Sinai is Dave Goldman, Stanley Warner Theatres. . . . It was noted in the society column of the local paper that on May 28 Alan A. Olshan will marry Marilyn Podell in the Venetian Room of the Astor Hotel here. Alan is the son of H. Olshan, branch manager of the Columbia exchange. . . . The theatre in Blanchardville closed. . . . The Wisconsin Allied office is a very bright place now. New fluorescent fixtures were installed in the office. . . . Because of many requests, the Riverside is trying vaudeville again. Last week they featured Joni James and the Chuckles. . . . The Towne theatre is showing "Camille.". . . The Bluemound drive-in here opened for the season and featured "Vera Cruz" as its opener.

## MINNEAPOLIS

G. P. Qualey, operator of the State at Lanesboro, Minn., is back from Florida where he has been vacationing since January. . . . M. A. Levy, 20th-Fox district manager, is vacationing in Florida. . . . A big radio and television campaign will plug "Gangbusters" prior to its opening at the Lyric, Minneapolis, Mar. 23 and Riviera, St. Paul, March 24. Picture is being distributed by Don Swartz' Independent Film Distributors in the territory. . . . John Wright has installed CinemaScope in his Granada at New Prague, Minn., and plans to redecorate the stage, lobby and foyer. . . . Burtis Bishop, Jr., MGM Midwest sales manager, and Eli Kalisch, home office assistant to Bishop, were in. . . . Ida Shartin, district manager's secretary at Warners, is vacationing in Miami Beach. . . . Radio City theatre will carry the two-hour show for the benefit of CARE March 28. The 4,000-seat house will be priced at $5 a seat. . . . About 400 exhibitors and industry members attended the open house at the new Universal exchange March 7. In for the event were Charles Feldman, vice-president in charge of sales; Foster Blake, western division manager; M. M. Gottlieb, district manager; and F. T. Murray, manager of branch operations.

## NEW ORLEANS

The Women of the Motion Picture Industry (WOMPI) Chorus at long last has a home for practice purposes. Carl Mabry, president of MPA, has offered the use of the company's air-conditioned projection room. . . . N.T.S. pilot, Tom Neely, Sr. was on a business trek in Lafayette, La. and adjacent towns. . . . Horace Fall of H. R. Fall Booking Agency, Dallas, Texas, assumed operation by purchase of the Red River drive-in, Texarkana, Texas, from Mrs. Ruth Ketchum. . . . Irving Blache, local cameraman, who has just finished shooting some sequences for Jack Webb's movie "Pete Kelly's Blues" will soon get under way on Joel Bluestone's TV and 16mm productions. . . . Don Kay, interested in Rebel Productions, producers of "Naughty New Orleans" before leaving on an extended trip to Chicago and the middle west said that the reports on "Naughty New Orleans" playing in Detroit and several large cities in Ohio, are far above expectations. . . . A. D. De Stefano, NTS Kansas City branch manager, visited with local manager Tom Neely, Sr. and personnel.

## OKLAHOMA CITY

The Tower drive-in at Okmulgee, Okla., had a gala reopening recently. . . . Moonlite drive-in theatre at Stillwater, Okla., set aside March 9 and 10 as 50-cents-per-car-nite. . . . Officials of Commonwealth Theatres Inc., and E. C. Rhoden Enterprises both of Kansas City were in Lawrence, Kan., March 7 to inspect the burned-out Palace theatre. The theatre was gutted by fire February 28. Although no cost estimate has been made on the damage, fire chief John Miller said it was the city's worst fire since a $50,000 blaze last August. The theatre owners said there is some question whether the present theatre building will be rebuilt or whether a new theatre will be built at another location in Lawrence. . . . The Variety Club of Oklahoma City, gave $100 to start the fund for a new giraffe to replace the $3,000 female that died Feb. 28 at Lincoln Park zoo.

## OMAHA

Edward Force of Columbus, O., has become manager of the RKO-Brandeis theatre to succeed R. W. (Pinky) McIlvaine, who resigned to enter another field of business. Force is a native of Valley Stream, N. Y. . . . Cal Bard, Jr., United Artists salesman, was hospitalized at St. Joseph's last week for an operation on his right knee which was injured in an auto accident outside Wahoo, Neb., last fall. . . . Monte Blue, in Omaha as master of ceremonies for the Sports Show, reminisced with Rich Wilson, MGM salesman, over early days in the film business when they were starting in the industry. . . . Loren Landkamer, manager of the Bonham theatre at Fairbury, has bought the weekly Argus at nearby Alexandria. . . . Donna Stahlnecker, manager of the Island theatre at Grand Island, announced her engagement to Lewis Cole, Universal salesman. . . . Also engaged are Myrtle Snelling, Columbia clerk, and Bill Johnson. . . . MGM office manager Evelyn Cannon is at present without a secretary. Janet Townsend resigned to give all her time to her home. . . . Roy Warfield is ready for an earlyApril opening of his Gordon Twin drive-in at Sioux City.

## PHILADELPHIA

Irv Blumberg has resigned as advertising and public relations director for the Stanley Warner Theatres here. No reason was given for his leaving or future commitments mentioned. He has been with the theatre chain for many years, starting originally as a theatre manager. . . . William Goldman, head of the William Goldman Theatres, was named civilian chairman for the local observance of Armed Forces Day on May 21 by Mayor Joseph S. Clark, Jr. He will coordinate civilian activities with those of the military committee. . . . "Man Without A Star," with Kirk Douglas coming in for personal appearances, is having its world premiere this week at the Goldman. . . . John Golder, Jam Handy representative, is in Graduate Hospital. . . . Veteran exhibitor George Resnick was elected a vice-president of the Downtown Jewish Orphans' Home. . . . Benny Harris, head of the independent American Films exchange, suffered a broken toe in an accident. . . . Bob Diem, manager of Loew's Colonial, Reading, Pa., started a series of Saturday morning shows for children.

## PITTSBURGH

"Hit the Deck" has been added to the Penn booking chart. . . . Kirk Douglas here for two days ahead of "Man Without A Star" coming to the Fulton, and Jimmy Cagney also scheduled here on April 15 to plug the Penn's forthcoming "Run for Cover.". . . The Fulton has also set "Untamed.". . . "Battle Cry" holding up remarkably well in the Stanley will be followed by "Country Girl" and "East of Eden." . . . Sammy Speranza of the Stanley Warner office back from a Florida vacation. . . . Al Hill, back from Korea, returned to his job as assistant manager of the Penn under manager Bill Zeilor. . . . Bob Taylor assigned by the Harris Amusement Co. to manage the

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downtown Harris again, with Sam de Fazio supervising both the Denis and South Hills, with Tony Coutsombis as his assistant at the Denis. . . . Dick Cvetic, son of Matt "I Was A Communist for the FBI" Cvetic, moves from the Strand to the Enright in East Liberty, and Arthur Burke goes from the Enright to the Cathaum in State College. Other Stanley Warner changes move Ed Piazza from the Hollywood to the Strand and John Henecker to the Hollywood.

## PORTLAND

Harold Lorrimer, manager of Hamrick's Liberty theatre, has put a new admission schedule into operation. New setup calls for $1 for all films including those in CinemaScope, and $1.25 for extraordinary product. . . . Sunburned Marty Foster is back at his desk after three weeks in Hawaii. . . . Oscar Nyberg, acting Oregon district manager for the Evergreen chain, off to Seattle for a few days. . . . Russ Brown, Oregon district manager for Evergreen, in town for a few days from his temporary job as editor of National Theaters "Showman" in Los Angeles. . . . Ex-Portlanders Jane Powell and George Stoll set to appear at Portland Symphony Orchestra benefit here next month. . . . Frank Breall has shuttered his Century theatre after trying out every possible policy.

## PROVIDENCE

The Metropolitan theatre recently inaugurated a series of Saturday morning programs for children. The bill comprises two full-length feature attractions, and 12 cartoons, for the price of 10c. . . . The Cranston Auto theatre was the third local open-airer to usher in the 1955 drive-in season. . . . Local patronage continues to step along at a brisk pace, with hold-overs being the rule rather than the exception. The RKO Albee held "20,000 Leagues Under the Sea" for a third week, while "Battle Cry" was going into the third week at the Majestic. "Country Girl" held for a second week at the Strand, where patronage may establish all-time records. . . . Just across the State-line, but heavily patronized by Providence moviegoers, the Seekonk (Mass.) Bay State drive-in inaugurated its 1955 season. . . . The Boston theatre, where Cinerama is in its second year, is still making a big play for local patronage. In addition to liberal use of billboards, the Hub house is running sizable advertising in local newspapers.

## SAN FRANCISCO

Charles Maestri, general manager of Lippert Theatres, reports their recent purchase of the Moonglow drive-in at Fresno, California. . . . "This is Cinerama," now in its 15th month at the Orpheum theatre, is receiving heavier ticket orders this year than during the same period in 1954 with orders being taken through early May, according to Jackson Miller, managing director. . . . Anne Belfer, formerly affiliated with Carl Byoir & Associates in New York, North Coast Theatres Corporation and Graham Kislingbury Public Relations firm here, has joined the San Francisco office of the Frank DiMarco Public Relations organization. . . . Nathan Blumenfeld, Blumenfeld Theatres, reports the transfer of Les Stebbins from the El Cerrito Motor Movies to the KayVon in Napa and George Yost as replacement at El Cerrito with all drive-ins scheduled for full-time operation on April 1. . . . CinemaScope installations completed on the David J. Bolton drive-ins: Starlight, Los Banos, Stadium, San Leondro, Encina, Santa Cruz, and Oakland in Oakland. . . . New manager at the Grove theatre, Lindsay, and the Exeter theatre, Exeter, is Ray Lathrop who replaces retiring Charles Pease at the Exeter and Archie Clark at the Grove. . . . Don Babcock replaces Ray Espperson at the Stockton theatre, Stockton.

## ST. LOUIS

Woodie Whaley, manager of the Varsity theatre at Martin, Tenn., was the guest speaker at a recent meeting of the Rotary Club at Union City, Tenn., and discussed the importance of a motion picture theatre to a community. . . . The Dillard theatre at Wardell, Mo., was entered the other night by burglars who got into the safe by boring a hole in the bottom, getting away with $1,500. . . . Tom Edwards, who bought the old Electric theatre in Eldon, Mo., in 1930, remaining there until 1947, when he went to Farmington, Mo., has just celebrated his twenty-fifth anniversary in the motion picture field. He returned to Eldon last year and now is the operator of the Eldon Ozark theatre and the Corral drive-in theatre, south of Eldon. . . . T. A. McDaniel has purchased a half interest in the Sky-Vue drive in theatre at Paris, Tenn., from Robert Lax, who will continue to manage the theatre.

## TORONTO

With the annual entertainment industry Communion breakfast scheduled for March 27 here, Win Barron, pub and ad chief for Paramount in Canada, was named chairman and toastmaster. . . . Phil Stone, promotion and sports director of radio station CHUM here, has added to his chores the position of show business editor with two daily shows dealing with the industry in general. . . . Each week the Hamilton "Spectator" devotes three pages to the amusement industry with plenty of illustrations from the current shows in town. These are inserted at no charge to the theatres, with the theatres supplying only the mats. . . . Staging of carnivals and other exhibitions in Toronto has been placed under a ban by the city council commencing in 1956. . . . Tancrede Marcil, 78, member of the Quebec Board of Censors died in a hospital in Montreal. A graduate of Laval University, he was well-known throughout the industry. He was a newspaperman for many years.

## VANCOUVER

Advent of Lent and snow and rain all week are having a negative effect on box office grosses here. . . . Local exhibitors are still crying the blues against distributors and their 50 per cent demands for top flight pictures. . . . Jay Smith, head of Alliance Films, and who was here on a recent visit, reports that Alliance has opened a Calgary office and appointed Lionel Slavin, former Alberta salesman for RKO, as Calgary manager. . . . Mac Smee, former manager of the Regent, Burnaby, is the new assistant to Ivan Ackery at the downtown Orpheum, replacing Doug Haddon, resigned. . . . New members of Canadian Picture Pioneers (B-C) are William Walker, provincial fire marshal, and Harlow Carpenter, who started in show business at Edson, Alberta, in 1924. . . . Frank Kershaw, manager of Western Drive-in Theatres, is back home in Calgary after a Las Vegas and California holiday. . . . Doug Lewis, formerly with ASN, is now with Audio-Visual Equipments here. . . . Jack Labow, RKO Radio Canadian district manager, was in conferring with B. C. manager Jimmy Dave. . . . Bob Wallace, joint general manager of JARO Screen Advertising Services of Canada, here on his first visit. He was formerly with Publicity Films in Toronto, now taken over by the newest JARO division in Canada.

## WASHINGTON

The Ontario theatre has booked the reissue of "Camille" to follow "Bridges at Toko-Ri" . . . Thomas I. Martin, Pitts theatre, Culpeper, Va., underwent surgery at the University of Virginia Hospital, Charlottesville, Va. . . . J. H. Hiser, owner of the Hiser theatre, Bethesda, Md., has become a grandfather. . . . Ira Sichelman, branch manager of 20th Century-Fox, vacationed in Florida. . . . The Beltsville and Hillside drive-in theatres have opened for the season. . . . The Variety Club of Washington's new monthly newspaper came out on March 11. It is published under the direction of Marvin Goldman and Don Hearn. . . . Harold Goldstein, Columbia Pictures booker, is engaged to Nancy Pasin. . . . Lucille Brown, of District Theatres Booking Dept., received a pin from the company to mark her celebration of 20 years' service. . . . A party was held in the Variety Club rooms on Friday, March 11, honoring the recent marriage of Mr. and Mrs. John A. Benson, of the Film Row Booking Service.

## Minneapolis Independents Sign Contract with IA

*MINNEAPOLIS:* The Minneapolis Projectionists' Union, acting on advice of William Donnelly, IATSE vice-president, has signed a contract with independent exhibitors averting a strike in the 50 loop and suburban theatres. Ted Mann, chairman of exhibitors' negotiating committee, won insistence that five drive-ins be excluded from the current talk. Settlement was for eight cents per hour for each of the last two years of a three-year contract. The union failed to get the 15 minutes additional preparation time originally asked.

## IFE Sets Three Films For April Release

Three American language films have been set for national release in April, it has been announced by Bernard Jacon, vice-president in charge of sales for I.F.E. Releasing Corp. They include "Wayward Wife," starring Gina Lollobrigida; "Too Young for Love," a story of adolescent love, and "City Stands Trial" starring Silvana Pampanini. In addition, "Love in the City," told in five stories, will be set for pre-release engagements in several key cities in April.

## "Purple Plain" to New York

"The Purple Plain," Technicolor drama starring Gregory Peck, will be the next attraction at the Capitol theatre, New York, it was announced jointly by Eugene D. Picker, vice-president of Loew's Theatres, and William J. Heineman, vice-president of United Artists, American distributor of the J. Arthur Rank Organization presentation.

# Managers' Round Table

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## Good Showmen Are Often Seen Along Film Row

VISITING Film Row used to be part of our regular routine, and presently, we are re-visiting Film Row in Dallas, New Orleans and the new one—Jacksonville. The thing that makes an impression with us—and did, long years ago, is the fact that good showmen are often seen visiting their industry headquarters in exchange centers.

And, by indirection—those who seldom visit Film Row are not often the top showmen who attract favorable attention to their skills, nor to film industry. We say that as softly as possible, to avoid hard feelings, but the truth remains. Those who do go down to Film Row, in their respective key cities, generally come back with a profit to themselves, and a credit to the business they're in.

Not only do they enjoy a better acquaintance, in both directions from their own home towns to the local center of their trades, but they acquire a certain glamour as one of the particular kind of showmen who are on the up-and-up, looking for new ideas—getting the best of all that's going by, and making a profit with it. You'll find all the best in accessories, advertising, ideas—and practical demonstrations, as visual exhibits that you can see and understand, by personal inspection. You'll meet other showmen, and compare notes. You'll see new pictures and hear opinions that will guide you. And you'll discover that the film salesman is often the exhibitor's best friend, especially when you seek him out, on his grounds, and he doesn't have to come to you.

MGM have given up their trade shows, in key cities—for lack of patronage. It cost as much as $15 per person to run these compulsory trade shows, with so few present to share the overhead. But that wasn't all of the benefit of merely going into a cold projection room to see a preview. You could also meet the field exploiteer, and a friendly colleague, who would listen, and talk things over, with you, for mutual aid and benefit. We urge all of our active members to carry the Round Table to Film Row, for these reciprocal reasons.

We waste a lot of time talking about things that never happen, in this business. For instance, we've talked a lot about a co-operative distribution plan, that would wipe out Film Row as we know it, in 32 cities. In Jacksonville, they had a perfect chance to prove this point. And what did they do? They built their own buildings, and carried on, just as they always will, for practical reasons. You can't improve on Film Row.

### ON VACATION

**Not really, but what we mean—we'll be four weeks or so away from the office, the Round Table desk and our mail from 50 countries around the world. We'll be concentrating on an area, familiar and informative, in these meetings. We expect to see many old friends, and visit with them, casually, and without the stress and strain of a New York schedule.**

**It seems, on leaving, that this jaunt can bring us in contact with hundreds of showmen we've known personally for many years—and it probably will, depending on time and place, and things beyond control. But we will have a mind and memory for men we've known in this exciting business, and we'll be looking forward to finding them at work, at their desks, while we are away from ours. It's nice to be in the other fellow's territory, and not looking out the window in Rockefeller Center.**

**Perhaps, if you didn't know—but when you've grown old in film business, you wish for things that never happened, for things you scarcely remember, for things that might have been, or you wish there were. We believe that a majority of managers in the faraway places are happier than we—that it is more possible to find a career and permanent happiness in a small town than in a big city. However, we'll be visiting "picture shows"—from which we sprang, forty-seven years ago—and where we want to return, some day. There is nothing in this business like the day-by-day contact with the public in a small town.**

¶ VINCENT CANBY, who interviewed "a little man from Mars" just recently in The HERALD, has established communication with his friend, and we are happy to advise that Mr. Etaoin Shrdlu is now a card-carrying member of the Managers' Round Table. His identification card for 1955-56 will go out by rocket mail as soon as it clears the post office. Martians don't have telephone, telegraph or television, but depend on telepathy for contact with the lesser mortals.

Thus, even if we have difficulty getting the mail through, we think we'll be hearing from our little friend, who keeps an eye on film business from his sky-corner. We'll try to concentrate on asking for his point of view on various perplexing problems of showmanship, and see if his observations, in a detached sort of way, won't give us some perspective, illuminated through the light years, from a remote angle. It is possible we may learn something, unlikely as that would appear.

¶ NATIONAL THEATRES "Showman" reports from Los Angeles—"So Help Us, It Happened Here!"—and tells of the manager who thought it would add a nice bucolic touch to spread hay in the lobby of the theatre, as an atmospheric ballyhoo for "The Country Girl"—which isn't quite that kind of a picture, in spite of the title. Reminds them of another manager who advertised Ibsen's "Doll House" and added the line, "Bring the kiddies"—which wasn't quite in keeping with Ibsen's drama, either. They liked the humor of it, however, and more to their credit.

All of which goes to prove that you have to know what you are selling before you can sell it; and that the patron's query, "What is it?" must be answered correctly, or there will be undesirable after effects. The patron wants "reason why" copy—compelling reasons why he should lay out his good money at your box office, and he doesn't want any bum steers, however humorous they may be.

—*Walter Brooks*

# *MGM's Pleasing Peripatetic Pachyderm*






A trunkful of diamonds for Dorothy, please. Above, right, a ticket buying gag. At the right, with enough citizens watching, she receives a ticket for parking.






IN SYRACUSE, Dorothy makes an entrance, tripping lightly down the Loew's State stairs.

DOROTHY, the baby elephant, a performer in MGM's "Jupiter's Darling," did her bit to help MGM fly high. In New Orleans, she got a big, big reception, and helped the "Go to the Movies" campaign and the picture at the Panorama Theatre. Elsewhere, same results. Old bally, but what isn't. . . .










STROLLING DOWN THE AVENUE; in this case, New Orleans' Canal Street. A sample here and there. . . . At the upper left, she tries some oranges. At the left, mailing a long delayed letter back home. Above, at the end of a wearying day, Dorothy decides to take a cab home.

# An Appreciative Look At Movie "Trailers"

By ERNEST EMERLING

*Advertising & Publicity Director*
*Loew's Theatres*

Like the radio jingle and the TV commercial (There'll be more news after a *word* from our sponsor!) the movie trailer has become a necessary adjunct to cinema operation. We agree with some of the more outspoken critics of this form of advertising that sometimes a trailer will boomerang and fail to do the job for which it was designed. The same may be said for newspaper ads and other advertising media.

### *Most Accomplish Purpose*

However, experience has shown theatre men that the greater number of trailers do accomplish their purpose. They do not represent the whims of an individual but, rather, the composite thinking of adjective experts both in Hollywood and in New York. To help keep the trailer makers on the right track, Loew's Theatres, for example, compile a monthly summary of the opinions and criticisms of the individual local theatre managers and this is made available to the major film companies.

A veteran of all phases of showmanship and advertising (circus, legitimate and motion picture) is Frank Whitbeck of MGM, who, with his staff, is responsible for that company's trailers. We asked Frank the question: "Why 'trailers' when they precede the picture?"

Frank told us of the days when he was an usher and bill-poster in Rochester, N. Y. The new-born nickelodeons were charging 5c and 10c and doing a fabulous business. The shows were short and the audiences were sitting over to see two shows, sometimes three. Eager patrons were standing in long lines outside of the showrooms with tickets clutched in their freezing mitts. How could the manager get one audience out and another in?—a problem he had to solve.

### *"Trailed" Regular Program*

Right then, was when the trailers came into being. The word "trailer" came about because the horribly dull and ofttimes badly lettered glass slides "trailed" the regular program and were a sign that the show was over. Some not-so-subtly suggested that "Ladies Will Remove Their Hats—Others Must!", "No Smoking Is Permitted," "Biggest Beer in Town for 5c at the Hofbrau," etc. The amusement seekers of that day, not having been inured to the rigors of our contemporary TV commercials, couldn't stand the trailers, so they left. The theatre emptied; a new audience moved in and the manager was able to make a down payment on a Model T Ford.

"I realize," says Whitbeck, "that there are times when audiences are over-trailered. This usually occurs in two-feature houses where there are several changes of program each week. I once sat through 27 minutes of this kind of screen advertising in a Florida theatre and was tempted to go into a new line of business."

We asked Whitbeck to explain to us just how a screen trailer comes out of the nowhere into the now.

### *Best Tips from the Studio*

"Let us suppose," says he, "that we are engaged in the production of the trailer for 'Interrupted Melody,' starring Glenn Ford and Eleanor Parker, an important MGM picture scheduled for May release. This is the factual story of Marjorie Lawrence, the Australian-born girl who sang her way to the stage of the Metropolitan Opera House in New York, only to be stricken with polio at the height of her career. Our picture tells of the courageous fight she made, with the love and help of her doctor husband, to regain her place in the world of music.

"We then visit the sets as the picture is being shot. On these occasions we talk with the technicians — stagehands, electricians, makeup girls, script clerks and wardrobe women. It is from these picture-hardened folks that we get our best tips. Being close to their subject, they acquire a 'feel' as to which portions are going to be most intriguing to audiences.

"The day comes when a 'rough assembly' is ready to be viewed by the special effects and sound technicians. We sit in. There is no musical score. There are blank scenes marked 'scene missing.' Many of the players' lines may be burred and will have to be 'looped.' But we see the picture.

"Now we must imagine what the picture will look like when it is finished. We must forget that the bad color and photography will be corrected in the laboratory when the picture is finally cut, edited, scored and ready for printing. I then sit down with my staff and kick the picture around. How are we going to sell it to the public? What are its positive qualities? Negative? How are we going to tie up the trailer formula with that of the magazine and newspaper advertising campaigns? What scenes are likely to create a 'want-to-see' in the mind of the viewer and cause him to paddle up to the ticket wicket next week and deposit his admission?

### *Work Up Continuity*

"When some of these questions have been resolved, we go to work on a written continuity for the trailer. This is submitted to the producer, director, and the studio management, as well as to the advertising heads in New York. From their criticisms and opinions we will get suggestions for changes which they feel will help make for a better, more ticket-selling trailer. Usually, in essence, the original trailer will stand.

"We now approach the time for the picture to be previewed in a neighborhood theatre somewhere in the Los Angeles area We must be present at the preview to get the reaction of the audience. What scenes pleased them the most, which didn't they like, did they laugh in the wrong places, did many walk out before the end of the picture, which players got the most applause, and how were they rated on the preview report cards? All of these things are going to influence the trailer.

"Because the real Marjorie Lawrence was an operatic star, there are many operatic arias in the picture. We have no hesitation in including some of these in the trailer because 'The Great Caruso' cured us of the opinion that such music is movie boxoffice poison. How much opera dare we put in the trailer? We settle for an aria from 'Isolde' and, to balance it off, include a chorus from 'Over the Rainbow.'

### *Cover All Audiences*

"Our trailers are going to be shown in big cities and in tiny hamlets. We must set our sights for a composite of the two audiences, whose tastes are bound to differ.

"We often hear moviegoers complain that 'there are scenes in the trailer that are not in the picture.' I know of only one instance where this has been true. A theatre manager had done a bit of amateur editing of a feature picture to cut down on its running time. Our trailers are used all over the world, with appropriate language changes. There are countries in Europe where there are laws that relieve a theatre manager from paying film rental on a picture if there is a scene in the trailer that is not in picture.

"Occasionally we are accused of overplaying sex in scenes, titles, or narration. We can't do much of this because trailers, like features, are subject to the Advertising Code of the Motion Picture Association.

"It is true that we cannot use more than three hundred feet of film out of an average 10,000 feet in the full feature to make our trailer. This, of necessity, leaves our trailer story rather sketchy.

"Do trailers influence the moviegoer? Yes, say the results of various polls. After newspaper advertising, the trailer is the theatre's most valuable advertising aide. Are they all good? No. But it isn't because we fellows who make them haven't tried our darnedest."

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## Loew's Enter The Drive-In Field

Loew's "Twin" Open-Air Drive-in Theatres in Oak Lawn, Ill., Chicago suburb, opened the season under the Loew management on Friday, March 4th. "20,000 Leagues Under the Sea" was the inaugural attraction on the South screen, and "Bridges at Toko-Ri" on the North. Operation will be managed by Frank Arena, manager of Loew's Penn Theatre in Pittsburgh until its divestiture by Loew's, and supervised by Frank Murphy, Loew's Great Lakes Division Manager. Norman Kassel of Chicago will be press contact. Ernie Emerling and Jim Shanahan of Loew's h.o. handled the opening campaign.

# IT'S FIFTY SHOW BUSINESS YEARS FOR J. P. HARRISON

*DENTON, TEXAS:* James Parrish (better known as J.P.) Harrison is celebrating his 50th year in show business this week by working a little harder at the Campus theatre here, which he manages for Interstate Circuit. Two of the year's top films, "Bridges at Toko-Ri" and "Vera Cruz," split the week at the Campus and Mr. Harrison is greeting as many friends as possible. Incidentally, adults are admitted at the bargain price of 50 cents while the kids are coming in free, if accompanied by a parent.

William E. Mitchell, who supervises operation of Interstate theatres in some 20 Texas towns, said, "J.P. is the dean of showmen around here and I believe that all his friends join us . . . in wishing him many more years of happiness in his work."

The veteran showman was born in 1884 in Sherman, Texas. He didn't go into show business immediately after school but had various odd jobs including traveling business manager for the Sherman baseball team. In those days, Mr. Harrison recalls, ball players were a rowdy lot and so the soft-spoken gentleman, after one season, accepted an offer to manage the Orpheum theatre, Waco, Texas, for Hughes and O'Rourke. He also opened several other theatres for them but returned to the Orpheum in 1920. Mr. Harrison and his brother-in-law were given the theatre when Hughes and O'Rourke pulled out of exhibition and then later sold it to Southern Enterprises. J.P. became city manager for that circuit in Waco, later holding the same position for Interstate there.

He became Amarillo city manager in 1936 and transferred to Denton in 1939 in the same capacity. It was his suggestion that was partly instrumental in causing Karl Hoblitzelle, Interstate president, to build the beautiful Campus theatre.

Mr. Harrison has won the Quigley Showmanship Award twice and has received innumerable honorable mentions from this annual event. To publicize a picture he might change his theatre lobby into a jungle or even arrange for several hundred college boys to appear in pajamas at the box office to see a "sleeper."



**BOB O'DONNELL, left, congratulates J. P. HARRISON on his fiftieth anniversary.**

Everybody in Denton County knows that he runs the Campus, but not all his fellow citizens are fully aware of his numerous activities in civic affairs. He is past president of the Kiwanis Club and the Chamber of Commerce, a Community Chest director, director of local Civic Boys Choir, ad infinitum.

He's particularly proud in his theatre work of pleasing the children. Saturday mornings he has a program of selected film fare for the kiddies who may also get candy, a kitten or a pup.

Mr. Harrison says he gets considerable pleasure out of his business and that today it "has high promise and big rewards for any young man of ambition, imagination and ability. The goal can be as high as you want to aim." He's a man who ought to know.

## "Deep in My Heart" Drew Patrons of All Ages

Arthur W. Jenkins, manager of the Strand theatre, Brockport, N. Y., really did a job in exploitation of "Deep in My Heart." He had news boys distribute two-color heralds locally and in surrounding communities on shopping nights prior to playdate. His front of the theatre display of a 1921 Chevrolet aroused much curiosity, especially among the older folks and many of them came to see the picture. A contest, judged by high school and college English teachers, had prizes of record albums for the best essays on what meaning "Deep in My Heart" had for the writer. Attendance was above par, so his hard work paid off.

## Manager Seizes Opportunity To Supply Desired Climax

When Will Harper, manager of the Paramount theatre, Kelowna, B. C., played "Track of the Cat," many of his patrons complained after seeing the picture that it lacked a suitable climax. The cat was supposed to have been killed by shots fired into a clump of trees—but no body. So learning that a 130 pound cat had been killed by the game warden just 16 miles away, Will arranged to have it displayed in front of a nearby sporting goods shop, with plenty of publicity for the picture. The radio station gave the kill a lot of free time and business was up at the box office. Will sends snaps in case we are doubtful.

# *Tieups With Navy & Shops Sell "Deck"*

Bob Haugen, manager of the Radio City theatre, Minneapolis had good cooperation from the John W. Thomas specialty store in promoting "Hit the Deck." The store featured "Junior Elegance" dresses, worn in the film, in three street windows, interior displays and on its television show. It also ran a three-quarter page advertisement on opening day of the show and gave away tickets to the picture to the first 200 women buying a "Junior Elegance" dress.

Fred Bochman, manager of the Paramount theatre in adjacent St. Paul, had a similar tieup with the Emporium department store when the picture opened there.

The Navy supplied 50 "A" boards in the Twin Cities to plug the film, and their searchlights were used at the two theatres on opening nights. Another Navy tieup was "wash on the line" beneath the theatre marquees which spelled out "Hit the Deck" and their sound truck toured the Twin Cities plugging the film.

Promotion was arranged by Charles Zinn, city manager of Minnesota Amusement Co., Norm Levinson, regional press representative for MGM, and the two managers cited.

## Timely Prison Riot Tieup

Kermit W. Allum, manager of the Majestic theatre, Evansville, Ind., played "Black Tuesday" during the recent Massachusetts prison riot, so he tied up with the Man on the Street radio program to use the question "What would you do if you were warden of a prison and convicts were rioting and holding hostages to back up their demands, with mention of the picture."




**Eugene Fleshette, managing director of the Paramount theatre, Brooklyn, poses with his placard to publicize the "Mrs. America Contest" which he is promoting in Brooklyn, where there are more "Mrs. Americas" than in any comparable area in the U.S.A. We predict that "Mrs. America" from Brooklyn will win—they got it!**

# Showmen in Action

T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., used a lobby wall to keep coming attractions in mind. With a sign the length of the wall worded "Entertainment for February" across the top, he had attractive ads in inset frames for pictures to be shown.

▼

Austin Jackson, manager of the Delft theatre, Munising, Mich., gaining much good will in his town of 4,500 with no daily newspaper or radio station. He and his staff relay out of town football and basketball scores on the night of the game to anyone phoning in.

▼

Jack Wodell, manager of the Paramount theatre, Denver, Colo., had pans of gravel salted with real gold flakes in front of the theatre to exploit "The Far Country," with first prize of a vacation trip to the far country where the picture was shot for the person panning the most gold.

▼

Sam Berman has been transferred to the Norgan theatre in Palmerston, Ont., and almost immediately was elected director of advertising and publicity for the local Board of Trade. His Movie Club for Young Canadians meet after the Saturday morning shows and decide on their own future talent shows, quizzes, etc.—good way to hold their interest.

▼

Al. Allen, manager of the Roxy theatre, Woodbridge, Ont., appropriately tied in "Doctor in the House" with a drive for hospital funds, with display booth and uniformed nurses in attendance. Doctors and nurses were invited to the initial showing.

▼

Zeva Yovan, manager of Loew's Orpheum theatre, St. Louis, had a false front for "20,000 Leagues Under the Sea" which drew long lines to the box office. Hope to reproduce photo in the Round Table later.

▼

Dave Borland, manager of the Dominion theatre, Vancouver, B. C., sends snapshots to show how he played up the Saturday Evening Post story on Ethel Merman in his exploitation of "There's No Business Like Show Business." He says this cooperative tieup helped business which is tough to get second run these days.

▼

Harry Homeniuk, assistant manager of the Seneca theatre, Niagara Falls, Ont., sold cooperative ad ideas to merchants, although he was told they didn't go for them in his town. You never can tell without trying, and persistence pays off for both parties concerned. His window displays were also good.

Earl W. Barlow, manager of the Alma theatre, Vancouver, B. C., had several of those Canadian chicks in costume as "nature stuff" to advertise "Mogambo"—convincing snapshots to prove it.

▼

John G. Corbett, city manager for Schine theatres, at the Glove theatre, Gloversville, N. Y., has a new talent show idea, sponsored by a local restaurant, as a stage attraction. He does it Arthur Godfrey style, with the M.C. sitting down with each contestant for a personal chat via the microphone.

▼

Lou Cohen, very versatile manager of Loew's Poli, Hartford, also in attendance at the MGM Dallas Workshop—is photogenic in his own ballyhoo pictures—for example, for "The Racers," he poses in a fast car, and says "Watch our smoke!"

▼

Phil Gerard sending out a folder pop-up on a new "Creature" picture from Universal-International that will scare you, just watching it leap at you from the page!

▼

Olga Sharabura, manager of the Orpheum theatre, Saulte Ste. Marie, Ont., distributed 3,000 paper hearts to the students at local high schools—pink to the boys and red to the girls with free admission to couples with matching numbers.

▼

David Kaplan manager of the Trans-Lux theatre Boston, is working hard for that $1,000 bond which United Artists is offering as first prize in the "Vera Cruz" Exquisite Form contest, and sends photo of two of his beautiful entries.

▼

James E. Farrell, Ellen theatres, Ellensburg, Wash., sends tear sheet showing a good example of newspaper cooperation with a story headed "Need Good Theatres" and a good write-up and art on "Rear Window."

▼

George R. Norton, assistant manager of the Lee theatre in Lee, Mass., won an award with trailer copy he sent to Filmack for production.






# Better Refreshment Merchandising

**. . . Timely news supplementing the special monthly department covering all phases of refreshment service.**

## Eastern IPA Meet Features Theatre Stand Operation

Numerous aspects of theatre refreshment operation—including both indoor and drive-in—were prominently featured at the Eastern Regional Popcorn and Concession Conference, sponsored by the International Popcorn Association, in a one-day meeting at the Park-Sheraton Hotel in New York last week. Subjects covered in speeches by theatre refreshment authorities included the merchandising of popcorn, candy ice cream and soft drinks, and general methods of service.

The meeting was divided into morning and afternoon sessions with Lee Koken of RKO Theatres, New York, general chairman, acting as conference moderator for the first and Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y., and IPA president, taking over in the afternoon. Attendance at the meeting, which was open to all interested theatremen, totaled almost 200, which was twice the number which appeared at the conference last year.

At the morning session the latest developments in merchandising ice cream were discussed by Sam Rubin of ABC Vending Corporation, New York. Sales can be greatly aided, he said, if this product is prominently displayed in an illuminated case at the counter.

The comparative merits of selling soft drinks in indoor theatres either by automatic machine or manually over-the-counter, were examined by Arthur Segal of the Selmix Corporation, Long Island City, N. Y. The two methods should not conflict but rather be used to complement each other, he said, and both are necessary to attain the largest profit per capita.

The afternoon session of the conference was marked by a spirited debate as to which method of service is best for drive-in refreshment operation—a cafeteria or a station. Speaking for the former was Saul Lerner, owner of the Long Island Family Drive-in Theatres, while William Burke, of the Confection Cabinet Corporation, Newark, N. J., stated arguments in favor of the station system.

Delegates to the conference were entertained at a complimentary luncheon by the Coca-Cola Company with Charles Okun, special theatre representatives, as host, and they were also feted at a cocktail party in the evening by the Pepsi-Cola Company, with Peter Warren and Alan Finley of the Theatre Sales Division, on hand.

# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

### THEATRES

FOR SALE: 300-SEAT THEATRE, SMALL town Western Colorado. No competition. BOX 2847, MOTION PICTURE HERALD.

LOWER RIO GRANDE VALLEY OF TEXAS: First-run 300-seat house in town of 7,100. B & L CinemaScope, refrigeration. Ideal family operation. Reasonable. BOX 1026, Donna, Tex.

CRYSTAL THEATRE AT SUPERIOR, WYOming, will be sold at public auction at the front door of said theatre March 29, 1955 at 2:00 P. M. Anyone interested contact LIONEL LOVE, Hanna, Wyo.

FOR SALE: DRIVE-IN THEATRE AS A GOING concern. 400 car capacity. Commenced operation July, 1953. On Trans-Canada Highway near Aldergrove, B. C., between Langley Prairie and Abbotsford, one mile from junction of main road to Lynden, Washington. Within an hour of Vancouver-New Westminster urban area. Completely equipped concession and projection room. Accommodation for 400 cars. Send sealed offers for purchase to L. A. Menendez, Court House, Vancouver, B. C., until 1st April, 1955. Offer to be accompanied by certified cheque for 10% of offer. For conditions of sale or any inquiries write MacINNES, ARNOLD & McCABE, 626 W. Pender, Vancouver, B. C., or CAMPBELL & LEEDHAM, Mission City, B. C.

### NEW EQUIPMENT

SPECIAL SURPLUS SCREEN SALE—ALL NEW! Perforated lace-grommet 15′ x 20′, $75 (frame $25); solid 6′8″ x 9′3″, $25; solid 11′ x 14′, $35. Solid spring roller 8′7″ x 11′7″, $75; solid rope-pulley 11′ x 14′, $75. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

MASONITE MARQUEE LETTERS FIT WAGner, Adler, Bevelite signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50; 17″—$1.75; 24″—$2.50. S. O. S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19.

LOWEST PRICES EVER! MIRROCLARIC METalized seamless Screens 89c sq. ft.; adjustable prismatic anamorphic lenses, $525; promptly available on time payments. Special prices projection lenses, aperture plates, etc. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

### STUDIO EQUIPMENT

BELL HOWELL 35MM SOUND PRINTERS, $2250; rolling stand multiple floodlites holding 12 bulbs, $180 value, $29.50; Eastman Airgraph 16/35mm developing machines, used, $225; motorized dolly with 2 seats, takes heaviest cameras, $195; escalator tripod for heaviest TV or movie cameras on 3-wheel dolly, $295; Moviola 35mm composite sound/picture, $495. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

### DRIVE-IN EQUIPMENT

ONLY 2 YEARS OLD. COMPLETE RCA OUTFIT w/100 amp. arcs, generator, 140w. amplifier, 500 sets RCA speakers, concession equipment, over $20,000 value, $13,500. Send for list. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

### USED EQUIPMENT

RECONDITIONED NEUMADE SEALTITE FILM cabinets 6-10-12 sections @ $2; hand rewinds, good condition, $6.95 set; rebuilt Holmes L-25-N 25 watt amplifiers $95; complete dual DeVry projections w/sound, excellent, $595. Holmes $550. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

YOU SAVE AT STAR! USED SERIES II LENSES from $37.50 pair; Altec 800 speaker system $135; pair Simplex-Acme projectors. RCA stabilizer sound, Suprex 50 amp. lamphouses, heavy pedestals, complete, excellent, $1,095; DeVry XD projectors, complete, rebuilt, $745 pair. STAR CINEMA SUPPLY, 447 W. 52nd St., New York 19.

### SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y

INDEPENDENT THEATRE OWNERS AND operators let us do all your office and bookkeeping work. $30 per week per theatre (including postage). Write B. J. DEXTER, 184 Boylston St., Room 48, Boston 16, Mass.

### POSITIONS WANTED

AVAILABLE IMMEDIATELY THEATRE MANager, 8 years' experience, 30 years old, exploitation minded, good ad man. Salary $100 per week. Box 2848, MOTION PICTURE HERALD.

NOW AVAILABLE—NOT A MANAGER BUT A general manager with 17 years' experience in all phases of theatre business. Box 2845, MOTION PICTURE HERALD.

### BUSINESS OPPORTUNITIES

FOR SALE: THEATRE EQUIPMENT AND supply company. Well established in leading film center. Exclusive distributor for many of America's leading manufacturers. Will stand most rigid investigation. Reasonable terms to right party. All records are wide open for investigation. Write Box 2849, MOTION PICTURE HERALD.

### BOOKS

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

### BEVERAGE

FREE SAMPLE—MAKE YOUR OWN FOUNtain syrup for 65c per gal. Base $1 pint makes 8 gallons. Send for free sample now. NATIONAL SYRUP CO., P. O. Box 2573, Arlington Station, Baltimore 15, Md.

## TNT Will Televise May 16 Championship Fight

The Marciano-Cockell heavyweight championship fight May 16, will be theatre televised by Theatre Network Television it was announced this week by James D. Norris, president of the International Boxing Club; Nathan L. Halpern, president of TNT, and Jimmy Murray, who is promoting the fight. It will originate live from Kezar Stadium, San Francisco and be seen in theatres throughout the country except in California.

## Kodak Employees Share Record Wage Dividend

*ROCHESTER, N. Y.:* About 51,400 employees of Eastman Kodak Co. in the U.S. will share an estimated $28,300,000 wage dividend, the largest ever distributed by the company, it was announced this week. Eligible persons receive $28.75 for each $1,000 earned from 1950 to 1954. A year ago the total dividend payment in the U.S. was approximately $24,900,000 at a rate of $27.75 per $1,000 earned from 1949 to 1953 and was the previous record payment. All who started with Kodak on or before October 1, 1954, and who were at work at the end of the year are eligible, as are those who joined the company after that date but before January 1, 1955 and who are still employed today.

## COMPO Ad Says Film Page Helps Local Business

The 39th COMPO ad in the March 12 edition of *Editor and Publisher* shows how Beloit, Wisc., merchants joined with a local theatre circuit in promoting a special 12-page film supplement to the *Beloit Daily News* to stimulate their own business. The theme of the section was that many good pictures were coming to Beloit and that people should see them. "What impressed us most," the ad says, "was the advertisements of the merchants. From here it looked as if every retail establishment in Beloit was represented."

## Harvey English, 55, Upstate New York Exhibitor, Dies

Harvey English, 55, owner of the Capitol, Hancock, N. Y., and operator of five other theatres in New York and Pennsylvania communities, died March 10 in Hancock of heart disease. Mr. English entered exhibition 25 years ago after having been a school principal.

## Charles E. Reiss

*LOUISVILLE:* Charles E. Reiss, 67, theatre pioneer and paper-products salesman here, was found dead in his car in Carrollton, Ky., March 7. He was president of the West Broadway Theatre Company, which he helped found 43 years ago.

## Max S. Schantzer

*COATESVILLE, PA.:* Max S. Schantzer, 59, owner of the Silver theatre here for the past six years, died March 5. He entered the industry when the theatre was built. His wife, a son and a daughter survive.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 114 attractions, 6,457 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| A & C Meet the Keystone Kops (U-I) | – | – | 9 | 2 | 4 |
| Adventures of Hajji Baba (20th-Fox) | – | 15 | 38 | 15 | – |
| Americano (RKO) | 5 | 4 | 11 | 4 | – |
| Athena (MGM) | 9 | 17 | 35 | 11 | 1 |
| Atomic Kid, The (Rep.) | 4 | 10 | 7 | – | – |
| Bad Day at Black Rock (MGM) | 3 | 11 | 14 | – | – |
| Bamboo Prison, The (Col.) | – | 11 | 11 | 5 | – |
| Barefoot Contessa (U.A.) | 11 | 38 | 11 | 6 | 1 |
| Battle Cry (W.B.) | 5 | 11 | 10 | – | – |
| Beau Brummell (MGM) | – | 17 | 19 | 15 | 10 |
| Bengal Brigade (U-I) | – | 12 | 22 | 19 | 15 |
| Betrayed (MGM) | 2 | 36 | 44 | 21 | 9 |
| Black Dakotas (Col.) | – | 8 | 7 | 3 | – |
| Black Knight (Col.) | 3 | 18 | 23 | 12 | 1 |
| Black Shield of Falworth, The (U-I) | – | 15 | 62 | 22 | 9 |
| †Black Tuesday (U.A.) | – | 5 | 2 | 1 | – |
| Black Widow (20th-Fox) | 3 | 33 | 35 | 5 | 2 |
| Bounty Hunter, The (W.B.) | 4 | 18 | 30 | 14 | 4 |
| Bread, Love and Dreams (IFE) | 7 | 4 | 5 | – | 4 |
| Bridges at Toko Ri (Par.) | 16 | 14 | 16 | – | – |
| Brigadoon (MGM) | 6 | 18 | 29 | 26 | 5 |
| Broken Lance (20th-Fox) | 28 | 36 | 20 | 15 | – |
| Bullet Is Waiting, A (Col.) | – | 11 | 27 | 20 | 8 |
| Caine Mutiny, The (Col.) | 47 | 52 | 40 | 14 | 1 |
| Carmen Jones (20th-Fox) | 13 | 25 | 9 | 2 | 1 |
| Cattle Queen of Montana (RKO) | – | 10 | 13 | 10 | 3 |
| Country Girl (Par.) | 17 | 14 | 2 | – | – |
| Crest of the Wave (MGM) | 3 | 6 | 7 | – | – |
| Crossed Swords (U.A.) | 1 | 10 | 10 | – | 3 |
| Cry Vengeance (A.A.) | – | 6 | 8 | 5 | 3 |
| Dawn at Socorro (U-I) | 1 | 25 | 26 | 22 | 20 |
| Deep in My Heart (MGM) | 5 | 10 | 26 | 11 | 7 |
| Desiree (20th-Fox) | 15 | 27 | 14 | 9 | 1 |
| Destry (U-I) | 2 | 21 | 20 | 3 | 2 |
| Detective, The (Col.) | – | 3 | 8 | 6 | 2 |
| Dragnet (W.B.) | 58 | 40 | 16 | 7 | 2 |
| Drum Beat (W.B.) | 15 | 31 | 14 | 17 | 1 |
| Duel in the Sun (SRO) (Reissue) | – | 17 | 19 | 27 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 34 | 17 | 6 |
| Far Country (U-I) | 5 | 13 | 8 | – | – |
| Fire Over Africa (Col.) | 2 | 17 | 25 | 15 | 3 |
| Four Guns to the Border (U-I) | – | 14 | 24 | 11 | 2 |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| Gog (U.A.) | – | 5 | 14 | 6 | – |
| Golden Mistress (U.A.) | 2 | 6 | 8 | 9 | – |
| Green Fire (MGM) | – | 8 | 21 | 7 | – |
| Gunfighters (Col.) (Reissue) | 3 | 5 | 7 | 1 | 1 |
| Hansel and Gretel (RKO) | 15 | 17 | 12 | – | – |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Outpost (Rep.) | – | 9 | 10 | 3 | – |
| Her Twelve Men (MGM) | 9 | 18 | 29 | 27 | 11 |
| High and Dry (U-I) | – | 18 | 16 | 3 | 5 |
| Human Desire (Col.) | – | 5 | 11 | 17 | 7 |
| Human Jungle (A.A.) | 10 | 10 | 24 | 5 | 3 |
| Jesse James' Women (U.A.) | 1 | 14 | 17 | 3 | – |
| Johnny Guitar (Rep.) | 30 | 56 | 38 | 6 | 4 |
| †Jupiter's Darling (MGM) | – | 3 | 5 | 3 | – |
| Julius Caesar (MGM) | 13 | 22 | 22 | 10 | 3 |
| Jungle Gents (A.A.) | – | 3 | 5 | 5 | 8 |
| Khyber Patrol (U.A.) | – | 13 | 25 | 5 | 2 |
| Knock on Wood (Par.) | 9 | 11 | 32 | 34 | 22 |
| Last Time I Saw Paris (MGM) | 31 | 46 | 28 | 13 | – |
| Living It Up (Par.) | 40 | 49 | 25 | 12 | 3 |
| †Many Rivers to Cross (MGM) | 4 | 13 | 4 | – | – |
| Masterson of Kansas (Col.) | 2 | 6 | 15 | 4 | 1 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (GBD) | 8 | 14 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 17 | 9 |
| On the Waterfront (Col.) | 35 | 50 | 36 | 11 | 1 |
| Outcast, The (Rep.) | 5 | 31 | 23 | 9 | 5 |
| Phffft (Col.) | 11 | 22 | 25 | 3 | 1 |
| Prince of Players (20th-Fox) | 2 | 7 | 8 | 4 | 5 |
| Private Hell 36 (Filmakers) | – | 2 | 10 | 3 | 2 |
| Pushover (Col.) | – | – | 6 | 12 | 13 |
| †Racers, The (20th-Fox) | – | 3 | 2 | 4 | – |
| Reap the Wild Wind (Par.), (Reissue) | – | 10 | 5 | 12 | – |
| Rear Window (Par.) | 32 | 52 | 26 | 1 | – |
| Ricochet Romance (U-I) | – | 12 | 11 | 14 | 8 |
| Ring of Fear (W.B.) | 2 | 17 | 29 | 15 | 18 |
| Rogue Cop (MGM) | 4 | 33 | 32 | 22 | 6 |
| Sabrina (Par.) | 24 | 30 | 34 | 22 | 1 |
| Seven Brides for Seven Brothers (MGM) | 84 | 55 | 19 | 3 | 3 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 9 | 5 |
| Sign of the Pagan (U-I) | 3 | 12 | 19 | 2 | – |
| Shield for Murder (U.A.) | 3 | 16 | 10 | 13 | 3 |
| Silver Chalice (W.B.) | 2 | 24 | 32 | 1 | – |
| Sitting Bull (U.A.) | 2 | 20 | 14 | 26 | 1 |
| Six Bridges to Cross (U-I) | 2 | 14 | 6 | 20 | – |
| †Smoke Signal (U-I) | – | 2 | 5 | 2 | 2 |
| So This Is Paris (U-I) | 2 | 14 | 27 | 7 | 7 |
| Star Is Born, A (W.B.) | 18 | 30 | 31 | 8 | 5 |
| Student Prince, The (MGM) | 9 | 24 | 35 | 21 | 4 |
| Suddenly (U.A.) | 18 | 23 | 37 | 15 | 10 |
| Ten Wanted Men (Col.) | 2 | 6 | 6 | 3 | – |
| Them (W.B.) | 5 | 22 | 28 | 31 | 15 |
| There's No Business Like Show Business (Fox) | 26 | 34 | 3 | 4 | 1 |
| They Rode West (Col.) | – | 3 | 3 | 3 | 2 |
| This Is My Love (RKO) | – | 14 | 13 | 10 | 5 |
| This Is Your Army (COMPO) | – | – | 2 | 3 | – |
| Three Hours to Kill (Col.) | – | 17 | 18 | 6 | 9 |
| Three Ring Circus (Par.) | 15 | 32 | 15 | 7 | – |
| Track of the Cat (W.B.) | 2 | 20 | 16 | 3 | 1 |
| †Trouble in the Glen (Rep.) | – | 5 | – | 3 | 3 |
| 20,000 Leagues Under the Sea (B.V.) | 24 | 9 | 2 | – | – |
| Underwater (RKO) | 1 | 4 | 11 | – | – |
| Valley of the Kings (MGM) | – | 10 | 41 | 27 | 10 |
| Vanishing Prairie (B.V.) | 34 | 28 | 20 | 2 | – |
| Vera Cruz (U.A.) | 30 | 13 | 12 | – | – |
| Violent Men (Col.) | 2 | 14 | 7 | 15 | – |
| White Christmas (Par.) | 48 | 28 | 10 | 2 | 1 |
| White Feather (20th-Fox) | – | 7 | 9 | 1 | 1 |
| Woman's World (20th-Fox) | 37 | 37 | 29 | 6 | 7 |
| Yellow Mountain (U-I) | – | 10 | 8 | 4 | 3 |
| Young at Heart (W.B.) | 5 | 13 | 32 | 2 | 5 |

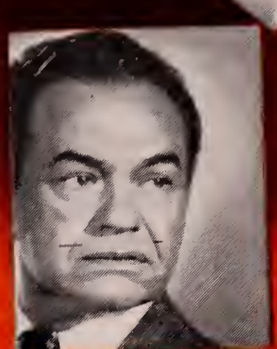
The 'Sleeper' of the year!

GINGER ROGERS
EDWARD G. ROBINSON
BRIAN KEITH

"TIGHT SPOT"

Screen Play by WILLIAM BOWERS
Produced by LEWIS J. RACHMIL
Directed by PHIL KARLSON





FROM THAT WIDE-AWAKE Columbia!

MARCH 26, 1955

# MOTION PICTURE HERALD

## HERALD INSTITUTE SURVEY

## *Exhibitors Cry Out for More Product*

## New VistaVision Curves Screen *Optically*

—A Herald Feature

## *Better Theatres*

**1955 MARKET GUIDE number**

***featuring The Theatre for a New Era***

**IN TWO SECTIONS — SECTION ONE**

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# "PRODIGAL" SHOWMANSHIP!

## BIG PROMOTION THAT SELLS M-G-M's GIANT SHOW!

Sneak Previews in San Francisco and Berkeley, California, gave audiences the first viewing of M-G-M's mighty attraction. From the enthusiastic reaction in both cities it is obvious that this tremendous show which was two years in the filming and which cost a fortune to produce is destined to be a field day for showmen and public alike. M-G-M has used every resource of promotional showmanship to launch it with the bigness it inspires.

### ARMOUR'S BIG $100,000 PRIZE TIE-UP

One of the most extensive publicity tie-ups in film history. $100,000 Prize Contest. 50,000 Special Kits for Armour & Company dealers spanning the nation. Kits contain special 1-sheet for window display, streamers, data on contest. The First Prize, a completely equipped home, will be shown for 17 days on NBC-TV's "Home Show." Six Dodge cars for weekly prizes offer continuous Dodge dealer tie-ups. Contest advertised in Life and many other top circulation publications, as well as on TV and radio and in newspaper co-op ads locally. 3,000 Armour field men will cooperate with theatres in promotion. Many other angles are described in "Prodigal" press-book.



LEFT: This gorgeous painting is seen on posters, lobby murals, in ads, and many other selling aids.

## TICKET-SELLING!

M-G-M provides you with sensational materials to work with. Here are some of them:

### 60 x 80 STANDEE

Put this exciting display in your lobby far in advance. It sells bigness of spectacle, romance and feminine allure.

### 40 x 60 LOBBY MURAL

A magnificent full-color reproduction of the scene shown above available for many lobby and other promotional uses.

### THREE TEASER TRAILERS

In addition to the regular trailer there are three flash color teasers, brief enough to slip into program several weeks ahead. They are: "Fertility Rites of Pagan Love Temple," "The Human Wheel of Fortune" and "Destruction of the Love Temple."

### 15-FOOT LOBBY STREAMER

Another fine special accessory for your lobby selling.

### LANA TURNER POSTCARD

Similar to the Ava Gardner "Mogambo" photo-postcard, Lana Turner's breath-taking "Prodigal" costume makes an attention-getting card for local mailing.

### LIFE-SIZE LANA TURNER CUT-OUT

Seldom such an opportunity for cut-out in lobby or other tie-ups as this eye-catching life-size Lana Turner photo in the much discussed bead costume.

### ADVANCE VISUAL SELLING

M-G-M sent special "Color Photo-Viewers" to 300 newspaper contacts and 300 TV outlets together with sets of color slides to acquaint the nation's best publicity sources with the magnitude of the attraction and the exotic appearance of Lana Turner. Additional slides are being sent to maintain the interest.

### TEASER 1-SHEETS MONTHS AHEAD

In many lobbies throughout America a special 1-sheet has carried the message: "1955 Is The Year of 'The Prodigal'."

### LUX NATIONAL CAMPAIGN

A Lux tie-up with "The Prodigal" is carried to millions of homes by way of full page ads in the four big Sunday Magazine Supplements, This Week, Pictorial Review, American Weekly and Parade.

### GENERAL MILLS 250,000 PACKAGES

Enclosed in 250,000 Kix Cereal boxes is a "Prodigal" tie-up sponsored by General Mills.

### LUSTRE CREAM IN NATIONAL MAGAZINES

Full page ads in Life and 19 leading national publications give terrific circulation to "Prodigal" in the Lustre Cream tie-up.

### COSTUME TEASER FOR EDITORS

One of many space-getters in newspapers was sending one bead from Lana Turner's costume in a small box to editors from Coast to Coast.

### "HUMAN WHEEL OF FORTUNE" FLOAT

One of the most unusual and most expensive travelling promotions ever to attract the throngs is the M-G-M float "Wheel of Fortune" with its beautiful girls. Inspired by the exciting episode from the picture, it will cover 35 to 40 key cities of America, disseminating its publicity in wide circles therefrom.

# FOR EASTER "EASTO



## A SMASH IN ALL PRE
## SUPER-SMASH ATTRAC
## TREMENDOUS NOW I
## HOLLYWOOD, FRISC
## BOXOFFICE B
## FROM THE
## COMPANY — W



**ELIA KAZAN'S** EXPLOSIVE PROD

# "EASTO

WARNERCOLOR CINEMA

*starring* JULIE HARRIS · JAMES DEAN · RAYMOND MASSEY *with* B
JO VAN F

# F EDEN" NATIONWIDE!

## -RELEASE OPENINGS—
## TION FOR THE HOLIDAY!
## N.Y., DETROIT, L.A.,
## O, MIAMI! ANOTHER
## LOCK-BUSTER
## BATTLE CRY'
## ARNER BROS!





UCTION OF **JOHN STEINBECK'S**

# F EDEN"

SCOPE STEREOPHONIC SOUND

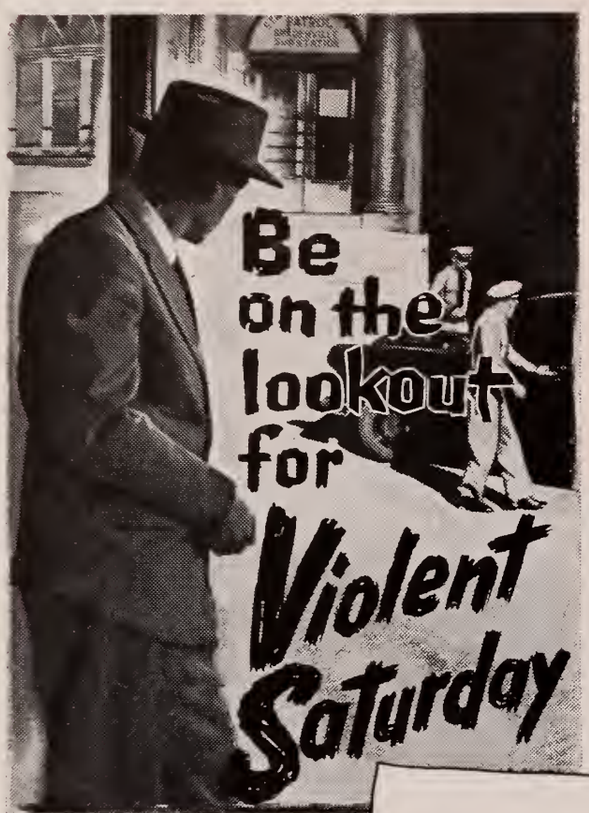
RL IVES • RICHARD DAVALOS
EET • ALBERT DEKKER • LOIS SMITH

*Screen Play by* PAUL OSBORN · *Directed by* ELIA KAZAN

*Print by* TECHNICOLOR
*Music by Leonard Rosenman*



# USE THESE TNT EASERS TO TELL 'EM A SENSATION'S HEADED THEIR WAY!







From the sensational Cosmopolitan magazine story that caught a whole town "off guard"!

from 20th Century-Fox in CINEMASCOPE
Color by DE LUXE




LIKE A VOLLEY OF .45 SLUGS!




A FIVE-PRONGED ASSAULT ON YOUR NERVOUS SYSTEM!



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 198, No. 13

March 26, 1955

## *Institute Report on Product*

IN THIS issue is published the first installment of a three-part report of The HERALD Institute of Industry Opinion on the all-important topic of product. This week exhibitor panel members' views are summarized on such questions as whether a shortage of features exists, what should be done to increase production, the number of additional films needed, whether exhibitors should back film making. Other parts of the survey will give the opinions of distributors and producers and also analyze the changes that the decreased number of releases have made on the pattern of exhibition in the United States.

Readers are invited to comment on the issues raised by members of the HERALD Institute. The industry's future progress depends more on product and its skillful handling than on any technical developments.

New techniques can make good stories more effective on the screen. They can not substitute for story values without which Hollywood's product is of little value. No one goes to the movies just to see a motion picture process.

■ ■ ■

## *The War of the MMs*

TWO years ago a burning question in the industry was how long would 3-D last. Another topic of discussion at that time was whether the recently demonstrated test reels of CinemaScope forecast a significant development. Full answers to those two points have been received to everybody's satisfaction.

There are now signs that the drive to give the best screen images possible is about to break out in a new sector. Jonathan Swift might have called it "The War of the MMs". In this case the "MMs" are millimeters, referring to film size. In a sense, the first skirmishes have already begun but the heavy artillery has not yet been brought to bear, nor have all the contestants committed themselves.

Another six months' time will reveal what large theatre interest may develop in the Paramount horizontal VistaVision projectors. These have been used for two engagements of "White Christmas" and are expected to be used also in certain theatres for "Strategic Air Command". Later this year the Todd-AO Magna version of "Oklahoma", filmed on 65mm and being printed on 70mm (leaving room on each side for three sound tracks), will be making its debut. Before another year passes, the first film photographed in 20th-Fox's new 55mm CinemaScope process should be ready.

In the recently issued annual report of Technicolor, Dr. Herbert T. Kalmus, president and general manager, made this outright statement of conviction: "One form or another of increased area negative will be largely adopted throughout the motion picture industry in the not very distant future." Dr. Kalmus looks forward to the day of an "all purpose process" which would result in three different sizes of release prints: large area (unspecified but with an image size much larger than in standard 35mm prints); 35mm prints and 16mm prints.

Technicolor now is carrying on discussions looking to the cooperation of "an important production company" in developing such an "all purpose process".

At this point in the new screen revolution it is possible to make several predictions with some degree of confidence.

1. For many years middle and small size theatres will be serviced with 35mm prints, both standard type and anamorphic;

2. Efforts will continue to develop sharper prints and prints of greater image size for the needs of the large indoor theatres and the drive-ins;

3. Standardization, so far as it affects the larger theatres seeking the best possible screen pictures, is not likely to be achieved in the near future.

If "The War of the MMs" is fought with due regard for the interests of exhibitors—and the public—the industry stands to gain. Technical improvements are always worthwhile, if they are not purchased at the price of economic chaos.

*—Martin Quigley, Jr.*

## Theatres for the New Era

Published this week as section two of The HERALD is the annual Market Guide number of *Better Theatres*. Featured this year is a new conception for exhibition: "Visualizing the theatre of a new era." It is a presentation that will be read and studied by exhibitors, makers of theatre equipment and supplies and also technical creators of films for the indoor theatres of tomorrow. In it George Schutz, editor of *Better Theatres*, and Ben Schlanger, theatre designer, have set down what basic response theatres must make to the swiftly developing changes in population centers and in the new techniques of the screen. The exhibition plant in the U.S.—and elsewhere—"has been suffering for years from creeping obsolescence which has continued in the face of modernization in every other business field." The ultimate goal is indoor theatres which extend a proper "invitation" to patrons; treat them in a good "atmosphere" and give them "a sense of realistic presence at the scene projected on the screen." Both the pictures being made in Hollywood and the potential customers deserve the best exhibition possible in communities of all sizes. The time to modernize and to plan new construction is now.

# Letters to the Herald

## ON "MAIL ORDER PATH TO PEACE"

***Herewith are published additional comments from industry leaders on the editorial, "Mail Order Path to Peace," which appeared in the February 26 issue of The HERALD, and which suggested a form of arbitration procedure for the film industry.***

TO THE EDITOR:

It is obvious by now that any value arbitration might have had as a stepping-stone to ease the friction in our industry has been dissipated. I certainly worked many hot days on the arbitration setup but it was obvious from the start that distribution looked to arbitration as a "gimmick." If, as I read, arbitration is patterned after our two-year-old efforts, the help it will afford exhibitors will be nil.

If the following factors in our industry were examined closely by distribution, they would find our business has a healthy-looking crust made up of fat financial statements of production and distribution, whereas inside are: the shrinking in number of admissions, increased 50 per cent pictures, general increases in all terms, shortage of product, apathy in sales to thousands of small theatres, increased cost of production and other minor items.

Until such a day as there is interest in over-all industry health and well-being instead of greedy concern for stockholders only, arbitration is ridiculous because the things involved in arbitration are only fringe benefits.

You write of limited problems (re $500 per week grossing situation), I assure you that the amount that a theatre grosses is not relative to the problem which that theatre faces.

Allied's thoughts on conciliation, by sitting down with the parties involved territorially, might be of aid. You are not going to cure a cancerous condition with aspirin. —*WILBUR SNAPER, Snaper Theatres, New Jersey.*

---

TO THE EDITOR:

Arbitration could provide the solution to trade problems, but it appears to have compounded the very evils it sought to eliminate. Court costs, legal fees, delay and argument, delay and more delay. It appears to be making a Federal case out of avoiding Federal cases.

Exhibitors in smaller situations particularly cannot wait for the ideals of arbitration to be realized. They and their businesses will have succumbed while waiting for the arbitration ambulance that takes them — where?

First, accept my honest praise for the editorial "Mail Order Path to Peace." You criticized arbitration but in a most constructive manner by offering another and more acceptable means toward the same end. The most sincere form of praise is mimicry, and I shall try to follow your method.

First and foremost, a fact-finding body empowered to make recommendations for the settlement of disputes is a great idea. I would, however, go further and start including theatres grossing up to $1,000 per week in the initial phase rather than the $500 you suggested.

I disagree, however, with your suggestion that the fact-finding board be comprised of New Yorkers and that such a board be located in New York.

I believe an on-the-spot trade board, located in each exchange city, could far better serve the interests of all. Primarily it would lessen the burden of such a group in one city to handle the troubles and complaints of an entire nation. The setup, as you suggest, could be worked out to include on the board a rotating group of perhaps two branch managers and two area exhibitors. (In no case, of course, could an interested exhibitor or film company representative serve on his own case.)

The findings of this group, with their recommendations, could then be submitted to the New York board to be taken up with the film company in question. The New York group would make no recommendations but would merely serve as a liaison between the branch area trade group and the home offices.

Most cases could be handled with all parties appearing in the branch city, but provision could be made for a "by letter" arrangement should it ever be required in handling a case.

We, as an exhibitor organization, would be pleased to cooperate in any way possible to effect such a plan. Our members, officers and directors have indicated in the past their willingness to serve with such groups, and have indeed invited exhibitors in the area to come to our grievance committee with their complaints regarding trade practices. We have not had any arrangement with distribution representatives to sit with us on such meetings, but would welcome the opportunity to work with them.

Let's get out of the courts and back in the movie business.—*LESTER R. KROPP, President, Missouri-Illinois Theatre Owners, St. Louis, Mo.*

**MOTION PICTURE HERALD**

March 26, 1955

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# On the Horizon

WAITING

Arbitration for the industry still waits in the wings. The story in New York this week is, distributors are waiting for the exhibitors to ask for the next meeting. And, exhibitors have been expecting the distributors to pick up that phone. There does apparently exist a system, drafted and redrafted, polished to a high shine.

SALE TO TV

Republic has succeeded in selling its Gene Autry and Roy Rogers westerns for television, and has done it in a big way, to a big company. The number is no less than 123. The company is Music Corporation of America's Film Syndicate Division. The 123 pictures represent $25,000,000. The 67 Rogers and 56 Autry films have been re-edited for one hour programmes. Mr. Rogers and Mr. Autry two years ago filed suit to prevent such a sale. They said they hadn't given Republic permission to sell their talents over the air. But last October, the Supreme Court ruled against them.

DELAY

The trade will have to wait longer to see that Todd-AO wide screen process and its first opus, "Oklahoma!" It will open in New York in July, instead of May. Its spokesmen explained this week the picture is taking longer than they expected; and that it's wiser anyway to open during the summer. Meanwhile, the Rivoli on Broadway which is to house the film, is closed. The United Artists Theatres circuit says lack of product.

TV CENTER

Its radio studios are of course in Radio City, New York. What's more logical than putting its television studios there? The National Broadcasting Company this week was dickering with the Rockefellers, owners of Radio City, and with the counsel of General David Sarnoff, RCA board chairman, for a television center which would occupy the area between 50th and 51st streets, from Sixth Avenue to the rear of the Roxy theatre, about 82,000 square feet. NBC's television studios now are scattered throughout the city of New York, in old buildings, abandoned theatres, and even in one old studio, where for many years Warners' made short subjects.

*A special eight-page section visualizing "The Theatre for a New Era" is an editorial highlight of the 1955 Market Guide Number of "Better Theatres," published with this issue The HERALD.*

CENSORS

A Connecticut legislator, Senator Louis A. LeMaire, feels local authorities need help in "reviewing movies and theatricals". He has a bill in the hopper at Hartford providing that on or before July 1, the Governor shall appoint five censors who shall serve four years. These would meet at the request of the State Police Superintendent or the police chief of any city. The censors would receive $20 per day and expenses.

INFLUENTIAL

Film distributors couldn't have gotten a better man than Rep. Walter (D., Pa.) to introduce in Congress legislation to permit Federal judges to award less than treble damages in private anti-trust suits. He's one of the most influential lawmakers in the House.

CLOSED

Hartford mourns another old theatre. This one is the 1,500-seat Royal, at Hartford Avenue and Plainfield Street, a veritable landmark. Built in 1914, it had been operated by virtually everyone in the area, the last being E. M. Loew. In a textile industry area, it declined along with it. It went from seven days to three, and then to darkness. Rumour is it will become a supermarket.

Floyd Stone-James D. Ivers
J. A. Otten-Vincent Canby

## WHEN AND WHERE

**March 28:** MGM Ticket Selling Workshop, Schroeder Hotel, Milwaukee.

**March 28-30:** Annual spring convention of the Allied Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

**March 28-30:** Annual convention of Allied Theatre Owners of Oklahoma at the Skirvin-Tower Hotel, Oklahoma City. (Postponed from February 28.)

**March 30:** NBC telecast of the annual awards banquet of the Academy of Motion Picture Arts and Sciences, Hollywood.

**March 30:** MGM Ticket Selling Workshop, Oklahoma City, Okla.

**April 4-5:** Annual convention of Theatre Owners Association of North and South Carolina, Charlotte Hotel, Charlotte, North Carolina.

**April 5:** MGM Ticket Selling Workshop, Charlotte Hotel, Charlotte, North Carolina.

**April 12:** MGM Ticket Selling Workshop, Atlanta, Ga.

**April 18:** MGM Ticket Selling Workshop, Statler Hotel, Buffalo, N. Y.

**April 18-22:** Seventy-seventh semi-annual convention of the Society of Motion Picture and Television Engineers, Drake Hotel, Chicago.

**April 25:** Buffalo Variety Club testimonial banquet to Dave Miller, recently retired chief of Buffalo exchange of Universal Pictures, Buffalo.

**April 26:** MGM Ticket Selling Workshop, Orlando, Fla.

**April 26-May 10:** International Film Festival, Cannes, France.

**May 2-3:** North Central Allied, annual convention, Minneapolis.

**May 4:** MGM Ticket Selling Workshop, Nicolett Hotel, Minneapolis.

**May 4-5:** Annual convention of Variety Clubs International, Los Angeles.

**May 6:** MGM Ticket Selling Workshop, Des Moines, Iowa.

**May 15-17:** Annual joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatres Association, Biltmore Hotel, Atlanta.

**June 20:** Variety Club of New England's annual "Great Heart Award" banquet, Statler Hotel, Boston.



by the Herald

THE GRAND DESIGN for Paramount's latest development, the improvement of VistaVision so it imparts the sense of curvature which gives "participation." At the Paramount theatre, New York, the proscenium and stage of which are being radically altered, managing director Robert Shapiro shows a visualization of the new screen. With him, at left, director of publicity Henry Spiegel, and in the rear, Jerome Pickman and Frank LaGrande of Paramount. For the full story with technical details, see page 17.

# This week in pictures



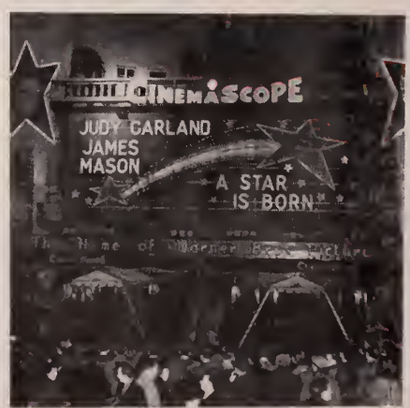
by the Herald

GENERAL ELECTRIC TO THE RESCUE. Dr. W. R. G. Baker, its electronics chief, tells below at a New York luncheon of a plan to bail out faltering ultra-high-frequency TV stations with counsel, film entertainment, and perhaps cash. With him, William Morlock, GE commercial equipment executive; Ely Landau, president of the newly formed National Affiliated Television Stations; and Joseph Justman, film producer and NATS board chairman.

GIANNI HECHT, Italian film producer, is here to sell seven recent features, and some 500 shorts if he can, and also to negotiate future "co-productions."



by the Herald




CROWDS, for the London premiere of Warners' "A Star is Born" at the Warner Theatre. The opening benefited the Variety Club.



IN HOLLYWOOD, an anniversary—his 35th with Universal — for executive vice-president Alfred E. Daff. In array, board chairman Nate J. Blumberg, Mr. Daff, production vice-president Edward Muhl, and advertising vice-president David A. Lipton.




FREE, FREE, admissions to the Roxy Theatre on its 28th birthday, last week. Manager William Moclair cuts the jumbo cake for Gloria Swanson. The hungry guests were the invited ones, some 10,000 employees of New York theatres.



IN BOSTON, the subject was toll-TV last week. At right, Edward W. Lider and Frank C. Lydon, local committee co-chairman, and Alfred Starr, featured speaker.



IN PITTSBURGH, as Western Pennsylvania Allied met the 33rd year, Monday and Tuesday: Terry Turner, exploiteer; Charles R. Blatt, the local unit's president; and Harry Handel, convention chairman.



PETER MARSHALL, PREACHER. Richard Todd is the man in the scene at the right, principal in the story of the famed Senate Chaplain. 20th Fox's "A Man Called Peter" will open April 1 in New York and in Glasgow, Scotland, the late Mr. Marshall's birthplace. Reviewed in Product Digest, page 377.

# MORE PRODUCT CRYING NEED BUT EXHIBITION DIFFERS ON SOLUTION

The HERALD INSTITUTE of Industry Opinion

by JAMES D. IVERS

**THERE is now and has been for some time a product shortage deep enough and stringent enough to be a matter of grave concern for the whole industry and of pressing—even critical—concern for some segments of exhibition. There is some disagreement over its causes and some over its exact boundaries—some types of operation obviously being more affected than others.**

**Beyond its immediate effects it has enormously intensified the already turbulent trade relations between distributor and exhibitor, giving rise to intemperate and immoderate charges on both sides of the intra-industry fence. But here too, there is some question of precise relationship of cause and effect.**

**Exhibitors are vehement in their expression that something should be done about it but there is some question of what.**

Those are the general conclusions of the latest study conducted by the Herald Institute of Industry Opinion, 16th in the series of surveys of industry problems. They are not statements hurled in the heat of intra-industry political battles, but sober conclusions reached by the exhibitor panel members of the Institute, reflecting accurately the sentiments of exhibitors in all types of situations in all areas of the country.

This report is concerned only with exhibitor discussion of the shortage. Subsequent reports will reflect distributor-producer opinions and tabulate the steps exhibition has already taken to meet the crisis.

The table below summarizes exhibitor answers to two parallel questions on whether there is in fact a product shortage. The figures of course show that there is, but surprisingly they show it to be most acute in medium sized towns and of slightly less impact in the very small and very large situations. The first question allowed some leeway and it is here that the gradations of effect are most clearly defined among situations of various sizes.

In the small situations the 27 per cent who indicated that the question depended upon the meaning of the word "shortage" leaned heavily on the distinction that there is definitely a shortage of good pictures. This division is marked to a greater or less degree all through the replies.

It is summed up by the midwestern exhibitor who said, "We positively need more good product. The small theatres can no longer compete with only average pictures. The customers do come but only when you have something to sell them."

Other aspects of the situation are reflected here too with such comments as "Yes, in competitive situations with semi-weekly changes or closed situations with two A houses. No, in closed situations with a single A house with a flexible policy."

One panelist suggests, "More prints of features now made would bring some relief to smaller situations."

The deeper grief in the medium sized situations is summed up in one report: "Long runs do not make up for lack of quantity in medium sized towns."

Reports from the largest cities reflect all facets of the problem thus: "No for one-theatre towns." "Yes for neighborhood theatres, no for first runs." "Yes, of good pictures." "Yes. First run we are using second features as top billing and holding A pictures to cover our playing time."

### *Charges Distribution Is Directly Responsible*

Threaded through these are the charges, often repeated, sometimes apparently in desperation, that the distributors are responsible for the situation, either deliberately or by accident, and are reaping the profits of a seller's market. Thus, Max Gealer of Associated Theatres, Detroit, Mich.: "It is my opinion that the distributors are deliberately creating a shortage of product so that exhibitors will be forced to extend their playing time and pay greater film rental."

On the other hand an Alabama exhibitor ignores this aspect and says:

"The only important shortage of film in this particular circuit is the shortage of top box office films. This cannot be alleviated by any mere number of films as such."

There also is a tiny minority with a refreshingly radical approach. Here is a sample from Nebraska:

"Although I am an exhibitor and will no doubt be considered a traitor I have noticed that in many situations the product shortage is strictly the exhibitor's fault. It nearly always dates back to exhibitors who are try-

(*Continued on page* 15)

***Quesiton: Is there a product shortage at the present time?***

| | Population | | | | Total Exhibition |
|---|---|---|---|---|---|
| | Up to 7,500 | 7,500-30,000 | 30,000-100,000 | Over 100,000 | |
| Yes | 63% | 91% | 100% | 76% | 82.5% |
| No | 10 | .. | .. | 11 | 5.3 |
| Depends | 27 | 9 | .. | 13 | 12.2 |

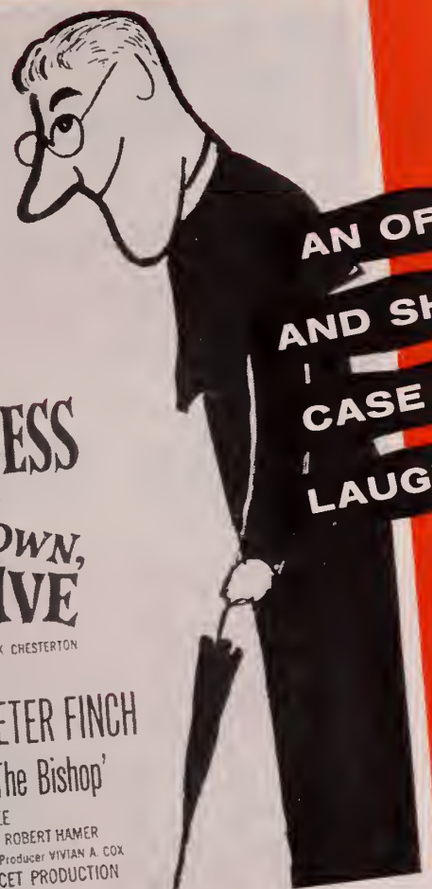
***Question: How do you rate Hollywood's current feature production numerically?***

| | | | | | |
|---|---|---|---|---|---|
| About right | 18% | .. | .. | 10% | 10% |
| Should make more | 78 | 100% | 100% | 90 | 90 |

# SMART SHOWMEN ARE SHOWING

# COLUMBIA PICTURES IN MARCH

GUINNESS IS ~~great~~ GOOD FOR YOU!



AN OPEN AND SHUT CASE OF LAUGHS!

COLUMBIA PICTURES presents

## ALEC GUINNESS

Comedy star of "Man in the White Suit" and "Captain's Paradise"

## FATHER BROWN, DETECTIVE

Based on the FATHER BROWN Stories by G. K. CHESTERTON
Adapted by Thelma Schnee

co-starring

JOAN GREENWOOD · PETER FINCH

with CECIL PARKER as 'The Bishop'

and BERNARD LEE

Screen Play by THELMA SCHNEE and ROBERT HAMER
Produced by PAUL F. MOSS · Associate Producer VIVIAN A. COX
Directed by ROBERT HAMER · A FACET PRODUCTION

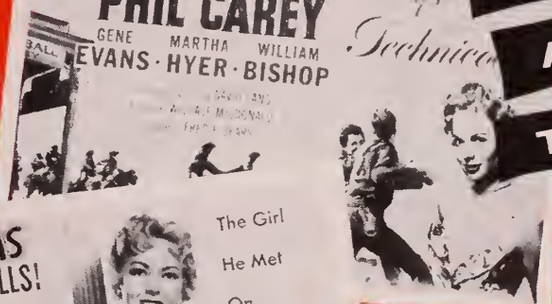


## WYOMING RENEGADES

PHIL CAREY

GENE EVANS · MARTHA HYER · WILLIAM BISHOP

Technicolor



VIOLENCE!

ACTION!

THRILLS!

EVERY DAY WAS MARDI GRAS FOR THE MOBSTERS AND THEIR DOLLS!

The red-hot facts about the white-hot battle that barreled The Mob into the Mississippi!

The Girl He Met On Desire Street!



## "NEW ORLEANS UNCENSORED"

starring ARTHUR FRANZ · BEVERLY GARLAND

with HELENE STANTON

Screen Play by ORVILLE H. HAMPTON and LEWIS MELTZER · Produced by SAM KATZMAN
Directed by WILLIAM CASTLE · A COLUMBIA PICTURE

BOXOFFICE DYNAMITE!

# ...AND LEADING THEM ALL

# IN MARCH

## ARE COLUMBIA'S BOOKINGS OF



# TYRONE POWER
# MAUREEN O'HARA

IN JOHN FORD'S

# THE LONG GRAY LINE

Co-starring ROBERT FRANCIS · DONALD CRISP · WARD BOND · BETSY PALMER · PHIL CAREY

Screen Play by EDWARD HOPE • Based upon "Bringing Up the Brass", by Marty Maher and Nardi Reeder Campion • Produced by ROBERT ARTHUR • Directed by JOHN FORD

CINEMASCOPE

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# FILM SHORTAGE

(*Continued from page* 12)

ing to steal their competitor's business by building theatres for which there was no call. I have noticed that the loudest complainers are exhibitors who in my opinion if there was four times as much film available would go out and build five times as many theatres and the shortage would still be with them. I deplore the seller's market as much as anyone but I don't blame the distributors entirely."

In major agreement on the existence of the shortage with minority variations on its extent and causes, the panel members showed very much wider views on what should be done about it. Replies to a question on this break down into these interesting and pertinent categories:

***Question: What steps could be taken to increase the monthly releases of quality films?***

| | |
|---|---|
| Encourage new independent production | 40.7% |
| End extended runs | 16.6% |
| Exhibitors should go into production | 14.8% |
| Need more showmanship | 9.3% |
| Other | 18.6% |

Note especially that "Need more showmanship." The thought was expressed in many variations, some of them intriguingly new, like Harold H. Berkholz of West Bend, Wis., who said:

"More quality pictures may be the only answer. We have finally sold the public on the idea they should expect the best—big spectacles, color, CinemaScope, etc. This gives more to sell than just a repeat story with an aging star but the result is that the program picture is considered an inferior grade of entertainment. Maybe we should push program pictures, as the retail stores do with special sales, that is price each change individually."

### *A Temperate Answer From Virginia Man*

Or the temperate answer of W. R. Tanner of Renbridge, Va.:

"The film companies should take inventory of the pictures that have made money and try to please the public, not copy each other. Exhibitors on the other hand should take stock, clean house and give some time and thought to their customers' desires."

Comments from replies classified as "Other" in the table also reveal some fresh approaches. Witness:

**"Too many good films are released around the holidays and in July and August, too few in the Spring and Fall."—North Carolina.**

"Recent experience shows that new stories and fresh direction can be as important as star names. Perhaps a revamping of the package that Hollywood has developed is the only practical solution."—B. Worth Dittrich, Endicott, N. Y.

"Increase production. The batting average of Hollywood on hits indicates that a higher rate of production would mean more hits."—Illinois exhibitor.

"The producers must realize that there are bigger grosses waiting for them if they will only put more effort behind producing more topflight pictures."—Dave Garvin, Jr., Newport News, Va.

"More family entertainment pictures rather than spending so much time and money on so-called super-productions."—Oregon exhibitor.

### *Suggests Studio Managers Be Business-Minded*

"'Artistic' Hollywood studio managers should be replaced by men with business acumen who are willing to profit by past experience and not be governed by impractical visions. . . ."—Nebraska exhibitor.

Not to be ignored is the pithy comment of a Cincinnati owner:

"More work, less play!"

The next related question asked "What are your views on exhibitor sponsorship of feature production?" In spite of the overwhelming concern shown over the shortage, the panel members were far from unanimous in hailing this as the solution. Only a comparative few expressed outright opposition but the total of those who favored it with reservations, were reluctant or dubious, nearly equals those in favor. The results:

| | |
|---|---|
| In favor | 43.3% |
| With reservations | 20.2% |
| Reluctantly | 11 % |
| Dubious | 11 % |
| Opposed | 14.5% |

There were no significant variations by size of operation either in this question or the one on suggestions for improvement.

Not all of those definitely in favor of the step were enthusiastic. Behind the statistics runs a thread of opinion that it is a step necessitated only by the grave shortage. Typical is a Utah exhibitor: "I think if this was done we could live with the distributors better," and the southerner who said, "Think it is the only salvation for the smaller situation."

Comments of those who approved with reservations included: "OK only if quality product is made," and "Worth the try probably. Hope it will bring quality as quantity." Not all wanted quality exclusively, however. A Massachusetts exhibitor said, "It's necessary to provide the exploitation type B pictures that many double feature and two change houses need." And an Alabama exhibitor: "OK if they make quality product and not lower half quickies."

A Texas exhibitor spoke for the reluctant dragons:

"Production is one business and exhibition another. However, if the majors continue to create a seller's market which has killed all trading privileges of the exhibitor then we will be forced to get into production."

The dubious ones mostly remembered previous unfortunate ventures or were trying to overcome their feeling that exhibition should mind its own affairs. An Oregon exhibitor expressed this fear:

"Producers were forced to dispose of their theatres, a fact which probably brought about some of the present conditions. How

(*Continued on page* 16)

THE editors of The Herald Institute of Industry Opinion begin publication in this issue the results of a comprehensive study of the present combination of industry circumstances which have come to be known collectively as the product shortage. The term means different things to people in different branches of the industry and even in some cases to people in the same branch. Because the answers given by the Institute panel members, all of them operating executives, are so diverse and the results so interesting, it has been decided to publish the results in three parts.

Part I (presented herewith) covers exhibition's responses to questions concerning the nature and depth of the product shortage, what steps they think should be taken, who or what they think is responsible, and what they would consider optimum conditions.

Part II (to be published next week) will analyze responses from production and distribution to these questions, as well as further questions on what these branches consider should or can be done.

Part III (in a subsequent issue) will cover the changes that have been brought about in booking and showing pictures as a result of the shortage and an analysis of present theatre operating practice.

***Question: For your operation how many more features do you consider should be available each month?***

| Population | Average Number | Range |
|---|---|---|
| Up to 7,500 | 6.3 | 2–10 |
| 7,500–30,000 | 6 | 2–12 |
| 30–100,000 | 7.5 | 2–13 |
| Over 100,000 | 5.7 | 1–10 |
| Total Average | 6.3 | 1–13 |

# U.A. PROMOTION PLANS AIM HIGH




AT THE OPENER. An array of United Artists top executive talent at its first 1955 sales convention, in Los Angeles. The men are B. G. Kranze, general sales manager; William J. Heineman, distribution vice-president and presiding officer; Robert F. Blumofe, vice-president in charge of west coast operations; and James R. Velde, western division manager. A similar three-day meeting will begin in Chicago April 1.

*LOS ANGELES:* United Artists' three-day sales convention at the Ambassador Hotel here ended Monday with an announcement by Max Youngstein, vice-president, that the company had scheduled an advertising-exploitation budget for the coming 12 months of $6,000,000, the highest ever set by U.A. and topping by $1,200,000 the previous record outlay of $4,800,000 for 1954.

The U.A. meeting was called to implement the "Blueprint for Tomorrow," a selling program aimed at placing U.A. releases in every theatre in the United States and Canada during the coming year. The "Blueprint" was outlined by William J. Heineman, distribution vice-president, who, along with Mr. Youngstein, B. G. Kranze, general sales manager, and Francis M. Winikus, national director of advertising and publicity, was a principal speaker at the discussions. The meetings brought together western sales personnel from 10 branches, headed by James R. Velde, division manager.

### *Film in Every Theatre*

In setting the goal of a U.A. picture in every theatre, Mr. Heineman cited the tremendous strides made by the company during the past 12 months, declaring that with the record year of 1954, in which U.A. grossed an all-time high of $43,100,000, the company ranked as one of the industry's top suppliers of product.

"Since 1951," Mr. Heineman said, "when Arthur Krim assumed leadership of United Artists, our grosses have expanded from $19,900,000 to $43,100,000 this past year. As our grosses have grown, the number of theatre men who have found it profitable to deal regularly with U.A. has increased proportionately."

Mr. Youngstein, in detailing the new $6,000,000 advertising-publicity budget, said that during the coming year advertising in every medium would be intensified, with special emphasis on national magazine, newspaper and TV advertising coordinated with banner publicity coverage blanketing mass-circulation publications.

### *Step Up Field Promotion*

Field promotion by U.A.'s recently expanded exploitation staff will also be stepped up, he said, with a similarly marked increase in national merchandising tieins and co-ops. "This new budget," he added, "is a clear guarantee to exhibitors that every United Artists feature will be supported by the strongest ad-publicity-exploitation campaigns in our 36-year history."

Announced in the course of the three-day meeting here too was a $1,000,000 advertising-publicity-exploitation budget, the largest ever appropriated for a single U.A. picture, for Stanley Kramer's forthcoming "Not As a Stranger," which stars Olivia De Havilland, Robert Mitchum, Frank Sinatra and Gloria Grahame. The campaign for the film, which had its first screening at the meeting, will be launched in April and encompasses all the important newspapers of the country, magazines, billboard advertising, as well as concentrated point-of-sale buildup.

It also was announced that Victor Mature has joined the growing list of stars who have formed their own production companies with United Artists backing. Mr. Mature will make six films for release over a five-year period and will star in at least three of the productions.

Not on hand for the West Coast meeting was Arthur Krim, president, who sailed for Europe Saturday to check on U.A.'s production activities abroad. Another three-day sales conference will be held in Chicago beginning April 1.

## FILM SHORTAGE

(*Continued from page* 15)

far can exhibitors go without creating some of the same evils. . . ?"

Many voted no without specifying a reason. Others were emphatic in their disapproval for some of the reasons that held back the dubious and reluctant ones. L. O. Davis of Hazard, Kentucky, remembered: "I was one of the original franchise holders in the old First National. This was a perfect system but it failed because certain groups wanted to make money from production rather than exhibition. It will not work today. . . ."

And for a clutch of varied opinions, picked at random:

Excellent idea. . . . Not necessary. . . . Too slow, we need pictures now. . . . Yes, if Hollywood fails to deliver. . . . My views are not complimentary. . . . I have no confidence. . . . I'm in favor. . . . Could work. . . . Don't think much of it. . . . Dangerous but necessary. . . . Questionable. . . . There are too many going into it. . . . Last ditch effort.

On the matter of needed additional pictures (see chart) the panelists were more unanimous. The average hovered around six and the range was not excessively wide.

## SMPTE Awards Committee Announced by Dr. Frayne

*HOLLYWOOD:* Dr. John G. Frayne, president of the Society of Motion Picture and Television Engineers, announced the five-man committee to select the 1955 winner of the Society's "Progress Medal Award." The chairman will be Dr. Otto Sandvik, assistant division head of the Physics Department, Kodak Research Laboratories and the committee will include Glenn L. Dimmick, Raymond L. Garman, Hollis W. Moyse and Arthur V. Loughren. The medal, last awarded the late Fred Waller, inventor of Cinerama, in 1953, goes to an individual for "any invention, research or development which resulted in a significant advance in the development of motion picture technology. The award will be presented at the SMPTE's 78th semi-annual convention at Lake Placid, N. Y., October 3-7.

## Bill Would Force Closings

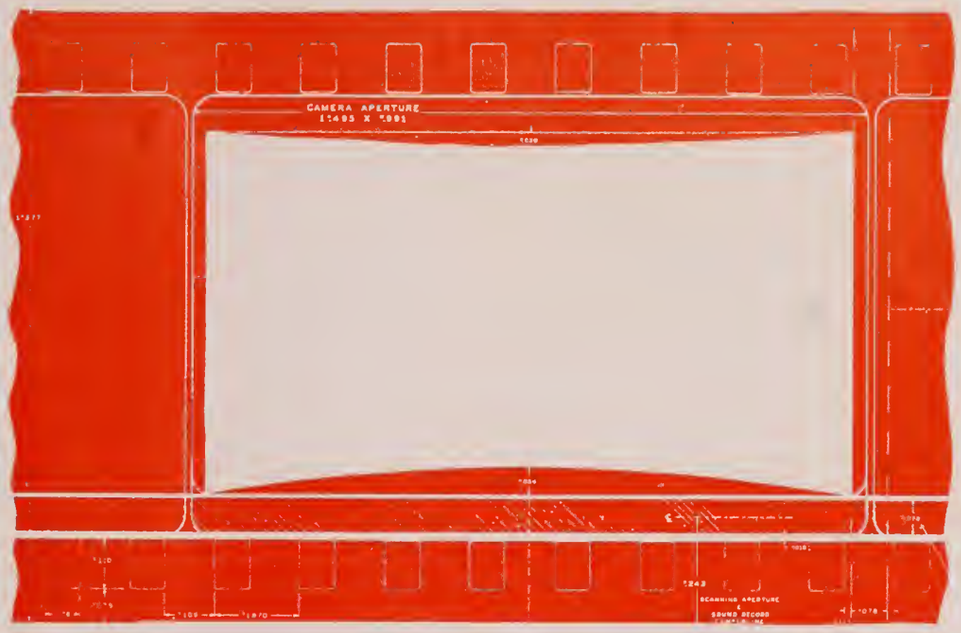
The California legislature at Sacramento has pending before it a bill which would make it mandatory for every normal seven-days-a-week business to close one day a week. Excluded from the bill are hospitals, drug stores, and the like, but theatres are included.

# VISTAVISION PLUS OPTICAL ILLUSION=A "ROUND" SCREEN

by WILLIAM R. WEAVER

*HOLLYWOOD:* Loren L. Ryder has disposed of the motion picture's historic parallelogram at a handsome profit!

It was a good deal, too—it turns out as you walk unprepared into the Paramount studio's vast experimental Stage 17 — for you find yourself realizing acutely, within seconds, that the great 62 x 35 foot screen on which VistaVision and all of its recently disclosed refinements were born isn't a parallelogram any more.




***The new VistaVision double frame system uses aperture masking to give an illusion of a deeply curved screen. When projected the picture curvature is greater at the top than at the bottom. Also shown is the location of the single optical sound track. Projection speed is 180 feet per minute, twice normal standard.***

### *Seems to Be Projected On Semi-Circular Screen*

You realize (you think) that the big screen, which used to be bowed in ever so slightly to keep the light from bouncing off of it at the sides, has been replaced by a peristyle of equivalent displacement and that you're looking at a motion picture being projected on the sheer inner surface of the semi-circular structure that stands in the old screen's position.

It's too dark and still in the huge room to interrupt the gentlemen seated midway between screen and projector-point to ask questions, so you stroll around to find out, by personal test, whether the new projection-surface is Cinerama or Todd-AO equipment installed here at Paramount in advance of a policy-announcement that could be very big news in Exhibition.

But you discover it is neither of these, although you've had to work hard at it, and you still don't know what's happened to the old screen.

You discover it isn't Cinerama because (1) its got no seams and (2) you can view it from either side, from far back and close up, from the seating-center where most people prefer to sit, and from the lofty testing-balcony suspended from the ceiling, *without distortion.*

### *Effect Is Created by Reshaping Aperture*

You dismiss the Todd-AO possibility on similar grounds, but you are completely prepared to believe, if you are told, that Paramount's "Strategic Air Command," the picture in projection and one you've seen in part in double-frame VistaVision horizontally traveled, is actually being run off on either of the mentioned peristyle-type screens.

The truth of the matter, as you are told it in good time by the distinguished gentleman whose discarding of the historic parallelogram is about the most pregnant and promising technological event of this still young year, is that the same old 62 x 35 foot screen with the slight curvature still there, right where you left it last time you visited Stage 17, but liberties have been taken with the shape of the aperture—liberties so effective as to make you wonder why the trade didn't take them decades ago—that have made the actually unchanged screen *look like* the inside wall of a peristyle.

The inside surface of a peristyle looks, in turn, like the inside surface of a Cinerama or Todd-AO projection surface, and you are astounded to perceive that when the relatively flat VistaVision screen is made to *look like* those deeply-curved surfaces look to the audience eye, a surprisingly simple feat to accomplish, the VistaVision screen conveys to the observer the striking sensation of participation, the frequent feeling of being surrounded by the projected scene, the recurring impression of stereoscopy, that are conveyed by the Cinerama and Todd-AO systems.

### *Impresses the Viewer as A Deeply Curved Screen*

If that's a hard paragraph to believe, is it harder to credit than the ancient common-knowledge that movies are made to seem to move for the single reason that the human eye retains one image long enough for the next one to be substituted for it? Or that, as became widely known during the 3-D revolution, the phenomenon called binocular vision expires at a distance of about 60 feet from the eye and the more familiar, but possibly less understood, phenomenon called perspective (compounded of visual memory and foreground - background comparison) takes over the responsibility for keeping a viewer informed about distances of objects, their size, relative position, direction and rate of movement if any?

It is this last phenomenon that the Ryder system employs to make an auditorium observer believe that he is looking at a deeply curved surface and also that, having accepted that false premise, he is viewing a picture as rounded, as enveloping and depth-dimensional as if it were indeed a picture seen in the form and shape his eyes have told him it is.

### *Like Motion Pictures, It Is an Illusion*

This is, of course, the work of an illusionist—but so is the motion picture.

This is, too, a work that other illusionists can adopt for their own purposes—but the VistaVision policy is and has been from the beginning a giving of all its systems and formulae to all properly interested parties.

The actual abandonment of the strict parallelogram consists, in simple, of curving the top line of the aperture downward, and the bottom line upward, so that the lighted surface on the screen takes on the shape of the inside wall of a peristyle as viewed from a point directly in the center of the peristyle arc, looking upward at the top of the wall and a little downward at its base.

The curving is done, of course, by shaping the aperture plate, top line and bottom line, to create the desired semblance of

(*Continued on following page*)

## VISTAVISION

(*Continued from preceding page*)

quasi-encirclement. There is no set degree of curvature—although a norm may be established ultimately, for purposes or departure from rather than adherence to—and Paramount engineers who will make the first installations (for "Strategic Air Command" in its road-show engagements, by way of a starter) will fashion the curvature to the conditions governing the individual theatres where they install the horizontal-feeding double-frame projectors to be used ith that picture in its major engagements.

### *Comparison of Old and New Is Best Proof of Effect*

This is a hard story to believe. The accompanying diagram, a work-drawing from the Ryder planning table, makes it easier to accept. A demonstration in which scenes from a picture are projected first through the normal VistaVision aperture, and then again through the curved one, is final proof of one of the ripest puddings the exhibitor has had presented to him in a long while.

If plans carry through unchanged, the Air Force boys at Omaha are going to have the first look at a complete picture in the new shape, a special showing on the 25th. New Yorkers are to have a look at it, barring change of dates. on April 20th. Theatres in 12 other cities around the country are being prepared to handle the attraction on a special basis, with the special projectors installed for the occasion, along about the same opening time.

For the immediate future, the Ryder curved-aperture system is to be utilized with the double-frame side-wheeling VistaVision projection only. Ultimately it's to be introduced for use in projecting the regular 35 mm VistaVision prints also.

### *Will Shoot Future Films With Screen in Mind*

Thus far, naturally, no VistaVision pictures have been shot with curved-aperture projection in mind. If the cinematographers and directors give it the same consideration in future filmings as they gave 3-D in its time, it figures like 2-plus-2 that curved-aperture VistaVision will come up with even more exciting effects than on the 18 VistaVision pictures already completed or nearing completion. That's something to look forward to. (So, it must be mentioned, are the effects that others following Mr. Ryder may accomplish.)

Meanwhile, the Ryder name must go down in the industry's record books now as that of the man who ended the domination of the parallelogram, a historic victory over geometric inertia quite likely to outlive his scores of other, more difficult, but less exciting achievements.

## Paramount Sets Four VistaVision Shorts

Four special two-reel VisaVision subjects, in color by Technicolor, and filmed in various parts of the world, will be released by Paramount Pictures during the next six months, Oscar Morgan, short subjects and special features sales manager, announced in New York. These, plus "VistaVision Visits Norway," now in release, will continue in release through 1955. The new subjects and their release dates are: "VistaVision Visits Mexico," April; "VistaVision Visits the Sun Trail," May; "VistaVision Visits Hawaii," June, and "VistaVision Visits Japan," July or August.

# *N. Y. PARAMOUNT PREPARING FOR NEW SHAPE VISTAVISION*

The steps taken to convert to the newly disclosed manner of horizontal VistaVision projection in the Paramount theatre in New York, flagship of American Broadcasting-Paramount Theatres, were outlined for the trade press Tuesday morning in a behind-the-screens tour of the Broadway showcase. Even at this early stage, the changes would seem to be important and exciting.

The press tour of the Broadway house was conducted by A. W. Schwalberg, retiring president of Paramount Distributing Corporation; Robert Shapiro, managing director of the Paramount theatre, and Frank La Grande, technical advisor at the Paramount studios, who came to New York to assist at the giant reconversion job.

New Yorkers will get their first glimpse of this latest in the line of new screen techniques near the end of April with the opening of Paramount's "Strategic Air Command." The new Raytone screen, which is necessitating extensive structural alterations in the theatre, will measure 35 feet high by 64 feet wide (the maximum width the house can take), and will be curved to a depth of between six and eight feet. It will be approximately two and one-half times as big in area as the present CinemaScope screen and nearly five and one-third times as big as the theatre's old, standard three-by-four screen.

The sound track for this initial "Strategic Air Command" showing will be on the same print as the picture. It will be single track optical sound—not Perspecta sound, with the fidelity increased immeasurably, according to Mr. La Grande, by the fact that it will run at the rate of 180 feet per minute, as compared to the present standard 90 feet per minute. In the two previous engagements, in New York and Los Angeles, when laterally run prints of "White Christmas" were shown, the Perspecta sound track was on a separate print.

As explained by Mr. La Grande, the illusion of depth in the new screen will be created by the actual curve of the screen, coupled with an aperture plate that is bowed in at top and bottom and with masking at the aperture. The resulting effect, he said, would be that of a very deeply curved screen. The sheer size of the new Paramount theatre screen, in his estimation as well as that of Mr. Shapiro, also will greatly enhance viewing from the extreme sides of the house. The increase in screen height, however, is presenting some difficulty with some seats in the loge because of balcony overhang. Cost of the reconversion job is put at $100,000.

Mr. La Grande also pointed out that this new screen idea is perfectly adaptable, with comparable effect, to smaller houses, which do not necessarily need to use horizontal VistaVision prints for maximum clarity and which use the "standard," vertical VistaVision prints. Horizontal projection is recommended only for houses with screens above 45 feet in width.

## Foreign Press Group Names "Waterfront" Year's Best

The Film Critics' Circle of the Foreign Language Press in New York announced last week that Columbia's "On the Waterfront" had been named winner of its 14th annual poll as best American film of the year. "Genevieve" was named best British film of the year and "Gate of Hell," a Japanese production, was named the best picture in a language other than English. Other winners were Marlon Brando, best actor, for "Waterfront"; Elia Kazan and Sam Spiegel, as, respectively, best director and best producer, for "Waterfront," and Grace Kelly, best actress, for "Country Girl."

## Western Pa. Allied Meet Elects Blatt President

*PITTSBURGH:* Charles R. Blatt was re-elected president of Allied Motion Picture Theatre Owners of Western Pennsylvania at its 33rd annual convention here this week. The organization passed three resolutions: (1) opposing use of the free airwaves for toll television; (2) opposing a provision in the State Enabling Act about taxing admission to theatres, and (3) promising not to show on any Allied screens subjects used on television such as the Disney shows. Steve Broidy, Allied Artists president, spoke about his company's policies and forthcoming product, and Abraham F. Myers, general counsel of National Allied, gave a report of the Emergency Defense Committee. Other officers elected were Ray Woodward, vice-president, and Harry Hendel, treasurer.

## Norling Studios Elects

Hans Tiesler, has been elected vice-president and a director of Loucks & Norling Studios, it has been announced by John A. Norling, president. Associate producer for three years, he replaces Wil Marcus.

# Nothing succeeds like CINERAMA

**N. Y. Critics Acclaim**

**CINERAMA HOLIDAY**

"Cinerama is able to take a sensational event and give it to you in terms that absolutely knock you for a loop! It is something the movies as we know them have never before shown. It is an overwhelming sensory reality!"
*—Winsten, N. Y. Post*

•

"A unique display of spectacle. A Dandy Show!"
*—Crowther, N. Y. Times*

•

"The best photographic process since Edison gave pictures movement!"
*—Quinn, Daily Mirror*

•

"★★★★"
(HIGHEST RATING)
*—Cameron, Daily News*

•

"Practically lifts audience out of seats. Terrific. Don't miss it!"
*—Pelswick, Journal American*

On Sept. 30, 1952 when "This Is Cinerama" pioneered the motion picture revolution and gave the screen a new dimension inspiring the many technical improvements that have contributed to the re-birth of prosperity at the nation's box-offices, Cinerama assumed the well-known penalty of leadership. When a motion picture grosses $20,000,000 in only 14 theatres (9 runs continue) . . . when one engagement in New York plays to a gross of $4,500,000—*what can you do for an encore!*

Now that critics reports (see opposite column) and the early S.R.O. box office returns are in . . . this second Cinerama presentation: Louis deRochemont's "Cinerama Holiday"—provides proof it will be even more fabulous than the first.

With Cinerama's unique power to "put you in the picture"—to impart extraordinary emotional impact and the sense of actual physical participation by the audience—it is a writer's, director's, producer's dream.

Standard motion pictures in all aspect ratios come and go . . . but month after month in the great cities of our land . . . and in every world metropolis where we have opened . . . Cinerama defies all box-office experience; creating new patrons and reviving the interest in motion pictures of the "lost" audience. Thus Cinerama is not in competition with the established industry . . . but a new entertainment power . . . a once or twice a year deluxe show for the entertainment-loving millions of the globe.

S. H. Fabian

**S. H. FABIAN** President,
Stanley Warner Corporation

**The fabulous record of "THIS IS CINERAMA"**

*New York 122 weeks • Detroit 96 weeks • Philadelphia 68 weeks Pittsburgh 59 weeks • St. Louis 51 weeks (These theatres now playing "Cinerama Holiday") Continued Runs "This Is Cinerama" • Hollywood 92 weeks • Chicago 80 weeks • Washington 67 weeks • San Francisco 60 weeks • Boston 59 weeks • Minneapolis 43 weeks • Cincinnati 36 weeks • Dallas 35 weeks • Montreal 10 weeks. Buffalo (Opened March 16.) Now playing in London, Osaka, Tokyo • Coming to Milan (April 9) Rome (May 1) Paris (May 17).*

STANLEY WARNER CINERAMA CORPORATION; DIVISION: STANLEY WARNER CORPORATION

# ALLIED ARTISTS CITES PROGRESS

## *Broidy, on Nationwide Trip, Tells Exhibitors of Top Quality Product*

A new source of major product for the nation's exhibitors was guaranteed last week by Steve Broidy, Allied Artists president, on the first lap, in Dallas, of his marathon road tour. Scheduled to speak before exhibitor groups in 14 cities from coast to coast by the end of the trip, in Los Angeles April 1, Mr. Broidy is making the tour with Morey R. Goldstein, vice-president and general manager, and John C. Flinn, director of advertising and publicity.

He told 100 Texas showmen, "We are building a powerhouse to keep your marquees lit with box office attractions, and your whole-hearted support will enable us to build faster and finer." He alluded to the product shortage by saying that his company will have six top calibre attractions available within the next three months. "These six pictures," he added, "are answers to exhibitor needs. Their playing time and handling can be the exhibitors' answer to Allied Artists."

### *Names Top Product*

The films he referred to were: "An Annapolis Story," Technicolor, starring John Derek, Diana Lynn and Kevin McCarthy; "Seven Angry Men" with Raymond Massey, Debra Paget and Jeffrey Hunter; "The Warriors," CinemaScope, starring Errol Flynn, Joanne Dru and Peter Finch; "Shotgun," Technicolor, with Sterling Hayden, Yvonne De Carlo and Zachary Scott; "The Big Combo" with Cornel Wilde, Richard Conte and Brian Donlevy, and "Wichita," CinemaScope, starring Joel McCrea.

In the four cities Mr. Broidy visited prior to reaching New York last weekend (Atlanta, Charlotte and Philadelphia in addition to Dallas), Mr. Broidy discussed the new talent recently signed by his company. He said that John Huston's next three productions will be exclusively for Allied Artists and that the director is scouting locations in India for "The Man Who Would Be King," which he will begin in September.

Other top productions in preparation include William Wyler's "Friendly Persuasion" with Gary Cooper to start about August 1, Billy Wilder's "Ariane" and Jose Ferrer's "The Matador."

### *Rotate With Paramount*

Referring to the Huston, Wyler and Wilder deals, Mr. Broidy said, "We got them because we believe that in the making of truly top pictures the most important ingredients are the story and creative talent, producer-directorwise. . . . In the case of William Wyler and Billy Wilder, we have them first and will rotate them with Paramount on their output thereafter."

He also emphatically denied rumors that Allied Artists was considering dealing with other distribution companies on pictures made by the three gentlemen. "We are going to make these films and we are going to distribute them," he said.

In speaking to an exhibitor group in Atlanta, Mr. Broidy said that if they would plan for the future they would not again find a product shortage, which is the fault of no one company. He felt it was just as important to be concerned about next year and what pictures could be expected then as it was to care about today's business. This will enable the company to plan its production program to help overcome future shortages, he explained.

### *Exhibitor Support Pledged*

"Our decision to bring top talent under the Allied Artists banner was influenced by producers in Hollywood making fewer pictures, although of higher quality," he added. "This created a void which must be filled to meet the demand for a steady supply of top-drawer attractions."

Commenting on Mr. Broidy's address, E. D. Martin, president of TOA and Martin Theatres, Atlanta, said, "I pledge—and I am sure I speak for all the exhibitors in this room—that Allied Artists will have our full support now. Many of the best consistent-profit pictures have come from Allied Artists, which always had the small town exhibitor at heart."

Speaking in Pittsburgh this week at the the Allied Motion Picture Theatre Owners of Western Pennsylvania convention, Mr. Broidy told the exhibtors his company plans to release two major pictures per month, in addition to "our rank and file product, which won't be so rank in the future." Mr. Goldstein also asked the theatre men to furnish better playing time for Allied Artists' product.

Mr. Broidy was also scheduled to be in Boston, Detroit and Chicago this week, and Minneapolis, Kansas City, San Francisco and Los Angeles next week.

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## Exhibitor Panelists Set For Milwaukee Workshop

Heading the list of exhibitor panelists for MGM's Ticket Selling Workshop at the Schroeder Hotel, Milwaukee, March 28, will be J. P. Harrison, manager of Interstate's Campus theatre, Denton, Texas. Other panelists include Ralph Batschelet, Television Theatres of Colorado; Ivan D. Anderson, Liberty theatre, No. Wilkesboro, N. C., and Ted Irwin, Electric theatre, Larned, Kan. The Milwaukee Workshop will kick off a two-day meeting of Allied Independent Theatre Owners of Wisconsin.

# *Toll TV Unit Discusses FCC Brief*

Key members of exhibition's Committee Against Pay-As-You-See TV met in Washington this week to discuss preparation of the brief to be submitted to the Federal Communications Commission.

In Chicago, Commander Eugene McDonald, president of Zenith Radio Corporation, in his annual report to stockholders repeated charges of exhibition's unwillingness to share with broadcasters the box office gross of motion pictures and special "live" attractions. The Commander outlined the ways in which Zenith expected to profit from any authorization of toll TV and dropped further hints that "numerous farsighted motion picture exhibitors" really were on his side.

In Pittsburgh, Trueman T. Rembusch, co-chairman of exhibition's toll TV committee, told delegates to the 33rd annual convention of Allied Motion Picture Theatre Owners of Western Pennsylvania that should toll TV acquire a firm grasp in America, the resultant chaos would make Hollywood anti-trust suits seem mild. Mr. Rembusch, who said that Allied would carry its toll TV case to the FCC, predicted that the medium would not work out either economically or engineering-wise.

In addition to discussing contents of their brief, the rough draft of which is to be examined again in two weeks, the exhibitors meeting in Washington also discussed with their economic consultant, Dallas Smythe, his study which will concentrate on the high cost of toll TV to the public and producers. Copies of this report will be incorporated in the exhibitors' brief and will be widely circulated independently as well.

The FCC Monday urged Congress to authorize it to make a comprehensive study of the entire television industry. Although the subject of toll television was not mentioned, the FCC said that such a study should include the role of firms producing and distributing films for television, as well as the role of the networks, advertisers, talent and other parts of the industry. No such study has been made of broadcasting since the early 1940s, the Commission said, and estimated that the new study, if authorized, would take well over a year and would require a large and special staff.

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## "Marty", "The Country Girl" For U. S. at Cannes Festival

Paramount's "The Country Girl" and United Artists' "Marty" will represent pictures from the major American motion picture industry at the Cannes, France, Film Festival April 28 through May 10, the Motion Picture Export Association said this week. Short subjects nominated for showing are 20th-Fox's "Tuna Clipper Ship" and Columbia-United Productions of America's "When Magoo Flew."

# U-I Will Add 2 Pictures to Feature List

Universal-International will increase further the number of its feature releases during the current calendar year, it was indicated when Charles J. Feldman, vice-president and general sales manager, announced the company's releases for the four-month period from May to August. Indications are that U-I will release 34 films during the 12-month period rather than the 32 previously announced.

May releases include "Revenge of the Creature" in 3-D, "Cult of the Cobra" and "The Looters" with Rory Calhoun and Julie Adams. In June there will be "This Island Earth" Technicolor; "The Man from Bitter Ridge" color with Lex Barker and "Abbott and Costello Meet the Mummy."

July releases are "Foxfire," Technicolor, starring Jane Russell and Jeff Chandler; "Ain't Misbehavin'," Technicolor, with Rory Calhoun and Piper Laurie, and "The Purple Mask," CinemaScope and color, with Tony Curtis. In August there will be "Francis in the Navy" with Donald O'Connor; "The Private War of Major Benson," Technicolor, starring Charlton Heston and Julie Adams, and "One Desire," Technicolor, with Anne Baxter and Rock Hudson.

"The Shrike," film version of the Pulitzer Prize play starring Jose Ferrer and June Allyson will have pre-release engagements during this period.

## RCA Charges Zenith Delays Patent Suit Deliberately

The Radio Corporation of America last week charged Zenith Radio Corporation with deliberately attempting to delay its nine-year-old patent and anti-trust suit against RCA, General Electric and Western Electric in the Delaware District Court. The charge was contained in a brief filed with the United States Supreme Court by Adlai E. Stevenson and John T. Cahill, counsel for RCA, in support of an appeal to that court to compel Zenith to submit the issue to trial in accordance with the Delaware court's "blueprint" for the orderly disposition of the case.

## Southern Sales Meet Held by Warners

*NEW ORLEANS:* John F. Kirby, Warner southern division sales manager, presided at a two-day sales meeting of the company's southeast and southwest district at the Roosevelt Hotel here this week. Forthcoming spring and summer releases were discussed. Home office executives attending included Edward E. Hinchy, head of playdate department; Robert A. McGuire, auditor of exchanges, and Charles Bailey, assistant to short subjects general sales manager.

## Wisconsin Allied Holding Annual Meet in Milwaukee

*MILWAUKEE:* The three-day convention of Allied Independent Theatre Owners of Wisconsin opens at the Schroeder Hotel here Monday with the entire first day devoted to MGM's Ticket Selling Workshop under the direction of Mike Simons, MGM director of customer relations. Highlights of the second day of the meeting will be the president's report of Sig Goldberg, a discussion of toll TV, and group discussions on operations in small towns, large towns, city sub-runs and drive-ins. The third day will feature the election of officers, a report on film clinics by Ben Marcus and a banquet.

# Judge Raps Ohio Move to Censor Films

*COLUMBUS:* The newly formed Committee for Decent Motion Pictures in Ohio has been sharply criticized by Judge Hoy L. Russell, of the Holmes County Probate and Juvenile Court, in a letter to Judge Clayton Rose, of the Franklin County Domestic Relations Court, who has been a spokesman for the committee.

Judge Russell told Judge Rose that there had not been any influx of filthy pictures since Ohio censorship was discontinued in December and asked whether the 43 states which do not have censorship are deluged with such entertainment. In Judge Russell's opinion, they are not. In conclusion, he asked the committee spokesman: "Whom do you suggest as competent to censor what I read or see on the screen? I see censorship of one medium as the forerunner of censorship of all forms of communications—then our communists and crackpots will really have a field day."

Judge Russell has served eight terms as a member of the board of directors of the Independent Theatre Owners of Ohio. He has been owner of the Russell theatre, Millersburg, for 30 years and has operated the house for the greater part of that time.

Judge Rose has said the committee will fight for passage of "the best" of four bills on censorship now before the Ohio legislature. The committee also will fight attempts in the legislature to repeal all existing censorship statutes, unless there is an adequate substitute.

## New IFE Sales Drive Has $25,000 in Prizes

IFE Releasing Corporation's "3-24-55 Sales - Playdate - Collection Drive," with $25,000 in prize money, began this week according to Bernard Jacon, vice-president in charge of sales. He said the drive is not only a testimonial to three new division managers—Seymour Schussel, Glenn Fannin and Alex Cooperman—but emphasizes "to our many exhibitor friends the strength and diversity of IFE films."

# Two States Move to Cut Censorship

Both pro-and-con measures and debates on censorship took place this week in various states in the country. Both Virginia and Maryland, the last two states practicing newsreel censorship, took steps to abolish this practice.

Virginia voluntarily dropped the need for a state seal on newsreels, beginning April 1. Despite the current requirement, the Virginia state board has not censored newsreels or "current events" films for a number of years. Maryland's State Senate passed a bill this week which would exempt newsreels from state censorship. It is expected the Governor will approve.

Meanwhile in Pennsylvania, the legislative committee soon will consider measures authorizing the board of censors to disapprove any motion picture which is considered obscene or which "incites to crime or violence." Similar measures have been introduced in both houses of the Assembly.

And at the monthly meeting of the Motion Picture Council of Greater Cleveland, a discussion on the topic, "Should We Have Motion Picture Censorship in Ohio," was argued by Joseph A. Thiel and Irwin S. Haiman, attorneys. Mr. Thiel said a censorship statute drawn up in conformance with the law should be enacted in Ohio and that censorship is constitutional.

Mr. Haiman, on the other hand, stated that film censorship is an abridgement of the first and 14th amendments guaranteeing freedom of speech, and that films are thereby guaranteed the same freedom of expression as newspapers, books, radio and television. Actual obscenity, he said, can be halted by police action.

## Minneapolis Drive-Ins Sign 3-Year Union Pact

*MINNEAPOLIS:* Independent owners of five Minneapolis drive-in theatres and representatives of Projectionists Local 219, IATSE, reached an agreement on a new three-year contract here last weekend. The new pact provides for a year of old contract status quo followed by increases of five cents an hour for each of the final two years. This is three cents an hour below the increase in the contract signed recently with owners of approximately 50 independent indoor theatres. Several exhibitor requests that the union granted include straight time for spring and fall conditioning of the booth and for the removal of speakers, and the playing of records without additional pay.

## Warner Dividend Voted

At a special meeting of the board of directors of Warner Bros. Pictures, Inc., last week, a dividend of 30 cents per share was declared on the common stock, payable May 5, 1955 to stockholders of record April 15.

# "Godspeed" To Hersholt, Off on Visit



*Jean Hersholt, left receives a token of esteem from Y. Frank Freeman, at Hollywood luncheon.*

*HOLLYWOOD:* Last week Jean Hersholt wound up his 50th year in the acting profession and decided that was a pleasant point at which to take a bit of time off from the cares of career and go back to see how things are in Copenhagen, his birthplace and the scene of his cinematic baptism via a 300-foot comedy stint for which he was promised the Danish equivalent of $1.25 and settled with the bankrupted producer for 50¢ on the dollar.

And when the word of his leaving got around town, linked to the fact of his 50 years before the camera (and, to be sure, the radio microphone) in 453 pictures, the professional population of this town of his adoption began farewelling him with a series of banquets, parties, honorings and awardings that bespoke an admiration, a respect and a gratitude unrivalled in point of sincerity.

It may turn out to be, as he told them informally, the Hersholt farewell to the theatrical motion picture, for those people who manage the video networks have been coaxing him to bring his art and distinction and great name over to their yard and play with them, but it may not turn out that way, too, which is the bright side of the picture.

To one of those farewellings Y. Frank Freeman, who is vice-president of Paramount and didn't get into the picture business until nearly 11 years after his guest of honor did—but did right well in it when he finally got started—invited a group of press people to lunch in order that he could let them in on his opinion of the departing guest. This opinion is high.

Host Freeman made this crystal clear by presenting Guest Hersholt with a silver bowl suitably inscribed, and again, after the viands had been consumed with pleasure by all, thank you, by paying him the highest tribute in the Freeman power to bestow—acting as straight man in the after-coffee persiflage and giving Actor Hersholt the gaglines.

The Hersholt fame is based on many important things. Many of the important things are performances, but time tarnishes performances. Far above any or all of these, in Hollywood esteem, stands his incomparable four-year presidency of the Academy of Motion Picture Arts and Sciences, a term that witnessed, among other big achievements, the Academy purchase of a going theatre from the late Charles P. Skouras for the Academy's own purposes.

### *Greatest Achievement*

But the towering accomplishment that sets Jean Hersholt apart from all the other great combiners of art-and-business is the Motion Picture Relief Fund and Country Home, which is its own great story too fine to be bundled off here. Frank Freeman's confession to the press that, "I, as a business man, knew nobody could do, at the start of a world war, what Jean wanted to do (build the MPRF Country Home) but he did it. I was wrong and he was right."

The Hersholt reference to television and its temptings was short and came late in the meeting. He said they were after him, sure enough, but he is not going to commit himself for 39 pictures at-a-time for anybody or any money; said you can't do that and retain your professional dignity; added his 50-year-old conviction that the right place to see a motion picture is in a theatre.

(The foregoing is, hopefully, the first piece written regarding this big man without a mention of a little show that typed him as few actors since Bill Hart have been typed. It can be confided, though, that the Hersholt typing will be out the window when his performance—brief but best—in the Pine-Thomas production of "Run for Cover" covers the country.)

# Hollywood Scene

*Hollywood Bureau*

THE STILL slim production volume thinned out a little more, as of the weekend, with a total of 28 pictures in camera stage, following the start of three and completion of four others during the preceding seven days.

Columbia's "Last Frontier" appears to be the more formidable among the new undertakings having such sturdy names as Victor Mature, Guy Madison, James Whitmore, Robert Preston, Anne Bancroft, Russell Collins and Peter Whitney in its cast. The producer is William J. Fadiman and the gifted Anthony Mann is directing.

Republic started "Lay That Rifle Down" with Sidney Picker as associate producer and Charles Lamont directing. Judy Canova heads a cast that includes Robert Lowery, Jacqueline de Witt, Robert Burton and Tweeny Canova.

Montezuma Productions, the Robert L. Lippert, Jr., independent producing company, went to work on "Charge of the Rurales" in Mexico. Louis King is directing Dane Clark, James Craig, Martha Roth and others.

## THIS WEEK IN PRODUCTION:

### STARTED (3)

**COLUMBIA**
Last Frontier

**INDEPENDENT**
Charge of the Rurales (Montezuma Prods.; AnscoColor)

**REPUBLIC**
Lay That Rifle Down

### COMPLETED (4)

**INDEPENDENT**
Hell's Horizon (Gravis Prod.)

**REPUBLIC**
The Crooked Ring

**WARNER BROS.**
Illegal
Blood Alley (Batjac Prods.; CinemaScope; WarnerColor)

### SHOOTING (25)

**ALLIED ARTISTS**
Women's Reformatory
Timeslip (Todon Prods.)

**COLUMBIA**
The Gentle Wolfhound

**MGM**
Guys and Dolls (Goldwyn; CinemaScope; Technicolor)
Bhowani Junction (CinemaScope; Color)
Quentin Durward (CinemaScope; Color)
The Bar Sinister (CinemaScope; Eastman Color)

**PARAMOUNT**
Artists and Models (Hal Wallis; VistaVision; Technicolor)
The Ten Commandments (VistaVision; Technicolor)

**REPUBLIC**
The Texas Legionnaires (Trucolor)

**RKO RADIO**
The Boy and the Bull (King Bros.; CinemaScope; Eastman Color)
Pearl of the South Pacific (Ben Bogeaus; Superscope; Technicolor)

**20th-FOX**
A Many-Splendored Thing (CinemaScope; Color)
The Left Hand of God (CinemaScope; Color)
How to Be Very, Very Popular (CinemaScope; Color)
Sir Walter Raleigh (CinemaScope; Color)
House of Bamboo (CinemaScope; Color)

**UNITED ARTISTS**
The Deadly Peacemaker (Goldwyn, Jr., Prod.)
The Beast of Hollow Mountain (Nassour; CinemaScope; Eastman Color; Regiscope)

**U-I**
Francis in the Navy
The Second Greatest Sex (CinemaScope; Technicolor)
There's Always Tomorrow
The Rawhide Years (Technicolor)

**WARNER BROS.**
The Animal World (Technicolor)
Jagged Edge (CinemaScope; WarnerColor)

# Oscar Puts On Makeup For TV Show

*HOLLYWOOD:* With the polling for Academy Award nominees out of the way and only the tabulating left for these nominees to fret about and others to ponder over, the eve of the actual ceremony is within view.

The 27th annual event will take place next Wednesday night, March 30, and the combined television-radio audience is expected to exceed greatly last year's record figures of 45,000,000 television viewers and 3,800,000 radio listeners. The NBC program will be seen and heard from 10:30 to midnight, EST, and will originate from the Pantages theatre in Hollywood and the Century theatre in New York.

Bob Hope will emcee the ceremony from the west coast and Thelma Ritter and Conrad Nagel will handle the New York portions. Nominees in various categories who will be in New York at the time include Dorothy Dandridge, Nina Foch, Karl Malden, Eva Marie Saint, Irving Berlin, Elia Kazan, Stanley Kramer, Budd Schulberg and Robert Youngson.

William R. Weaver, Hollywood editor of The HERALD, last week predicted the winners in the major categories based on "form" usually associated with the odds found in the gambler's paradise, Las Vegas. To refresh the memory, they were: Best Picture—"The Country Girl"; Best Actor—Bing Crosby; Best Actress—Grace Kelly; Best Supporting Actor—Edmond O'Brien; Best Supporting Actress—Nina Foch; Best Director—Elia Kazan. Time and The HERALD will tell next week.

## TNT Will Rent 50 TV Mobile Units for Fight

Fifty large-screen television units will be available for rental to exhibitors for the Marciano-Cockell heavyweight championship fight May 17, it was announced last week by Nathan L. Halpern, Theatre Network Television president. He said the rental fee would range from $100 to $500, and that the cost of temporary plaacements does not run high usually. He added that TNT expects to service conventional theatres, both large and small, in addition to drive-ins with the equipment. Mr. Halpern said that there are 112 theatres throughout the country which have installed permanent closed circuit television equipment.

## Frankovich to Produce Six

Columbia Pictures has announced the signing of a contract with independent producer M. J. Frankovich, head of Film Locations, Ltd., to produce six features for the distributor. He has made two others for the company, "Fire Over Africa," already released, and "Rebound," recently completed.

# THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending March 19 were:

**Atlanta:** BATTLE CRY (W.B.) 2nd week; TONIGHT'S THE NIGHT (A.A.) 2nd week.

**Baltimore:** BRIDGES AT TOKO-RI (Par.) 2nd week; THE COUNTRY GIRL (Par.); MANY RIVERS TO CROSS (MGM).

**Boston:** ATHENA (MGM); BAD DAY AT BLACK ROCK (MGM); BATTLE CRY (W.B.) 3rd week; THE COUNTRY GIRL (Par.) 5th week; THE DETECTIVE (Col.) 4th week; FAR COUNTRY (U-I); THE LONG GRAY LINE (Col.) 3rd week; NEW YORK CONFIDENTIAL (W.B.).

**Buffalo:** BATTLE CRY (W.B.) 7th week; THE LONG GRAY LINE (Col.); MANY RIVERS TO CROSS (MGM).

**Cleveland:** THE COUNTRY GIRL (Par.) 5th week; THE LONG GRAY LINE (Col.); NEW YORK CONFIDENTIAL (W.B.); UNTAMED (20th-Fox).

**Columbus:** BATTLE CRY (W.B.) 4th week; THE LONG GRAY LINE (Col.).

**Denver:** THE COUNTRY GIRL (Par.) 2nd week; DOCTOR IN THE HOUSE (Rep.); MANY RIVERS TO CROSS (MGM).

**Des Moines:** BATTLE CRY (W.B.) 4th week; THE LONG GRAY LINE (Col.) 2nd week.

**Detroit:** EAST OF EDEN (W.B.); HIT THE DECK (MGM) 2nd week; THE LONG GRAY LINE (Col.) 2nd week.

**Hartford:** BATTLE CRY (W.B.) 3rd week; BREAD, LOVE AND DREAMS (IFE) 2nd week; CAMILLE (MGM) (Reissue); THE LONG GRAY LINE (Col.) 4th week; UNTAMED (20th-Fox).

**Indianapolis:** HIT THE DECK (MGM) 2nd week; UNTAMED (20th-Fox).

**Jacksonville:** CAPTAIN LIGHTFOOT (U-I); MA AND PA KETTLE AT WAIKIKI (U-I); THE RACERS (20th-Fox).

**Kansas City:** BATTLE CRY (W.B.) 5th week; THE LONG GRAY LINE (Col.) 2nd week; UNTAMED (20th-Fox) 2nd week.

**Memphis:** BATTLE CRY (W.B.) 5th week; HIT THE DECK (MGM).

**Miami:** SIX BRIDGES TO CROSS (U-I) 2nd week.

**Milwaukee:** BATTLE CRY (W.B.) 3rd week; CAMILLE (MGM) (Reissue) 2nd week; THE COUNTRY GIRL (W.B.) 3rd week; THE LONG GRAY LINE (Col.).

**Minneapolis:** BATTLE CRY (W.B.) 5th week; BRIDGES AT TOKO-RI (Par.) 3rd week; THE COUNTRY GIRL (Par.) 4th week; THE LONG GRAY LINE (Col.); THREE RING CIRCUS (Par.).

**New Orleans:** THE COUNTRY GIRL (Par.) 2nd week; THE LONG GRAY LINE (Col.) 2nd week; TONIGHT'S THE NIGHT (A.A.); WHITE FEATHER (20th-Fox).

**Oklahoma City:** THE COUNTRY GIRL (Par.) 3rd week; THE LONG GRAY LINE (Col.); VERA CRUZ (U.A.) 4th week.

**Omaha:** BATTLE CRY (W.B.) 3rd week; SIX BRIDGES TO CROSS (U-I).

**Philadelphia:** BATTLE CRY (W.B.) 3rd week; CAPTAIN LIGHTFOOT (U-I); THE COUNTRY GIRL (Par.) 6th week; JUPITER'S DARLING (MGM); UNTAMED (20th-Fox).

**Pittsburgh:** BATTLE CRY (W.B.) 4th week; CAMILLE (MGM) (Reissue); THE LONG GRAY LINE (Col.); TONIGHT'S THE NIGHT (A.A.).

**Portland:** THE COUNTRY GIRL (Par.) 3rd week; THE LONG GRAY LINE (Col.).

**Providence:** BATTLE CRY (W.B.) 4th week; THE COUNTRY GIRL (Par.) 3rd week; FAR COUNTRY (U-I); THE LONG GRAY LINE (Col.).

**Vancouver:** BATTLE CRY (W.B.) 2nd week; DEEP IN MY HEART (MGM).

**Washington:** BRIDGES AT TOKO-RI (Par.) 5th week; THE COUNTRY GIRL (Par.) 6th week; GATE OF HELL (Harrison) 3rd week; THE LONG GRAY LINE (Col.) 5th week.

## MPAA Annual Meeting Delayed to March 31

The annual meetings of the Motion Picture Association of America and the Motion Picture Export Association, originally scheduled for last week, have been re-scheduled for March 31 due to the absence from New York of a nmber of the directors of the organizations. The annual report of Eric Johnston, president, will be presented to the meeting, directors and officers will be reelected and committees appointed for the ensuing year.

## Power to Start "Lorenzo"

Tyrone Power will start "Lorenzo the Magnificent," his first picture for his own company, Copa Productions, June 15 in Italy, producer Ted Richmond, his associate in the company, has announced. "The Stalk" will follow in November and three others are in preparation for 1956. Copa's films are released by Columbia.

## Movielab Dedicates Expanded Headquarters in New York

The expansion of laboratory and office facilities of Movielab Film Laboratories, Inc., will be highlighted March 30 by ceremonies observing the firm's 25th anniversary and the dedication of its headquarters in New York as the "Movielab Building." A luncheon afterward will honor Saul Jeffee, Movielab president, on his contributions to the screen and TV. The current expansion, involving two additional floors in the building, increases the firm's space to approximately 70,000 square feet.

# BRITISH CIRCUIT HAS GOOD YEAR

## *Bernstein, Granada Head, Cites Heavy Taxation in His Annual Report*

by PETER BURNUP

*LONDON:* Sidney L. Bernstein's Granada Theatres, Ltd., owners of 60 of the country's choosier show-places, report a good year.

In his statement accompanying the accounts to September 30, 1954, Mr. Bernstein tells his stockholders the year's net profit of £242,920 is a record and an increase of £26,803 on the previous year. But, although the profit was a record, no less than 65 per cent of it was taken in taxation.

### *Cites Heavy Taxes Paid*

When all taxes, including entertainment tax and local rates had been paid, Granada benefited the Chancellor of the Exchequer and local authorities by more than £1 million in the year.

> Comments Mr. Bernstein to the stockholders in this regard: "There would seem to be no logic in legislation which penalises a company for operating its business on sound financial lines and at the same time grants benefits to those who adopt the less sound policy of financing by way of loans."

Entertainment tax, he claims, is a burden infinitely greater than that borne by any other industry with international ramifications like motion pictures, taking as it does £37 out of every £100 of box office receipts.

The Granada chief has never concealed his detestation of the Eady Levy and now tells his stockholders: "We have not changed our views that in all the circumstances a voluntary levy on theatre takings in support of British film production is wrong. The Government, which in 1954 received 37 million pounds by way of entertainment tax from cinemas should stabilize the position so as to ensure a healthy film production in this country.

### *Attacks Eady Levy*

"If, as I think, a form of levy on theatre takings is necessary, such levy should be a statutory one controlled by Government authority and accepted as an assured right to the producers rather than as the result of precarious agreements negotiated from time to time within the industry."

In token of his confidence in the future, Mr. Bernstein discloses that during the past five years Granada has spent £800,000 on renovating its theatres. He has also gone in for CinemaScope in a big way. During the year he installed CinemaScope with four-track high fidelity stereophonic sound in many of the Group's theatres.

As previously reported, Granada has been allotted the franchise as programme contractors on the new Independent Television Authority's Manchester transmitter for Monday to Friday inclusive in each week. His comments to stockholders in this regard will undoubtedly excite violent discussion among his exhibitor colleagues who persist in their adamantine attitude to the medium.

### *Theatres, TV Side by Side*

Says Mr. Bernstein: "Show business never stands still. In this country and in the U.S. today material standards are higher and opportunities to enjoy leisure are more frequent than ever before. Thus it has proved possible for a great new form of entertainment to establish itself alongside the cinema and theatre without materially damaging them.

"Since September last, when the BBC's viewing figure of over 12 million was topping for the first time the combined listening figures for all three sound programmes, our receipts have shown an upward trend. I believe there is room to develop television entertainment alongside the cinema in this country; indeed not to do so would be to deny the present logic of the show business.

"And at the same time I would like to reaffirm that this company's newly declared interest in television does not affect our firm confidence in the future of the cinema. This is borne out by the fact that we have this year added three new theatres to the Group, are negotiating for others and acquiring sites where we think there is a demand for the type of luxury theatres we operate."

### PERSPECTA AT ABPC

MGM's Charles Goldsmith announces that Associated British Picture Corporation's Elstree Studios are to be equipped with Perspecta stereophonic sound. ABPC's plant is the second British studio to install Perspecta. Metro's Studio, also at Elstree, is already using the system on its production of "Quentin Durward."

The Nettlefold Studio, recently acquired by a syndicate in which Emmet Dalton (latterly Sam Goldwyn's personal representative here) is prominent, announces CinemaScope installation. Two new cameras for the process are on order, a studio spokesman says.

Statements have been made to the effect that the studio henceforth would be devoted exclusively to TV film production. This is now denied. One stage, it is true, is currently in use by TV interests, but the two larger ones are already heavily booked for feature productions.

▽

It was announced in the House of Commons last week that the Chancellor of the Exchequer R. A. Butler will be opening his Budget to the Commons April 19. Theatre men anxiously await the outcome. They have asked for entertainment tax remission to the order of £6½ million annually.

### CEA ON CINEMASCOPE

The officers of the Cinematograph Exhibitors Association have opened their talks with American distributors on the vexed question of prints for CinemaScope subjects.

The Association's general secretary, W. R. Fuller, and treasurer, E. J. Hinge, have already discussed the matter with Warners' Arthur Abeles, and had appointments with Charles Goldsmith, MGM managing director, and J. A. Pattinson, sales director of 20th-Fox, for this week.

The outcome of the talks will be reported to CEA's executive meeting next month. The matter also will be discussed at the April meeting in Paris of the Union de l'Exploitation Cinematographique.

▽

The Football Cup Final, May 7, this country's biggest sporting event of the year, will be seen on big-screen TV in "a limited number of theatres." The screening was agreed at a meeting between representatives of the Football Association and CEA members, with a BBC television expert sitting in as observer. The arrangement follows the experimental transmission of the England and Germany football game in December which attracted customers to cinemas.

▽

Following the unprecedented newspaper critics' boost of the film and its Variety Club premiere, Warners announce that "A Star Is Born" broke all records in the first week of its screening at their theatre here. The theatre's all-time top money-spinner hitherto was "House of Wax." On the first week's run, the Garland-Mason offering outgrossed "Wax" by no less than 30 per cent.

## Museum of Art's Italian Film Cycle Is Launched

More than 500 film, press and political figures of the United States and Italy attended the premiere of the Film Library of the Museum of Modern Art's "50 Years of Italian Cinema" retrospect program in New York this week. Dr. Goffredo Lombardo, Jr., president of the Italian Producers Association and also Titanus Films, and Alberto Lattuada, film director, were honored guests. The program, which celebrates the 50th aniversary of the Italian film industry and the 25th aniversary of the Museum, will continue for two months.

## Honor "Waterfront"

Columbia's "On the Waterfront" was named best picture of the year last week and recipient of a 1955 Page One Award by the Newspaper Guild of New York. Also cited in connection with the film were director Elia Kazan, actor Marlon Brando, scenarist Budd Schulberg and Malcolm Johnson, whose newspaper articles served as the basis for the film.

# The National Spotlight

## ALBANY

The 58 drive-ins to be serviced from Albany this season do not represent the peak for this type of operation in the exchange district. The total may eventually reach 65, a veteran exchange manager predicted. . . . Reopenings last week included: John Gardner's Turnpike, Westmere; Harry Lamont's Riverview, Rotterdam; F. Chase Hathaway's bearing his name, in North Hoosick. Several others will relight this week. . . . The Spa drive-in, north of Saratoga, has been leased by Jules Perlmutter who will illuminate it April 15. The Spa, completed in August, 1953, was under the management of Jerome Fuller, former owner of Dix drive-in, Glens Falls. Perlmutter, whose office is on Filmrow, also conducts Ft. George drive-in, Lake George, and Cobleskill drive-in, Richmondville. Tri-State Automatic Candy Corporation, which has operated the concession stand at Spa, will do likewise at the Ft. George and Cobleskill this year. . . . Richard Young is a new 20th Century-Fox booker, succeeding Harold Ironfeld, Jr., present Columbia salesman in Syracuse area. Young served as student booker in the Boston exchange.

## ATLANTA

Arthur C. Bromberg, of Allied Artists' southern exchanges, out of the hospital after an operation. . . . Jack Barrett, sales representative of Allied Artists in Jacksonville, was in Atlanta visiting friends. . . . Tommy Mote, U-I booker, has been called to the service and will leave soon. . . . New at United Artists are Marjorie James and Sue Moore. They replace Joyce Robbins and Lois McMillen, who have resigned. . . . William Richardson, president of the Capital and Astor Film Exchanges, and Hap Barnes, ABC Booking Service, are back at their offices after a fishing trip to Florida. . . . Ted Toddy, president of Toddy Pictures, has returned from a business trip out of the city. . . . R. L. Bang, owner of theatres in Florida, has taken over the Florida, in St. Augustine, from S. A. Newton. . . . Carl Floyd, president of Floyd Theatres in Florida, was in Atlanta with friends. . . . Matt Whithman, city manager of Martin Theatres, Tifton, Ga., for the past 25 years, celebrates his 50th anniversary in show business.

## BALTIMORE

Bob Ungerfeld, U-I representative, and Jack Sidney, Loews, accompanied Mr. and Mrs. Norman Clark, "Newspost" critic; Hal Gardner, "Morning Sun" critic and Donald Kirkley, "Sun" TV critic, to Washington for a press conference with Kirk Douglas. . . . Clayton Atkinson is new at the Mayfair, replacing John Jenkins as assistant manager. . . . Jack Whittle, Avenue owner and chief barker of Variety Club, is vacationing in Florida. . . . Porter Seiwell, Towson Theatre, is also in Florida. . . . Bill Avis has resigned as assistant manager of the Century. . . . Margaret Hayes, featured in MGM's "Blackboard Jungle," was in town for personal appearances. . . . Mark Hamburger, father of manager Caryl Hamburger of the Centre theatre, passed away last week. . . . Joe Brecheen, RKO branch manager, in town visiting accounts. . . . John Huster has resigned from the stage crew of the Stanley due to ill health.

## BOSTON

John Feloney, 20th Century-Fox branch manager, resigned to open his own buying and booking organization. . . . James M. Connolly is taking a vacation with his wife and two children, after resigning as 20th-Fox division manager, and before starting in at the John Donnelly & Sons advertising concern. . . . Stanley Warner is the first circuit in New England to book the re-released "Davy Crockett, Indian Scout" since its distribution in the area has been taken over by Joe Levine's Embassy Pictures. . . . Stephen Minasian heads a group which has obtained a permit for a new drive-in on Route 114 on the Danvers-Middleton line, near the proposed Jordan Marsh Company Shopping Center. . . . Dick Young, student booker at 20th-Fox, has been transferred to the Albany, N. Y. exchange where he is full booker. . . . Bud Wasson, manager of the Randolph theatre, at Randolph, has been transferred by Interstate to the Avon drive-in. Bill Sinnott is his replacement at Randolph.

## BUFFALO

Jack Mundstuk, manager of the MGM exchange, is well pleased over the large number of acceptances he has received from exhibitors indicating their desire to attend the MGM Ticket Selling Workshop in the Buffalo Statler April 18. . . . Charlie Kosco, 20th Century-Fox branch head, arranged two special screenings for clergymen of "A Man Called Peter" in Rochester and in Buffalo. Joe Lebworth of the Fox home office exploitation staff, addressed both meetings. . . . Jack Moylan, doorman at the Little theatre in Rochester, has been re-elected president of Local B90-IATSE for the eigth consecutive time. . . . Mr. and Mrs. Ben Belinson, who operate the Little, have returned from a Florida vacation. . . . Preparing for an Easter opening, the Central drive-in in Kodak Town, is enlarging its screen and other facilities to enable that outdoorer to show CinemaScope and other wide-screen pictures. Jack Tishkoff, secretary-treasurer of the Central, estimates the cost of the new equipment will be in the neighborhood of $20,000.

## CHICAGO

Theatre amusement taxes for the month of February totaled $102,488, against $99,554 collected during the same month in 1954. . . . The "ANTA Album" will be seen via closed circuit television only at the 4400-seat Uptown theatre. . . . One by one nieghborhood theatres are acquiring a new look through modernization. A full-fledged remodeling job at the Vision was just completed last week. . . . The lobby of the Bryn Mawr was completely redecorated. . . . Abbott Theatre Equipment Company installed 800 new push-back chairs in the Midwest theatre. . . . Remodeling inside and out begins at the Crawford in approximately two weeks. . . . J. J. Allin of the Allin Film Delivery Service is spending a few weeks in Florida. . . . Harry Balaban is enjoying a holiday in Florida and Nassau. . . . James Jovan, owner of the Monroe Theatre and president of Globe Film Company is presently staying at the Warwick Hotel, New York City, where he is holding conferences on new films.

## CLEVELAND

"Country Girl" now in its sixth week at Loew's Stillman theatre will be held through Academy Award week on the strength of the expected awards. . . . "Should We Have Motion Picture Censorship" was debated last week before the members of the Motion Picture Council of Greater Cleveland by two local attorneys with no motion picture affiliations. . . . Jack Armstrong, Toledo independent circuit owner, has announced plans to build a 300-car drive-in within the city limits of Napoleon, Ohio. . . . Bob Wile, ITO secretary, was in town doing ground work for the 1956 National Drive-In convention to be held in Cleveland. . . . Most local theatres, independent and affiliated, attended the 20th-Fox presentation of its half million campaign on "A Man Called Peter". . . . IFE vice-president Seymour Schussel was here. . . . Leo Greenfield, Buena Vista district sales manager, has appointed Ted Levy as Detroit salesman and Bill Garner as Cincinnati salesman.

## COLUMBUS

Business continued at a brisk pace with a second week recorded by "The Long Gray Line" at Loew's Broad and a fifth week set by "Battle Cry" at RKO Grand. . . . Eastside Auto theatre opened for the season with a new wide screen and equipped for CinemaScope. . . . October 1 has been set as opening day for the new multi-million dollar Franklin County Veterans' Memorial auditorium. Cornerstone of the 4,000-capacity hall was laid last week. . . . The Ohio Senate approved 25-7 a bill to erect an underground parking garage at Broad and High Streets despite opposition from Governor Lausche. Bill is expected to encounter stiff opposition in the House of Representatives. . . . Harley E. Bennett, of the Starlite Cruise-In, Circleville, is a new member of the Independent Theatre Owners of Ohio. . . . Members of the West Point Society of Columbus attended showings of "The Long Gray Line" at Loew's Broad.

## DENVER

Alberta Pike, who has been operating the band-box Vogue with an art policy, gave up her lease and turned the theatre back to owner Fred Brown, buyer and booker for the Black Hills Amusement Co. Miss Pike returned to work for the Fox Denver theatres, where she was publicity director a few

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years ago. Her present status has not been determined. Brown named Merf Evans, who has been managing the Lakewood, as manager of the Vogue. The art policy will be continued. . . . Paul Lyday, Fox Denver Theatres publicity manager, went to New York to confer regarding the movie poll to be held this fall. The poll was originated by Lyday. . . . Realart has moved to 2081 Broadway, and Hal Fuller will be sales representative. He has also taken on American Releasing Corp. releases, with Laura Haughey, long with Realart, as office manager and booker.

## DES MOINES

More than 600 persons were guests of the Star theatre management at Colfax on the sixth anniversary of the present operators. Theatre personnel received corsages and boutonnieres; a birthday cake with six candles decorated the lobby. Host was M. C. Marquis. . . . Fort Madison's drive-in theatre has opened for the new season. It is the first in the area to reopen and was the last to close in 1954. CinemaScope projection has been installed this year. . . . Sam Watson has reopened his Watson theatre at Graettinger following two weeks of alterations and improvements. CinemaScope, acoustical changes and a new lighting system were included in the improvements. . . . The Uptown theatre at Creston has been closed until fall by W. Eldon Harwood, manager of Commonwealth Creston Theatres. The house is going dark at the same time the Skylark drive-in is opening for the season. Harwood said the Strand in downtown Creston will continue operation as usual. The two theatres will be under the same management this year with Cecil Johnson, house manager of the Strand, overseeing the Skylark as well.

## DETROIT

The "ol' debbil" Daylight Savings Time takes its last unlamented fingers out of here as Windsor, Ontario joins Michigan in Standard time this year. Windsor has been the last holdout since Detroit, Pontiac and a few other larger southern Michigan cities dropped DLST in 1949. . . . Kirk Douglas gave fans a stage greeting at the Palms opening of "Man Without a Star". . . . The Hollywood advertising for the CARE-ANTA closed TV show ran 10 inches, well over normal. . . . The old Garden on Woodward has been converted into a new church. . . . Hard on the heels of the Michigan theatre's society "East of Eden" preview came a week-long AM fashion show. . . . "Cinerama Holiday" at the Music Hall has revived the Saturday 10 A.M. students show. The specials, which are done on group bases are booked solid to May 1st.

## HARTFORD

E. M. Loew Theatres' latest drive-in venture, the 500-car capacity Bridgeport drive-in, being built on the site of the former Candlelight Stadium, Bridgeport, Conn., will open around June 1, according to George E. Landers, the circuit's Hartford division manager. The project will cost over $250,000. . . . Continuing a long-range remodeling program, the E. M. Loew Theatres have installed a new screen, measuring 120 feet wide and 45 feet high, at the Hartford drive-in, Newington, Conn. . . . Lou Brown, advertising and publicity director, Loew's Poli-New England Theatres, New Haven, and Mrs. Brown have returned to Connecticut from a vacation in Texas and other southwestern states. . . . Mickey Alperin, general manager, Hartford Theatres Circuit, Hartford, and Mrs. Alperin have returned from Florida. . . . Allan Stewart, Parsons theatre, Hartford, and Mrs. Stewart are back from Chicago.

# *STATE SENATOR FRED MORITT, FRIEND OF THE FILM INDUSTRY*

ALBANY: Youthful engagements as a vocalist in New York City motion picture theatres and countless appearances at benefits, explain in part why New York State Senator Fred L. Moritt for years has been a staunch friend of and unofficial watchdog for the film industry and show business generally.

The slim, dapper, keen looking and articulate Senator is one of that body's most versatile members. He is not only an accomplished singer and instrumentalist (piano and violin) but he is also a composer and member of ASCAP (with a dozen published numbers credited), a lawyer, and, for the past two years, general counsel for MacDonald Pictures.

At one time, Senator Moritt had aspirations to a screen career, and was slated for an audition by Warners in New York. He made a solo professional debut—after graduating from Brooklyn Law School and becoming a barrister—at the Strand in Brooklyn when Bill McLaughlin managed. Winning an audition, Mr. Moritt was scheduled to play the Strand for a week; remained 26. He was twice at the Roxy in New York, as a member of Nick Kenny new talent troupes and the Fox in Brooklyn. For two years he abandoned law for the entertainment field. He appeared regularly on a program sponsored by a paint company over WMCA; sang on the Lucky Strike show and at night clubs.

Deciding performing was artistically but not financially rewarding—this was in the prohibition and depression days — Mr. Moritt returned to law. Elected to the Assembly in 1937 from a Brooklyn district, after suffering an initial defeat, he served continuously in the lower house until 1944. He was returned that year to the Senate, where he has been a member ever since.

Consistent foe of censorship—because "it stifles art"—Senator Moritt for some years sponsored a bill giving legitimate stage producers the right of trial by jury where the city Commissioner of Licenses moved to revoke the license of a theatre charged with an indecent performance.

For several years he has introduced a measure providing for a Supreme Court jury trial in cases where the Motion Picture Division, State Education Department, refuses to license a film. Senator Moritt was one of seven in the upper house who voted against the FitzPatrick censorship-tightening act of 1954.



*SENATOR FRED L. MORITT*

Although he believes a different approach would be desirable, and is sometimes critical of decisions by the censor and the Regents, Senator Moritt has never called for outright repeal of the film licensing statute. Strongly opposed to "filthy pictures," he will have no truck with producers of them. He believes they harm the industry, arouse all church forces, enrage citizens and create an unfavorable impression on legislators.

"The motion picture industry must have a spokesman in every state of the Union," Senator Moritt said. "There are 48 states, with 48 versions of laws designed to meet specific conditions, and 48 versions of what is sound and unsound. There also should be an organization that will cultivate proper, wholesome relations between the industry and the lawmakers."

Senator Moritt added that the film industry should be represented in Albany by a "full-time representative acquainted with the art of politics and the science of government." He termed it "a great industry, one with a wonderful record of service to the nation, the state and the community" and cited the influence and impact of films. The veteran legislator warned: "The motion picture industry in a relatively short time has risen from a babbling infant to a giant with a mighty voice. Unless it watches out for its interests and guards against dangers, taxes, television and timidity, its powerful voice may be reduced again to a whisper."

## INDIANAPOLIS

Finals of the state high school basketball tournament, won for the first time in 45 years by an Indianapolis team, hurt films and all forms of show business Saturday

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night. . . . Joe Cantor, head of the Cantor circuit, has lent several paintings from his private collection to the Herron Art Museum for an "avant garde" exhibit. . . . Marc Wolf spoke on showbusiness to the Temple Sisterhood at the Hebrew Congregation Monday. . . . Abe Gelman has resigned as Buena Vista representative here to join Paramount as city salesman. . . . Y & W is giving up its leases on the Swan and Idaho, neighborhood theatres at Terre Haute, April 30. They will revert to Mrs. Ida Ratcliffe. . . . Keith Lee, manager of the Swan, has been transferred to the Terre Haute drive-in.

## JACKSONVILLE

Doris Poston was advanced to the main booking job at the United Artists office when Walter McDonald moved back to Atlanta. . . . Herman and Reba Allen used their winter vacation to work on a summer home at Lake Broward in Pomona Park. . . . Bob Long, former Warner auditor at the local branch, is now covering the entire South as a Buena Vista traveling auditor. . . . Jerry Earnest has moved up from an assistant post at the Daytona theatre, Daytona Beach, to become house manager of the local Florida theatre, replacing Bob Skaggs, who is now city manager for Florida State Theatres in St. Augustine, with headquarters at the Matanzas theatre. . . . Walter Brooks, Round Table editor of the *Herald,* called in from Zephyrhills where he is vacationing. . . . Installation of officers of the new WOMPI group here will be held at the Roosevelt Hotel on April 15, with Ted Chapeau as master of ceremonies and Laura Kenny of Atlanta as installing officer, reported Janice Claxton, local president.

## KANSAS CITY

The Motion Picture Association of Greater Kansas City has provided a short trailer, "Protect your rights as a citizen—Vote," which will be run by theatres in advance of an approaching city election. . . . Harold Lyon, manager of the (Tri-States) Paramount, will celebrate two anniversaries March 27: his birthday, and the day he began his theatre career, with Publix, in Omaha. He has served Publix on east and west coasts, and Tri-States, an affiliate ever since. . . . The Paramount is showing the Billy Graham (evangelist) feature. Public comment included thanks for running it, and remarks on the suitability of its showing on the same program with "Conquest of Space". . . . Five drive-ins were operating as of March 19 in the Kansas City neighborhood. Several more are expected to open soon. . . . The drive-ins of Wyandotte and Johnson counties, Kansas, endorsed a benefit show (with "Mogambo" and "Battle Circus") at the Shawnee March 17. Proceeds went for a new school for retarded children of the two counties.

## LOS ANGELES

Joe Gardner, who founded the Gardner Film Delivery Service, and later sold out his interest in the business, passed away. . . . The Normandie theatre in Los Angeles, operated by Max Sinift, who owns the Del Mar theatre here, closed its doors. . . . George Tripp, Warner salesman, checked out for Arizona on company business. . . . Back at his desk after a bout with the virus was Bob Bernhard, Favorite Films booker. . . . Jack Sherriff returned from a business trip to San Diego for Realart Pictures. . . . Ben Taylor, former salesman for Favorite Films, paid a visit to the Row after having undergone a serious eye-operation. . . . Bob Hatcher has assumed the operation of the El Rancho theatre from Gordon West, who has the Fillmore theatre. . . . The Berman Brothers are building a two story structure on Larchmont Avenue in Los Angeles, which will be their offices and headquarters for their theatre and drive-in operation.

## MEMPHIS

Two theatres in the Memphis trade territory were sold this week. Etha Mann bought Belmont theatre at Belmont, Miss., from H. B. Walden. J. W. Dilworth purchased Grand Palace at Corinth, Miss., from Jewell Holland. Both new owners will book and buy in Memphis. . . . Jack Sallee, 23, manager of Ruffin theatre, Covington, Tenn., now has a hit composition in third place on the national hillbilly hit parade. The hit song is "You're A Heartbreaker." . . . A new 450-seat theatre, the Gayloe, has been built at Moorhead, Miss., by C. L. Jones, owner, and is now open to the public. The Gayloe has CinemaScope equipment and is modern in every respect. . . . R. L. Bostick, National Theatre Supply district manager, and Mrs. Bostick are on a vacation trip to Hot Springs, Ark. . . . Gene Boggs, who operates Joy and Missouri theatres at Hayti, Mo., has changed the name of his drive-in from 61 drive-in to Moonlight drive-in.

## MIAMI

A proclamation designating March as "Go to A Movie Month" was signed recently by Governor Collins. . . . Wometco-WTVJ has taken over sponsorship of the Wynwood Park ball team in the Little League Baseball league. . . . The stork was a recent visitor at the junior Ed Claughtons where he left a little girl. . . . Representatives of press, radio and TV were guests of Major Albert Warner at a recent luncheon for "East of Eden." . . . The Frank Newmans of Seattle and Evergreen Theatres Corp. were at the Algiers for a short stay after Mr. N. became ill on a trip around the world. . . . Joe Pasternak was looking over locations in the area as was Sam Taub. . . . Howard Hughes has rented a Miami Beach house with an option to buy.

## MILWAUKEE

On Saturday, March 26, Oliver and Ray Trampe were to be hosts at a luncheon for Steve Broidy, Allied Artists president, and Morey Goldstein, vice-president and general sales manager. Mr. Broidy and Mr. Goldstein were to discuss the Allied Artists plans and their forthcoming productions. They also were to tell the story of the "new" Allied Artists. . . . At the time of writing, registrations for the spring convention of Wisconsin Allied were coming in very well. . . . J. Imhof, branch manager of United Artists, is attending the western divisional meeting in Los Angeles. . . . Business has been reported good at the first runs downtown. . . . Delft's Victory drive-in theatre opened for the season this week.

## MINNEAPOLIS

A new three-year contract has been signed by Minneapolis drive-in theatre operators and the projectionist union winding up all negotiations between the independents and the union. Under the new contract the projectionists will get no pay increase the first year, five cents the second year and five cents the third year. Earlier a threatened strike was averted at 40 suburban and two loop theatres when a contract was signed by the independents and the union. . . . Joe Rivkin, representative of Allied Artists studios in Hollywood, was in to arrange for the luncheon for president Steve Broidy and vice-president Morey Goldstein at the Nicollet hotel March 30. . . . Earl Lorentz, salesman at 20th-Fox, retired after 25 years of service with the company. . . . Margaret Skelly is the new biller at Columbia, replacing Joan Grussing, who moved to California. . . . W. H. (Bob) Workman, retired branch manager of MGM, was in from Florida and a visitor at the exchange.

## OKLAHOMA CITY

"A Giraffe special" Saturday show for children March 26, with all donations going to help buy a new female giraffe for Lincoln Park zoo, was set by the Harber theatre. George Grube, manager of the Harber, a Cooper Foundation theatre, announced the special show. Julian Frazier, zoo director, said he'd put the zoo's two performing chimpanzees, Minnie and Mo through some live entertainment for children at the show. . . . Mr. and Mrs. Harold Combs announce the birth of a son, Robert Kimball, March 5. Mr. Combs is concession manager for the Barton Theatres. . . . Skyview drive-in theatre is now open through the week. During the winter months, the drive-in was open only on Saturday and Sunday. . . . Robert Francis, co-starring in "The Long Gray Line" now playing at the Center theatre, made a personal appearance.

## OMAHA

Lynn Pitts, Paramount salesman, was elected president of the Omaha loge of Colosseum. Norman Nielson, RKO, is vice-president; Fred Fejfar, MGM, secretary; Bob Hirz, Warner Brothers, treasurer and Rich Wilson, MGM, sergeant-at-arms. . . . "Battle Cry" was held for a fourth week at the RKO-Brandeis after astoundingly strong second and third weeks, manager Ed Force announced. It tripled the usual gross the first week, more than doubled the second and was nearly as good the third. . . . Al Myrick, Lake Park, Ia., exhibitor and Iowa-Nebraska Allied chief, said the annual meeting will be held May 4, 5 and 6 at the Hotel Savery in Des Moines. . . . Richard Johnson, Red Oak, Ia., exhibitor, left last week for two weeks of reserve duty as a captain in the Marine Corps at Camp Pendleton, Cal. . . . John Gaul resigned as assistant manager of the RKO-Brandeis. . . . E. C. Lund, operator of the theatre at Viborg, S. D., visited relatives at Colorado Springs.

## PHILADELPHIA

Howard Minsky, mideastern sales manager for Paramount Pictures, was named associate chairman of the Theatrical Division for the Philadelphia Allied Jewish Appeal, serving with David Supowitz and Jack Beresin, who are co-chairmen of the division. . . . William C. Hunt, head of the Hunt Amusement Enterprises in Wildwood, N. J., will be feted at an industry celebration this summer at the resort community to mark his 50th anniversary in the amusement field. The resort theatre chain head marked his 83rd birthday this week in Coral Gables, Fla.,

(*Continued on following page*)

(*Continued from preceding page*)

where he and his family are spending the Winter. . . . Title of the Eynon, Scranton, Pa., presently closed, was transferred from Comerford Theatres, Inc., to Comerford-Publix Theatres. . . . Managerial changes at Scranton, Pa., theatres finds Joe Wynn, formerly at the Riviera, transferred to the Strand, replacing James Merrick, who recently died. Sam Kessler takes the Riviera post from the Westside, which vacancy has been filled by Percy Carr, formerly at the Orient. . . . K. Katz is the new booker at Republic Pictures. . . . Nate Milgram's De Luxe Buying and Booking Service is now handling the Hopkins, Wilmington, Del. . . . William H. Fishman, for many years exploiteer for Warner Brothers, has entered the real estate and insurance field, opening his own office in the Commonwealth Building.

## PITTSBURGH

The Squirrel Hill art house has set the Italian color opera, "Aida" to follow Alec Guinness' "To Paris with Love" after the current "The Stranger's Hand." . . . "Camille" set up a brand new high in the Guild theatre, and following its run, Ralph Green will bring in "The Earrings of Madame De." . . . Margaret Hayes, featured in MGM's "The Blackboard Jungle" here to plug the movie which the Penn gets on April 22. . . . "Country Girl" which finally reached the Stanley after four weeks of "Battle Cry" launched the first movie to be presented in the Variety Club for its members and friends. Availability of non-CinemaScope films will determine the continuance of this policy. . . . The Penn has set "The Glass Slipper" as its Easter booking.

## PORTLAND

Last week the Liberty theatre reduced the admission on CinemaScope films from $1.25 to $1.00. This will be their regular tab from now on for all products. . . . This week The Broadway theatre followed suit. Others remain pat. . . . Harold Shramm, manager of J. J. Parker's Liberty theatre in Astoria, Ore., was in town to meet with J. J. Parker official Tom Walsh. . . . Rex Hopkins, manager of the Hollywood theatre, had a first for the NW area. He tied in and had KPTV sponsor a kids show with their stars on stage. Hopkins also is doing a good job as president of the Hollywood District Lions Club. . . . Bernard Galitzka, manager of the Barbur Blvd. drive-in, admitted all red heads free on St. Patrick's Day. . . . John Parker is here from Los Angeles to visit his mother, Mrs. J. J. Parker.

## PROVIDENCE

Three surrounding drive-ins recently opened for the 1955 season. The latest to bow were the Route 44 drive-in, Pike drive-in, and the Somerset Family drive-in. The latter inaugurated a brand new price policy, which is proving extremely popular. A charge of $1.25 for each car is levied regardless of the number of occupants. . . . Hildegarde regaled capacity crowds during her recent two-night engagement in the Sheraton-Biltmore Hotel. . . . Bill Trambukis, Loew's State manager, arranged a special "premiere" showing of "The Long Gray Line." Special invitations were extended to leading state and city dignitaries, members of the press, radio and television staffs, and religious leaders. . . . "Battle Cry" held for a fourth week at the Majestic, while "The Country Girl" held for a third week at the Strand. . . . The Westminster Playhouse was the locale of the R.I. premiere of "The She-Wolf." . . . Harold C. Stanzler, well-known R.I. theatreman, has been appointed a member of the state's Industrial Code Commission for Safety and Health.

## SAN FRANCISCO

Mrs. J. Earl Henning, president of Women of Variety, Tent 32, is hopeful that tickets will sell like "hot cakes" to the industry in support of their Chuck Wagon Dinner, slated for April 24 at the Lakeshore Plaza Auditorium. The home cooked food will be donated and all proceeds are ear-marked for Variety's Blind Babies Foundation. . . . The Oaks theatre, in Berkeley, was the site of a mysterious 5 p.m. explosion recently which ripped plaster off the ceiling—fortunately no one was hurt as the theatre was empty at the time. . . . Bob Davis, formerly with Western Theatrical, has joined the Walter G. Preddy equipment and supply firm here. . . . A rash of top CinemaScope films has broken out in double billings at theatres in the area with rumblings heard in some exhibitor quarters. . . . After the recent long run of the Japanese film "Ugetsu" there was some doubt about the response to "Gate of Hell," currently at the Stage Door Theatre, but, according to manager Jack Allen, the response has been excellent and he anticipates a successful run.

## ST. LOUIS

J. Albert Wheeler, manager of the St. Louis theatre in St. Louis arranged for a preview of "A Man Called Peter" at his house, March 21. . . . Robert Spencer of Columbia, Mo., has been appointed manager of the St. Charles drive-in theatre at nearby St. Charles, Mo., which was opened for business March 16. Mr. Spencer who has had 22 years experience in theatre management, succeeds Jack Bernhoester, who now is in real estate. . . . H. A. Scheidker, resident manager for the Frisina-Hannibal Theatres in Hannibal, Mo., has announced that the Star theatre in that city is being equipped for CinemaScope. . . The Wabash Railroad has anounced that it will run an excursion to St. Louis April 23 from Decatur, Ill., for those who want to see "Cinerama Holiday" at the Ambassador Theatre. . . . The Sky-Vue drive-in theatre at De Soto, Mo., which has been engaged in enlarging its already huge screen in order to install CinemaScope equipment, will have its opening March 25.

## VANCOUVER

Tough weather conditions are keeping down current grosses, with hockey playoffs no help to theatres. . . . A spate of salty movies such as "The Cruel Sea" and "Caine Mutiny" is helping in recruiting, says Commodore Kenneth Adams, of the Royal Canadian Navy establishments. . . . Richard Hendrickson, present manager of the Liberty, at Seward, Alaska, will take over the $300,000 theatre being constructed at Anchorage by the Poulsen-Schock circuit. The circuit also runs the Denali, Anchorage. The new 900-seat house, part of a new suburban shopping development, will open this summer and will have a 250-car parking lot. . . . Harry Howard, owner of Theatre Equipment Supply, and his wife are holidaying in Honolulu. . . . Bill Jones, retired RKO manager and a charter member of Canadian Picture Pioneers, is hospitalized. He has been crippled with arthritis for a number of years. . . . The majority of drive-ins in the Vancouver area opened last week. Bad rainy weather kept the crowds down.

## WASHINGTON

The Variety Club Membership Committee has approved the following regular members: Paul J. Foley, Airport drive-in theatre, and president and owner of Foley Corp.; Philip J. Mason, vice-president of Hirsh Coin Machine Corp.; Joseph B. Walsh, partner, Motion Picture Buyer and Film Service. . . . George A. Crouch, Stanley Warner zone manager, attended home office meetings to launch the spring movie festival. . . . Kirk Douglas joined patrons for coffee and doughnuts at Loew's Capitol theatre Thursday morning. . . . Margaret Hayes was in town to publicize "The Blackboard Jungle". . . . Bulletins have been sent to the Tent 11 Variety Club membership, giving information on the International Convention in Los Angeles on May 4-7.

# 20 Drive-ins Planned for New England

*BOSTON:* Definite plans for opening approximately 20 new drive-in theatres this season in New England are now listed by equipment houses seeking their business, while at least another dozen are in the report stage. There are 10 in various phases of construction in Massachusetts, one in Rhode Island, seven in Connecticut and three in Maine. None are listed for New Hampshire and Vermont, which began last season to feel the impact of television.

Among the new drive-ins scheduled to open this year are Edwin Fidele's project on the highway between Fitchburg and Lunenburg, Mass.; Smith Management's Meadow Street theatre, Hartford, and one being built in Lonsdale, R. I. by the McNulty Contracting Co. of Pawtucket, R. I.

One of the major enlarging and improvement projects is currently in work at George A. McLaughlin's Fresh Pond Open Air theatre, Cambridge, Mass. The capacity is being increased from 1,000 to 1,500 cars, a steel structure wide screen is being installed and so is a new concessions building.

Drive-ins that already have opened and are scheduled to open this month are Redstone's Neponset and Revere, and Lowe and Rifkin's Meadow Glen in Greater Boston; Yamins' Bay State, Seekonk, Mass.; Dartmouth, Dartmouth, Mass.; Westport, Westport, Mass.; Fairhaven, Fairhaven, Mass.; Manchester, Manchester, N. H., and Sky Ray, Hooksett, N. H.

## Buys Florida Theatre

John M. Jones, III, a native of Dade City, Fla., has purchased the Cloud theatre at St. Cloud, Fla., from R. E. Beck and C. H. Lucas.

# People in The News

STANLEY KRAMER, motion picture producer and director, will be honored by New York University, from which he graduated in 1933, at a reception where he will be presented with a Certificate of Achievement April 11, at the University.

A. A. WARD, executive vice-president of Altec Lansing Corporation, and JOHN K. HILLIARD, the company's chief engineer, are in New York on business from Altec's coast offices.

JOHN A. FELONEY, Boston branch manager of 20th Century-Fox, has resigned to establish a buying and booking organization. He is being succeeded by AL LEVY, formerly with the Pittsburgh exchange. Mr. Feloney's resignation follows that of JAMES M. CONNOLLY, northeast division manager, who resigned to join John Donnelly & Sons, an advertising firm.

LESTER DEMBER, formerly with Buchanan and Company, an advertising agency, has been appointed by Columbia Pictures copy chief for the company's advertising department. Columbia announced at the same time the resignation of JOHN CUNNINGHAM, for the past three years creative advertising manager. Mr. Cunningham is forming his own advertising and promotion company.

ROBERT L. QUINN was appointed western field representative for Warner Bros., with headquarters in Denver. He had been western division manager and advertising director for Stanley Warner theatres for the past two years.

## Max Youngstein Elected President of Cinema Lodge

Max E. Youngstein, vice-president of United Artists, was elected president of New York's Cinema Lodge of B'nai B'rith, succeeding Burton E. Robbins, National Screen Service executive. Other new officers include Marvin Kirsch, Milton Livingston, Sol Rissner, Norman Robbins, Cy Seymour, Robert K. Shapiro, Jack Weissman, Al Wilde and Lou Wolff, vice-presidents; Jack Hoffberg, treasurer; David Kelton, secretary, and Burton Robbins, chaplain. Installation of officers will be held at an industry-wide luncheon at the Hotel Sheraton-Astor, New York, April 19, it was announced.

# "Peter" Gets Wide Clergy Screenings

As publicity and promotion activities in 20th-Fox's $500,000 campaign for "A Man Called Peter" went into high gear this week, it was reported that last Friday alone 20,000 clergymen, lay church leaders and civic opinion makers in 11 cities attended special theatre previews of the film. By this Friday more than 100,000 key religious and community leaders were expected to have seen the film in 60 cities across the country.

The CinemaScope production, which will have simultaneous world premieres at the Roxy in New York and the LaScala in Glasgow March 31, will have a total of 350 Easter holiday engagements in the U. S. and Canada, which the company calls one of the largest across-the-board openings of any CinemaScope production.

In addition, last week exhibitors representing 7,300 domestic theatres attended 20th-Fox's national magazine merchandising meetings in exchange offices in nine key cities. The exhibitors met with 20th-Fox officials and representatives of leading publications carrying advertising for the film.

The opinion-making previews of the picture have been sponsored with the cooperation of the National Council of Churches of Christ in the United States, with a team of 11 industry figures, headed by Arthur DeBra, community relations director of the Motion Picture Association of America, supervising the 60-city showings. Proceeds from the New York premiere will go to the Caledonian Hospital of Brooklyn and the newly organized Highland Fund of North America, designed to raise funds "for the rehabilitation of the Scottish highlands."

## Selig Division Manager Of Fox Intermountain

*DENVER:* Robert W. Selig has been promoted to division manager of Fox Intermountain Theatres here, it was announced by Frank H. Ricketson, Jr., president. Mr. Selig had been executive assistant to Mr. Ricketson for the past 10 years and previously was western division manager for Gaumont-British Picture Corp., England. He has been president of the University of Denver's board of trustees for eight years and is active in many civic and charitable associations.

## Nolte New President Of Maryland Allied

*BALTIMORE:* C. Elmer Nolte, Jr. has been elected president of the Allied Motion Picture Theatre Owners of Maryland. Other new officers are Meyer Leventhal, vice-president and Jack L. Whittle, treasurer. The board of directors include Leon B. Back, Jacob Levin, J. Stanley Baker, J. Robert Gruber, Milton Schwaber, H. R. Worman, Dom M. DeLauney, George Walker, Russell Hildebrand and Eddie F. Perotka.

## Kirk Douglas Honored At Albany Homecoming

*ALBANY:* A two-day homecoming celebration here this week for Kirk Douglas was climaxed Tuesday when he met Governor Averell Harriman and was introduced before the New York state legislature. He was guest of honor at a "Welcome Home" dinner at the Hotel Sheraton-Ten Eyck sponsored by the Variety Club of Albany Monday night and was awarded a scroll of honor. He also made a series of personal appearances at theatres here and in Troy where his latest picture, "Man Without a Star," had simultaneous openings. His trip to Albany was part of a multi-city tour he's making in behalf of the film.





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CRYSTAL THEATRE AT SUPERIOR, WYOming, will be sold at public auction at the front door of said theatre March 29, 1955 at 2:00 P. M. Anyone interested contact LIONEL LOVE, Hanna, Wyo.

FOR SALE: DRIVE-IN THEATRE AS A GOING concern. 400 car capacity. Commenced operation July, 1953. On Trans-Canada Highway near Aldergrove, B. C., between Langley Prairie and Abbotsford, one mile from junction of main road to Lynden, Washington. Within an hour of Vancouver-New Westminster urban area. Completely equipped concession and projection room. Accommodation for 400 cars. Send sealed offers for purchase to L. A. Menendez, Court House, Vancouver, B. C., until 1st April, 1955. Offer to be accompanied by certified cheque for 10% of offer. For conditions of sale or any inquiries write MacINNES, ARNOLD & McCABE, 626 W. Pender, Vancouver, B. C., or CAMPBELL & LEEDHAM, Mission City, B. C.

## NEW EQUIPMENT

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MASONITE MARQUEE LETTERS FIT WAGner, Adler, Bevelite signs: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50; 17″—$1.75; 24″—$2.50. S. O. S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19.

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## STUDIO EQUIPMENT

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## Legion Approves Eight of 16 New Productions

The National Legion of Decency this week reviewed 16 pictures, putting three in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults; seven in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Cinerama Holiday," "Rage at Dawn" and "Stranger on Horseback." In Section II are "Creature with the Atom Brain," "Escape to Burma," "Green Magic," "Leonardo da Vinci 'The Last Supper'" and "The Looters." In Class B are "Big House, U.S.A." because of "low moral tone; excessive brutality"; "Cell 2455, Death Row" because it "tends to glorify crime and criminals; suggestive sequences"; "Hell's Island" because of "excessive brutality; low moral tone"; "Hit the Deck" because of "suggestive dancing"; "Love in the City" because of "low moral tone; suggestive costuming and situations"; "Too Young for Love" because it "tends to create undue sympathy for immoral actions," and "Untamed" because it "tends to condone immoral actions; suggestive sequences." In Class C is "Karamoja" because "this picture contains material morally unacceptable for entertainment motion picture theatres, and in its treatment constitutes a serious danger to Christian and traditional standards of morality and decency."

## Arkansas ITO Meets In Little Rock May 3

*LITTLE ROCK, ARK.:* The Independent Theatre Owners of Arkansas, Inc., will hold its 36th annual convention May 3-4 at the Marion Hotel here. Among the subjects to be discussed will be subscription television, Exhibitor Film Financial Group and excessive film terms. The convention will start the "May Is Movie Month in Arkansas" celebration and will feature a proclamation signed by the Governor.

## Herbert Fontaine, British Circuit Executives, Dies

*LONDON:* Herbert C. Fontaine, assistant managing director of Granada Theatres, Ltd., died in Westminster Hospital here March 12, following a short illness. He had been with Granada for 33 years and had become one of the British industry's best known showmen. He is survived by one daughter. He was believed to be about 70.

## George Poli

*NEW HAVEN:* George Poli, 58, theatrical booking agent, died March 13 here. He was the nephew of the late Sylvester Z. Poli, founder of the Poli Theatres circuit in the northeast.

# Managers' Round Table

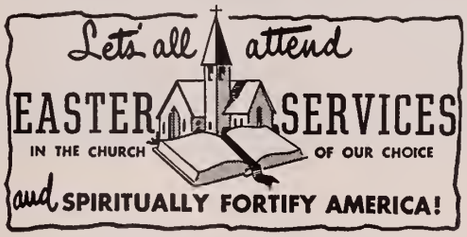
*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## Two Managers Who Cope With Juvenile Delinquency

HARRY WIENER and Mel Jolley are two members of the Round Table who should know each other. Harry is the manager of Schine's theatre in Oswego, N. Y., Mel is manager of the Century theatre, in Hamilton, Ontario, just across Lake Ontario, the long way, and that friendly border. But both of these good showmen have solved their own problem of juvenile delinquency, by similar and effective means, and each could use the other's procedures, as can every Round Table member attending this meeting.

Harry Wiener wrote us recently, and in his letter we found an extraordinary statement, which justifies this editorial comment. He says, "Our children's shows have been highly successful, and it's hard to believe, but in the past three years our children have turned over large sums of lost money which they have found—in fact, the unbelievable total of $3000. The public is amazed to learn that a theatre manager—known as 'Uncle Harry'—could teach the youth the policy of being honest. There has never been a time when I have not paid tribute to an honest child from the stage, and reward each with a courtesy pass. It is interesting to note that ten various church organizations in the city have complimented this theatre on the wonderful method of rewarding honesty."

Mel Jolly is already famous for having established, at the Century theatre in Hamilton, the "Junior Press Club"—a variation of many deals with local newspapers, and this done in cooperation with the *Hamilton Spectator,* makes every juvenile member of the Century audience, a similar member of the *Spectator* press staff. They are all working for the local newspaper, and wear press badges to prove it. Of course, their badges are good for special "press club" prices at the theatre, and they will fight to keep their standing, as members of either club. Now, Mel Jolley has a contest running, in the *Spectator*—"Why I Would Like To Be a Theatre Manager"—and you can imagine the public relations effect of that! The youngsters are not only newpaper boys and girls, but they want to be theatre managers, and are prepared to tell why, in so many well-chosen words. We don't know any better way to teach the juvenile audience the difference between right and wrong in their public obligations, to newspaper and theatre, or drive the point home, so hard.




Lent has a prevailing effect on amusements, and it is right and proper that we embrace and endorse the obligation for religious observance, common to people of all faiths.

Above, we show a mat supplied by Texas COMPO in their "Idea of the Week" bulletin for Easter. Note how well this simple copy fills the need, pointing to Easter with dignity and grace, yet keeping any commercial aspect secondary to public opinion—with the request to "fortify America, spiritually."

With such good handling, the best of public relations will result. No regrets, no promotions, no pressures, beyond ordinary good sense and common decency. You can never go wrong meeting the average American public on their own grounds.

¶ NATIONAL Screen Service is offering a prize package of three brand new, full color Easter displays for theatres, and outside sales. A new, studio-produced Easter greeting trailer in gorgeous Color Tint, the new talking header for merchant screen ads—everything you need to capitalize on the biggest holiday of the spring season—Easter. There's still time to order these Easter aids from your N.S.S. Exchange.

¶ IT'S ALWAYS good to see somebody boost the theatre as a necessary institution in every community and we quote the following from the bulletin of the Motion Picture Theatre Owners of Ontario: "Not only has it these accomplishments to its credits (providing amusement and taking part in community activities), the local movie theatre has played an important part in promoting the business welfare of its community. With its promise of wholesome entertainment for the entire family, the theatre has been the magnet which has attracted people from all of the surrounding community into the center of the town to the greater prosperity of the town's merchants and the community. A town or community without a theatre is a 'dead town.' To realize this, it is only necessary to imagine a modern community without a motion picture theatre.

"A healthy movie business is good for the economic health of any town because the local movie hires local town's people for its staff, it advertises in the local paper, it uses local utilities and services, pays real estate and other taxes and represents a large local property and equipment investment."

¶ RAISED EYEBROWS in this department, when we heard a speaker at the Texas Drive-In convention in Dallas make the statement that "he could produce 'On the Waterfront' for $80,000"—but that would require something in evidence besides the simple statement, if we were to question the witness. He could probably also make himself a Cadillac car, if he put his mind to it, and assembled the parts, but we prefer the model put out by General Motors. It's easy for self-styled experts to criticize motion picture production, but as a matter of fact, an $80,000 picture is worth just about that amount and no more—as the man who is going to show you, will find out. Theatre owners and managers can prove this to themselves in practice, if it is again necessary to go through the same routines that we've all been through many times over, in the past decades. —*Walter Brooks*

# FRISK'EM—GAME THAT PAYS




CHECK YOUR GUNS, HOMBRE! The scene is at that citadel of iniquity and violence (screened, so far)—Loew's 46th Street, Brooklyn, New York. Violence is what the management doesn't hanker for, in these days of young desperadoes, toting water-pistols. Above is the lobby's gun-checking service. The hardened bouncers give the kids redemption tickets, and warn them not to bring the hardware next time. But they do . . .




MEETING VIOLENCE WITH VIOLENCE. Manager Dorothy Solomon has one of her men frisk the kids. They have been caught concealing their water-arms, and stand backs turned and hands against the wall in the classic position of gangsters rendered powerless. Miss Solomon's use of action psychology (a game which all may play) has made tolerable and amusing a situation which could get out of hand.

## *COMMUNITY SERVICE*




***For drive-in theatres that have been closed during the winter months, the Easter Sunrise Community Church Service offers an ideal opportunity to accent reopening. Keep commercialism out of your announcements; use such dignified advertising as the Texas COMPO mat above. Let the church people provide all the program, you provide the place and your facilities without expectation of profit. A sponsor will furnish free doughnuts and coffee at sunrise.***

## Mileage Guessing Contest For "White Christmas"

John E. Burdick, manager of the Stanley theatre, Vancouver, B. C., sends a campaign book on "White Christmas" which will be entered in the quarterly Quigley Awards competition to be held next month. Photos show attractive displays in this 1200-seat, fourth run city theatre. He gave the exploitation a different twist with a contest to guess the number of miles a fleet of 85 cabs would travel during the month of March, with the cost of printing the blanks borne by the cab companies. Substantial prizes were also promoted. Playdate and contest announcement trailers were used in four downtown theatres.

## Good Use of Ad Material For "The Long Gray Line"

Harry Schlinker, manager of Warner's theatre in Fresno, Cal., too long absent from these Round Table pages, sends photo of a most attractive front for "The Long Gray Line," showing hundreds of marching cadets. He used wallboard which he covered with foil, using lettered panels and the cut-out art work of 6-sheets and 24-sheets from the regular press book. The cost was low for an impressive display.

FOR THE SPEED YOU NEED
ORDER YOUR
SPECIAL TRAILERS from FILMACK
FOR PERFECT . . . PRODUCTION
1327 S. WABASH CHICAGO 5, ILL.
We Can Please You. Send Us Your Next Order.
630 NINTH AVE NEW YORK, N. Y.

# ROUND TABLE IN TEXAS

MGM's Ticket Selling Workshop in Dallas—like everything in Texas—was the biggest. Too big in attendance to recite names of those present—too much alike in detail to compare with the first Workshop which we reported from Pittsburgh. Mike Simons and Emery Austin have polished their program, for smoothness of performance, until it runs like a new Cadillac. There were some panelists we had heard before, and several new ones.

### *Crowded to Overflowing*

The big ball room at the Adolphus Hotel had been set for 500 at tables, but within the first hour we gave up our seat in favor of standees who crowded the room to overflowing. It was an attentive audience. Bob O'Donnell—"Mr. Showman Himself"—sat in, from 10 a.m. until 5 p.m., and he must have heard it all before. But he and Interstate circuit executives filled a row of tables. Among those present was the veteran, J. P. Harrison, manager of the Campus theatre, Denton, Texas, whom Bob O'Donnell suggests as a panelist for future Workshops.

J. P. remained through the session, but returned to Denton for a civic ovation in his honor, tendered by business associates and neighbors celebrating his 50th year in show business. He has been twice winner of the Quigley Grand Award.

With 600 showmen attending the Workshop meeting, and 450 at the Claude Ezell Golden Jubilee Dinner the same evening we had ample opportunity to meet a host of friends. There were many Round Table members at both affairs, and 350 more were registered with the Texas Drive-In Theatre convention which opened the next morning for a two-day meeting. Jack Farr, popular and efficient owner-manager of the Trail Drive-In theatre, Houston, Texas, is the mainspring of the Drive-In Association in the southwest. His program was well planned and well attended, with a strong panel of speakers and sponsors. In all, it added up to a strenuous three days in Dallas, with various groups and inner-circles revolving around the central theme of showmanship in action.

### *Make Fourth Appearance*

Erv Clumb, from Milwaukee, was on his fourth Workshop dais, and L. J. "Bill" Williams, from Union, Mo., speaking for small towns, also made his fourth appearance. We were glad to hear Lou Brown, manager of Loew's Poli theatre, New Haven, representing the "midtowns"—and an alert new panelist, Andy Sullivan, of the Dixie Drive-In theatre, Savannah, Ga., who is a competent speaker in the art of informing others of his good experience. He tells his story with enthusiasm and prompted our desire to summarize his talk, and that of other Workshop panelists in future Round Table meetings. Mike Simons agrees this follow-up will bring the essence of the Workshop program to thousands who can't make the meetings. Traveling with the Workshop panelists has already sharpened our approach to future Round Table discussions.




***Jeff F. Hardin, Sr., city manager for Wallace theatres in Levelland, Texas, displayed the Texas COMPO "Oscar Race" in his lobby mirror in this spectacular style, reproducing the ballot in giant size, and the Gold Pass, good for a year, which was given as top prize to local winners. The picture tells the story of what is happening in Texas to bring them back to the movies, in this enterprising circuit operation. Royce Blankenship is general manager, at the headquarters in Lubbock, Texas.***

Dallas is noted for Texas hospitality, and the Variety Club is lively and crowded with theatre folks. At the Claude Ezell dinner, Bill Williams expressed an audible desire to visit the Boys' Ranch, where the Variety Club maintain 80 boys, and the boys raise chickens, to make the ranch almost self-supporting. A by-stander, overhearing Bill's remark, spoke up and said, "Why, I'll have one of my deputies run you out there in the morning!" He was the Sheriff.

We visited Dallas theatres and Film Row. The Majestic flag-ship of the Interstate circuit, and the Palace, nearby, of the same chain, are notable for good seating and projection in our new dimensions. The former Melba theatre has been remodeled for Cinerama, and has the most modern front. The first Cinerama attraction will run four more weeks at $2.70 top on a reserved seat basis, before changing over to the new "Cinerama Holiday."

No doubt but that Texas is noted for good showmen, for we heard no serious complaint about business. We have a new slant on Texas COMPO which follows a good visit with Kyle Rorex, and will appear shortly in these dispatches. We saw a lot of old friends, and found many new friends and members for the Round Table in these exciting meetings. And so we're on our way —next stop New Orleans. —*W. B.*



***Royce Blankenship, general manager for Wallace theatres, Lubbock, Texas, is doing well with this exciting give-away car, a thrilling 3-horse power Eshelman, which has the small-fry crazy with anticipation. The circuit has the Southwest agency for the scooter special.***

## They Have a Billion Yen For American Movies!

Thirty-three of the 113 pictures released by U. S. major companies in Japan during 1954 each earned more than Y50 ($140,000). Top money-maker of the year was Paramount's "Roman Holiday" with $760,000. In second place was Universal's "The Glenn Miller Story" with $464,000. Fox's "The Robe," first CinemaScope film to play Japan, was in third place with $440,000. Paramount was represented in the thirty-three by eight films; MGM, Fox and Warner Bros. had six apiece, Columbia four United Artists two and Universal one.

Steve Barber, manager of the Largo theatre, Largo, Fla., gave the Largo high school band the chance to celebrate both its superior rating in a recent band competition and the receipt of its new uniforms by inviting them to be guests of the theatre.

# TEXAS COMPO IS FOR SHOWMEN

Texas COMPO has established an enviable reputation as an all-industry organization, working not only for the benefit of Texas, but for all of the nation.

In 1951, Texas initiated the "Movietime U.S.A." campaign; in 1952, they took the lead in the national Tax Repeal campaign, at the grass roots. Currently, Texas COMPO is responsible for the "Oscar Race"—which they have prepared and sold at cost, in 38 States and Canada, to boost the box office. This has no relation whatever with the proposed National COMPO Audience Poll, now under contemplation for next year.

### *Protege of Colonel Cole*

Kyle Rorex, executive director of Texas COMPO, is a protege of Col. H. A. Cole, of National Allied, and as firmly a friend of Bob O'Donnell and the executives of Theatre Owners of America. He stands for both, not in-between, in matters of controversy and intra-mural industry politics. He was born in Greenville, Texas, and spent his early years traveling the State, and served three years overseas. He holds a B.S. and M.A. degree from Southern Methodist University, and has initiated many public relations projects in the past five years.

Paul Short, representing the executive board of Texas COMPO, which includes Karl Honlitzelle, Bob O'Donnell, Col. Cole, Ed Rowley, H. J. Griffith, Claude Ezell, Henry Griffing, Phil Isley, Julius Gordon, Preston Smith and Henry Reeve, has quite properly been described by these showmen as "a true son of Texas."

Among the seasonal things for which Texas COMPO has established leadership in showmanship, are the Easter Sunrise services in drive-in theatres, and for the second year, they have re-issued their press sheet and advertising mats, as per sample illustrated, with full instructions for handling this public relations project in cooperation with local churches.

### *The "Idea of the Week"*

Their regular release of "The Idea of the Week" goes to all Texas theatres in mimeographed form, with the frank suggestion that "the ideas are old or new, depending on when you used them last" to promote new business at the box office. A sample "Idea" sheet told of various ways of using posters, from 24-sheets down to one-sheets, in displays to get attention, all of which are frequently discussed in the pages of Round Table.

The "Oscar Race" now current and closing March 30 will have 3,000 winners for more than $3,000,000 in sponsored prizes, and will be outdone next year, with the 1956 "Oscar Derby" sweepstakes. In the current "Oscar Race" a survey of Texas drive-ins showed an increase of 17 per cent in concession sales, attributed to public interest in the contest. Patrons were flocking to concession counters to cast their ballots, after receiving them as paying customers at the box office. During the same period, conventional theatres in Dallas and elsewhere reported a similar experience, with patrons enjoying their part in the proceedings.



*KYLE ROREX*

Whatever controversy there may be within the industry, as "to which comes first, the hen or the egg"—it is obvious that Texas COMPO has lead the industry in public relations, but there is room for all the showmanship effort which COMPO or its Allied counterparts can put forth, either as State groups or national organization. We need that lift at the box office, with less argument as to who takes the bows and credits. —*W. B.*

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## MGM Workshop Discussions Promote Newspaper Space

As a result of discussions at the MGM Denver Workshop, Russell Allen returned to Farmington, N. M., where he makes his headquarters at the Totah theatre, with some new ideas. He talked over one of them with the editor of the local Daily Times, which resulted in a full page story with photographs on the history of the Allen family in motion picture business since the circuit was founded in 1912. The Allen Theatres now represent the oldest theatre group in the Rocky Mountain area. Along with pictures of the theatres and people identified with them, projectors of the 1920's and those of the present day were shown. An article by Allen explained how films are bought, booked, advertised and finally projected on the screen.

## *Better Refreshment Merchandising*

**. . . Timely news supplementing the special monthly department covering all phases of refreshment service.**

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## Canada Dry Launches New Promotional Technique

The Canada Dry Company has launched a new approach to the advertising and merchandising of its beverages whereby it will promote its entire line almost as a unit, instead of advertising individual products, according to an announcement by W. S. Brown, vice-president and director of advertising.

Explaining the new policy, Mr. Brown stated that the company will declare itself a "national, general-line beverage house," which means that it is now able to offer a complete line of flavors, soft drink favorites and mixers, in all sizes and packages, in every market of any size throughout the United States. To promote the beverage line as a single unit the idea will be stressed that "no matter what your flavor preference may be you can get the drink you like under the famous Canada Dry label."

"To retail outlets the new pitch brings a particular advantage," he said, "since a full-line display of a single brand has a concentrated impact upon consumers, provoking increased sales of all flavors. Also there is the advantage that one order and one delivery will provide a complete beverage service to the retailer. Not only will all flavors be there, but they will be there under a name that we've spent years and millions of dollars in building to universal acceptance."

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## New Queen Anne Candy Bar

The Queen Anne Candy Company, Hammond, Ind., has announced a new dime bar called the "Chocolate-Covered Fruit Puff." It is made in both milk and dark chocolate and features a marshmallow and fruit type center. The flavors available are raspberry, orange and lemon. The bars are wrapped in cellophane and packed 36 to a four-color display box.

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## Helmco Plastic Fruit Well Bowls

Newly developed plastic "Dura-Bowls," said by the manufacturer to be "practically breakproof," are now being used in all fruit wells in the line of ice cream cabinet fountainettes made by Helmco, Inc., Chicago. Constructed of polystyrene plastic in white, the bowls increase the capacity of each fruit well by ½ pint. The bowls are available for use as replacements on existing Helmco installations.

# FILM BUYERS RATING

*Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 115 attractions, 6,587 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| A & C Meet the Keystone Kops (U-I) | – | – | 11 | 3 | 4 |
| Adventures of Hajji Baba (20th-Fox) | – | 15 | 38 | 15 | – |
| Americano (RKO) | 5 | 4 | 11 | 4 | – |
| Athena (MGM) | 9 | 17 | 35 | 11 | 1 |
| Atomic Kid, The (Rep.) | 4 | 10 | 7 | – | – |
| Bad Day at Black Rock (MGM) | 3 | 14 | 17 | 1 | – |
| Bamboo Prison, The (Col.) | – | 11 | 11 | 5 | – |
| Barefoot Contessa (U.A.) | 11 | 38 | 13 | 7 | 1 |
| Battle Cry (W.B.) | 10 | 12 | 10 | – | – |
| Beau Brummell (MGM) | – | 17 | 19 | 15 | 11 |
| Bengal Brigade (U-I) | – | 12 | 22 | 19 | 16 |
| Betrayed (MGM) | 2 | 36 | 44 | 21 | 9 |
| Black Dakotas (Col.) | – | 8 | 7 | 3 | – |
| Black Knight (Col.) | 3 | 19 | 23 | 12 | 2 |
| Black Shield of Falworth, The (U-I) | – | 15 | 62 | 22 | 9 |
| Black Tuesday (U.A.) | – | 5 | 2 | 2 | – |
| Black Widow (20th-Fox) | 3 | 33 | 37 | 5 | 3 |
| Bounty Hunter, The (W.B.) | 4 | 18 | 30 | 14 | 4 |
| Bread, Love and Dreams (IFE) | 7 | 4 | 5 | – | 4 |
| Bridges at Toko-Ri (Par.) | 19 | 21 | 16 | – | – |
| Brigadoon (MGM) | 6 | 18 | 29 | 26 | 7 |
| Broken Lance (20th-Fox) | 28 | 36 | 21 | 17 | – |
| Bullet Is Waiting, A (Col.) | – | 11 | 27 | 21 | 8 |
| Caine Mutiny, The (Col.) | 48 | 54 | 40 | 14 | 1 |
| Carmen Jones (20th-Fox) | 13 | 28 | 22 | 3 | 1 |
| Cattle Queen of Montana (RKO) | – | 10 | 13 | 10 | 3 |
| Country Girl, The (Par.) | 20 | 14 | 2 | – | – |
| Crest of the Wave (MGM) | 3 | 6 | 7 | – | 1 |
| Crossed Swords (U.A.) | 1 | 10 | 10 | – | 3 |
| Cry Vengeance (A.A.) | – | 6 | 8 | 5 | 3 |
| Dawn at Socorro (U-I) | 1 | 25 | 26 | 22 | 20 |
| Deep in My Heart (MGM) | 5 | 10 | 26 | 13 | 10 |
| Desiree (20th-Fox) | 15 | 28 | 14 | 9 | 1 |
| Destry (U-I) | 2 | 23 | 21 | 4 | 2 |
| Detective, The (Col.) | – | 3 | 8 | 6 | 2 |
| Dragnet (W.B.) | 58 | 40 | 16 | 7 | 2 |
| Drum Beat (W.B.) | 15 | 31 | 16 | 18 | 1 |
| Duel in the Sun (SRO) (Reissue) | – | 17 | 19 | 27 | 7 |
| Egyptian, The (20th-Fox) | 22 | 44 | 34 | 17 | 6 |
| Far Country (U-I) | 6 | 14 | 18 | – | – |
| Fire Over Africa (Col.) | 2 | 17 | 25 | 15 | 3 |
| Four Guns to the Border (U-I) | – | 14 | 24 | 11 | 2 |
| Francis Joins the Wacs (U-I) | 17 | 51 | 23 | – | 1 |
| Gog (U.A.) | – | 5 | 14 | 6 | – |
| Golden Mistress (U.A.) | 2 | 6 | 8 | 9 | – |
| Green Fire (MGM) | – | 8 | 21 | 10 | 1 |
| Gunfighters (Col.) (Reissue) | 3 | 5 | 7 | 1 | 1 |
| Hansel and Gretel (RKO) | 15 | 17 | 12 | – | – |
| Hell Raiders of the Deep (IFE) | – | 4 | 2 | – | 1 |
| Hell's Outpost (Rep.) | – | 9 | 10 | 3 | – |
| Her Twelve Men (MGM) | 9 | 18 | 29 | 27 | 11 |
| High and Dry (U-I) | – | 18 | 16 | 3 | 5 |
| Human Desire (Col.) | – | 5 | 11 | 17 | 7 |
| Human Jungle (A.A.) | 10 | 10 | 24 | 5 | 3 |
| Jesse James' Women (U.A.) | 1 | 14 | 17 | 3 | – |
| Johnny Guitar (Rep.) | 30 | 56 | 38 | 6 | 4 |
| Jupiter's Darling (MGM) | – | 3 | 7 | 10 | – |
| Julius Caesar (MGM) | 13 | 22 | 22 | 10 | 4 |
| Jungle Gents (A.A.) | – | 3 | 5 | 5 | 8 |
| Khyber Patrol (U.A.) | – | 13 | 25 | 5 | 2 |
| Knock on Wood (Par.) | 9 | 11 | 32 | 34 | 22 |
| Last Time I Saw Paris (MGM) | 31 | 47 | 29 | 13 | – |
| Living It Up (Par.) | 40 | 49 | 25 | 12 | 3 |
| †Long Gray Line, The (Col.) | – | 3 | 2 | 1 | – |
| Many Rivers to Cross (MGM) | 4 | 13 | 4 | 1 | – |
| Masterson of Kansas (Col.) | 2 | 6 | 15 | 5 | 1 |
| Men of the Fighting Lady (MGM) | 9 | 27 | 41 | 19 | 4 |
| Mr. Hulot's Holiday (GBD) | 8 | 14 | 10 | – | – |
| Naked Alibi (U-I) | – | 12 | 18 | 17 | 9 |
| On the Waterfront (Col.) | 35 | 50 | 36 | 11 | 1 |
| Outcast, The (Rep.) | 5 | 31 | 23 | 9 | 5 |
| Phffft (Col.) | 11 | 22 | 25 | 3 | 1 |
| Prince of Players (20th-Fox) | 2 | 7 | 11 | 4 | 18 |
| Private Hell 36 (Filmakers) | – | 2 | 10 | 3 | 2 |
| Pushover (Col.) | – | – | 6 | 12 | 13 |
| Racers, The (20th-Fox) | – | 3 | 7 | 4 | – |
| Reap the Wild Wind (Par.) (Reissue) | – | 11 | 5 | 12 | – |
| Rear Window (Par.) | 32 | 53 | 26 | 1 | – |
| Ricochet Romance (U-I) | – | 12 | 12 | 15 | 8 |
| Ring of Fear (W.B.) | 2 | 17 | 29 | 15 | 18 |
| Rogue Cop (MGM) | 4 | 33 | 32 | 22 | 6 |
| Sabrina (Par.) | 24 | 33 | 35 | 23 | 1 |
| Seven Brides for Seven Brothers (MGM) | 84 | 55 | 19 | 3 | 3 |
| Shanghai Story, The (Rep.) | – | 3 | 17 | 9 | 5 |
| Shield for Murder (U.A.) | 3 | 16 | 10 | 14 | 3 |
| Sign of the Pagan (U-I) | 3 | 12 | 19 | 2 | – |
| Silver Chalice (W.B.) | 2 | 25 | 36 | 2 | 3 |
| Sitting Bull (U.A.) | 2 | 21 | 15 | 26 | 1 |
| Six Bridges to Cross (U-I) | 2 | 14 | 15 | 20 | – |
| Smoke Signal (U-I) | – | 2 | 7 | 2 | 7 |
| So This Is Paris (U-I) | 2 | 14 | 29 | 8 | 7 |
| Star Is Born, A (W.B.) | 18 | 30 | 34 | 12 | 6 |
| Student Prince, The (MGM) | 9 | 24 | 35 | 21 | 4 |
| Suddenly (U.A.) | 18 | 23 | 37 | 15 | 10 |
| There's No Business Like Show Business (20th-Fox) | 26 | 34 | 3 | 9 | – |
| Ten Wanted Men (Col.) | 2 | 6 | 6 | 3 | – |
| Them (W.B.) | 5 | 22 | 28 | 31 | 15 |
| They Rode West (Col.) | – | 3 | 3 | 3 | 2 |
| This Is My Love (RKO) | – | 14 | 13 | 10 | 5 |
| This Is Your Army (COMPO) | – | – | 2 | 3 | – |
| Three Hours to Kill (Col.) | – | 17 | 18 | 6 | 9 |
| Three Ring Circus (Par.) | 16 | 37 | 15 | 7 | – |
| Track of the Cat (W.B.) | 2 | 20 | 19 | 3 | 14 |
| Trouble in the Glen (Rep.) | – | 5 | – | 3 | 3 |
| 20,000 Leagues Under the Sea (B.V.) | 27 | 16 | 2 | – | – |
| Underwater! (RKO) | 1 | 11 | 16 | – | – |
| Valley of the Kings (MGM) | – | 10 | 41 | 27 | 10 |
| Vanishing Prairie (B.V.) | 34 | 30 | 20 | 2 | – |
| Vera Cruz (U.A.) | 30 | 36 | 15 | 2 | – |
| Violent Men (Col.) | 2 | 16 | 9 | 16 | – |
| White Christmas (Par.) | 48 | 29 | 10 | 2 | 1 |
| White Feather (20th-Fox) | – | 9 | 11 | 1 | 1 |
| Woman's World (20th-Fox) | 37 | 37 | 29 | 6 | 7 |
| Yellow Mountain (U-I) | – | 10 | 8 | 4 | 3 |
| Young at Heart (W.B.) | 5 | 13 | 35 | 2 | 5 |

# USE ALL OF YOUR SCREEN



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**To Sell** **Features**

You wouldn't use a midget to do a giant's job! Sell CinemaScope—the giant of screen entertainment—as it should be sold—as your patrons will see it—with CinemaScope trailers. The standard ratio trailer cannot do justice to your CinemaScope attraction.

National Screen Service has CinemaScope trailers with optical or magnetic tracks as required to fill your needs. Use them and sell all the breadth and magnificence of CinemaScope—*as it should be sold!*

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY



MOTION PICTURE

# HERALD

# Better Theatres

# MARKET GUIDE number

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ISSUED AS SECTION 2 OF
MOTION PICTURE HERALD
OF MARCH 26, 1955 . . .

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1. **As they work,** Americans drink more Coca-Cola than all other soft drinks combined.



2. **After work,** these same people fill your theatre.




3. **Their preference is your profit** when you feature Coca-Cola.

*1954 surveys by
Alfred Politz Research, Inc.

4. SELL Coca-Cola for extra profit

**...more than 9,600 theatres do!**

"COKE" IS A REGISTERED TRADE-MARK







*Brilliant opening scene...*

**AT DENVER'S**
**BONFILS MEMORIAL THEATRE**

One of the first things seen by patrons is luxurious Gulistan carpet. This deep-piled beauty cushions the step, hushes the scuffle of first nite crowds. And, its distinctive, modern design was especially created to carry out the theme of the Bonfils Memorial Theatre, home of the Denver Civic Theatre.

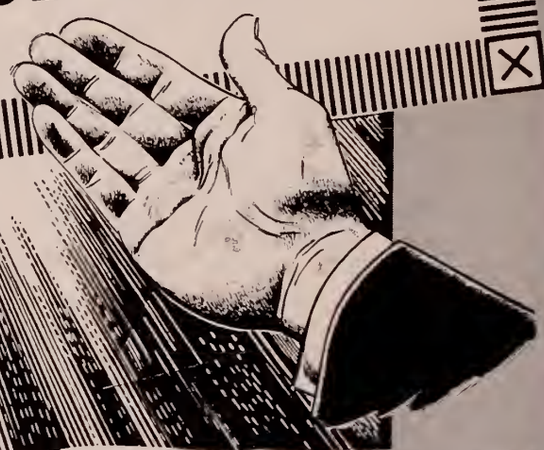
You, too, can have a Gulistan carpet especially designed. Whether it be a bank, bar, theatre, hotel, restaurant, apartment or store, Gulistan carpet makes a beautiful background that attracts the public . . . helps build a more successful business. See your Gulistan dealer, or write the Contract Department.

# GULISTAN CARPET

MANUFACTURED ON POWER MACHINERY IN THE U. S. A. BY A. & M. KARAGHEUSIAN, INC., 295 FIFTH AVENUE, NEW YORK 16, N. Y.

*Your Guarantee*

**Adequate Screen Lighting REGARDLESS OF TYPE OF PRESENTATION**



# NATIONAL EXCELITE "135" PROJECTION ARC LAMPS

*No matter which aperture, or the size of your screen, your picture will really sparkle when you have the Excelite "135."*

*National's Reflect-O-Heat unit permits a great increase in volume of light, without a corresponding increase in heat at the aperture. The AUTOMATIC Crater Positioning Control System insures that both carbons are so fed as to maintain the correct arc gap length and position of the positive crater at the exact focal point of the reflector. Thus, the screen light is ALWAYS of the same color, without variations from white to either blue or brown.*

*The arc is stabilized by a stream of air which prevents the hot tail flame of the arc from reaching the reflector, supplies enough oxygen so that no black soot is produced, and keeps white soot from collecting on the reflector in such quantity as to absorb heat which would cause breakage.*



**NATIONAL**
**THEATRE SUPPLY**
Division of National • Simplex • Bludworth, Inc.

A SUBSIDIARY OF
GENERAL PRECISION EQUIPMENT CORPORATION

# Contents 1955

# Better Theatres GUIDE number

A classified digest of articles of lasting value in Better Theatres from March 1954 through February 1955; and of purchasing data on 1955 lines of theatre equipment, materials and supplies, and of refreshment service equipment and merchandise.

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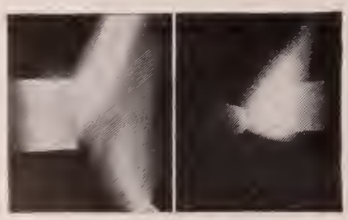


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GEORGE SCHUTZ, Editor



*THE PICTURE IS LIGHT... GIVE IT ALL YOU CAN with "NATIONAL" CARBONS*

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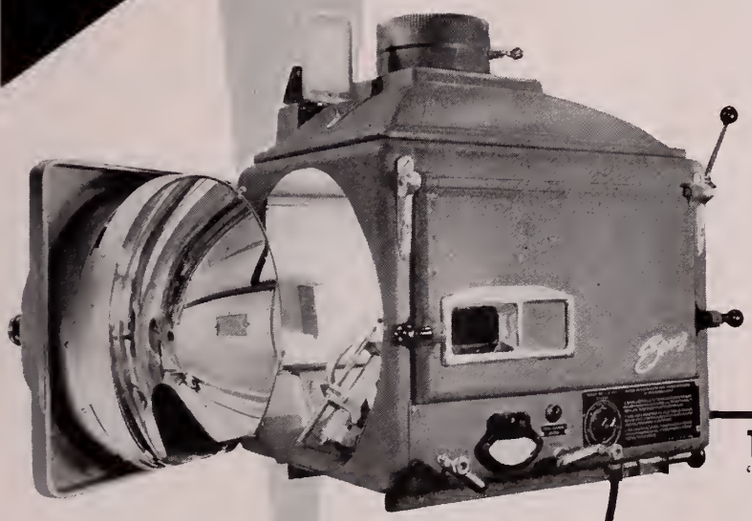
# MOST POWERFUL OF ALL PROJECTION LAMPS

*proved by impartial foot-candle-meter tests*

**NOW AVAILABLE WITH 18" DIAMETER, f/1.7 REFLECTORS for theatres with f/1.8, f/1.7 or f/1.5 objective systems and projectors cleared for these high speed optical systems. Super "135" lamps are also available with 16-1/2" f/1.9 reflectors.**

*Unitized component design permits quick, simple changes to attain the correct light requirement for any of the various new presentation techniques, even two or more on the same program. Burn a choice of four different carbon trims; 9, 10, or 11mm regular trim, and 10mm Hitex in a total of seven separate manners to attain any desired degree of cost of operation, screen illumination, or burning time. Only one control is required for selecting any amperage within the range of a particular mode of operation. New, improved long life positive carbon contact. New ventilated reflector frame insures cool operation of reflector and rear section of the lamp even at extreme angles of projection.*

*New special blower fan keeps the Strong Infra Ban Beam Cooler at a low operating temperature by removing the light energy which is neither reflected nor transmitted, but is trapped in the filter itself. The filter is mounted on a new removable holder for quick removal and ease of cleaning. This Beam Cooler and blower permit a tremendous increase in usable light without a corresponding increase in heat at the aperture.*



*Strong's exclusive Lightronic crater-positioning system automatically maintains the correct arc gap length and correct position of the positive arc crater at the EXACT focal point of the reflector. A perfect light, evenly distributed, of constant intensity and unchanging color value, is maintained at the screen without manual adjustments.*

*A stream of air directed just above the arc stabilizes its burning and prevents the deposit of soot on the reflector.*

**THE STRONG ELECTRIC CORPORATION**

*"The World's Largest Manufacturer of Projection Arc Lamps"*

**1 City Park Avenue • Toledo 2, Ohio**

*When the lamps are* **STRONG** *the picture is bright!*

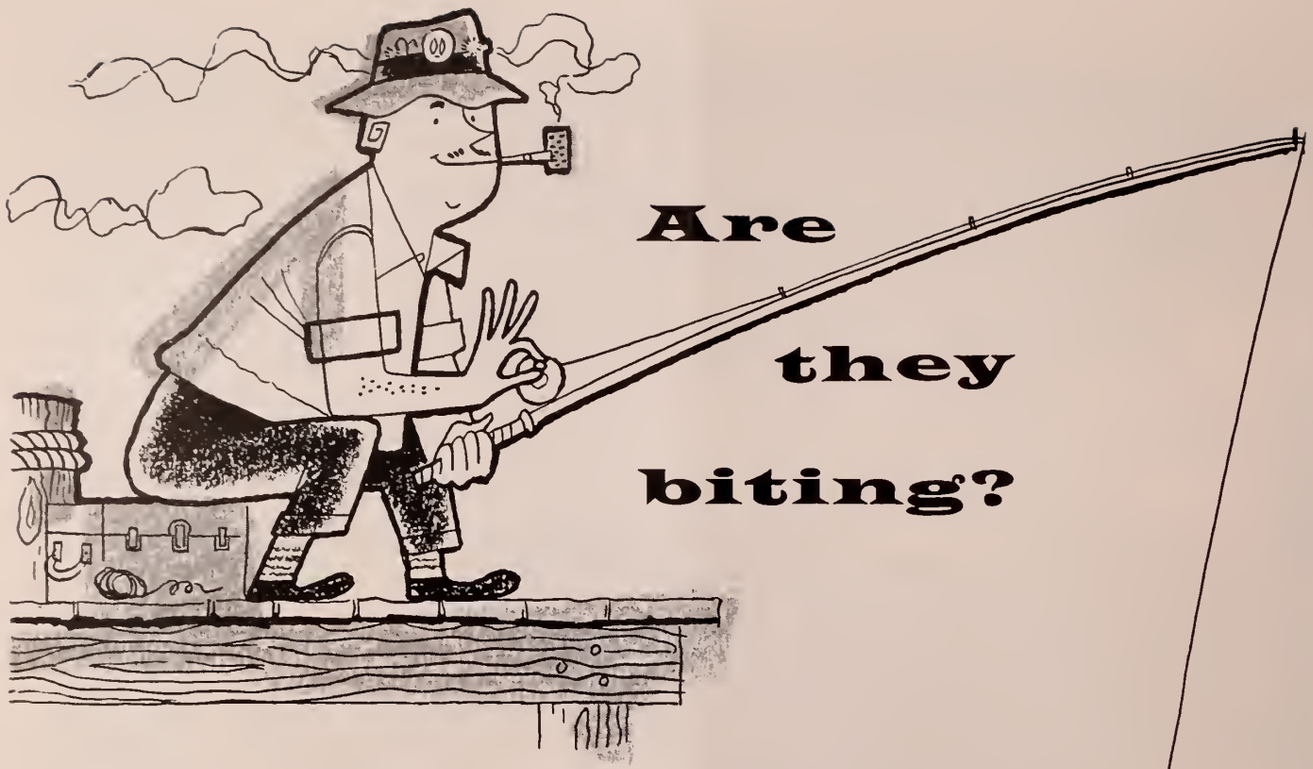
**Please send free literature on Strong projection lamps.**

NAME_____

THEATRE_____

STREET_____

CITY & STATE_____



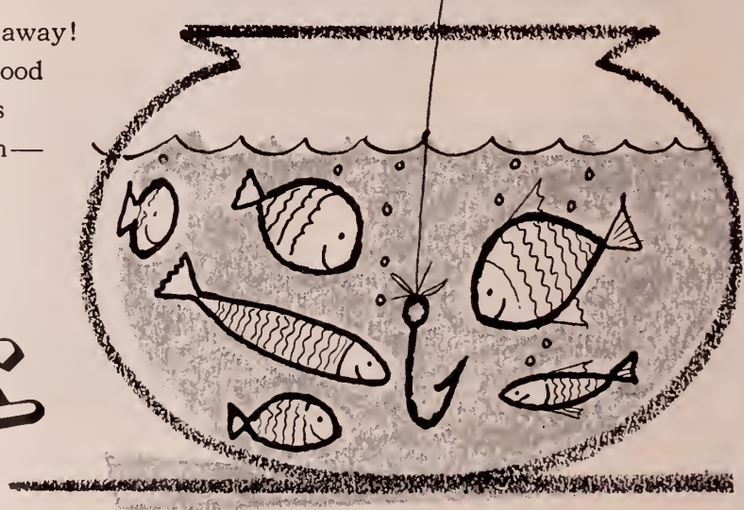
# Are they biting?

The angler who's fishing in a bowl *knows* the fish are there—all he has to do is make 'em bite!

The exhibitor who plays wide screen films with directional sound is in the same "boat": he *knows* the market is there—all he has to do is make this market bite!

An outdated sound system is not sufficient "bait" for your patron. Although you hold out a tempting attraction, you won't "land" him with a system that's obsolete and lacks the magnetic appeal of true stereophonic sound!

Don't let the "big ones" get away! Make a big splash in your neighborhood by showing *all* the top money-makers the way they were meant to be shown—in exciting, high-fidelity stereophonic sound! Show them at their best—show them with a



Simplex

T M REG U S PAT. OFF.

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MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

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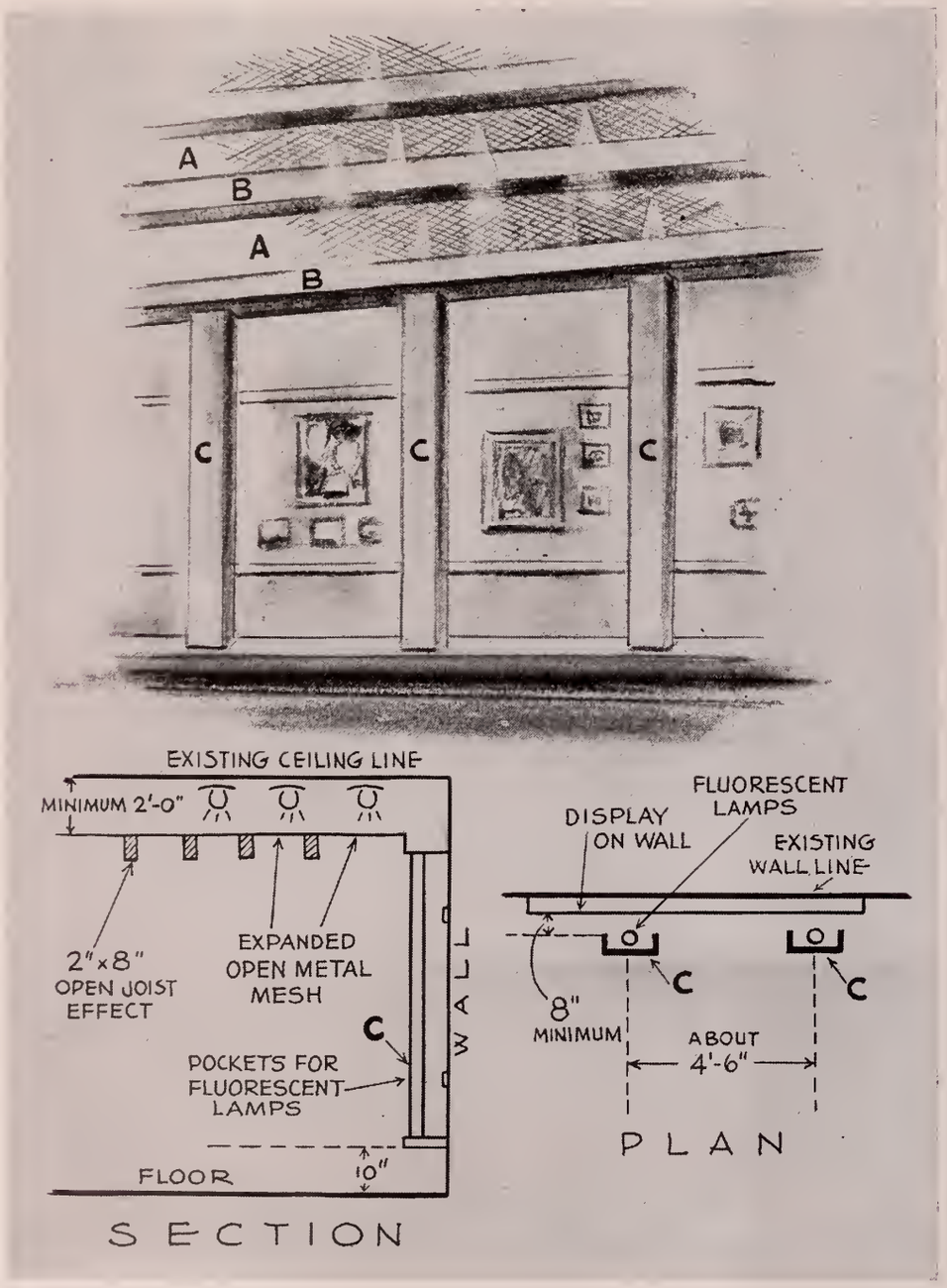
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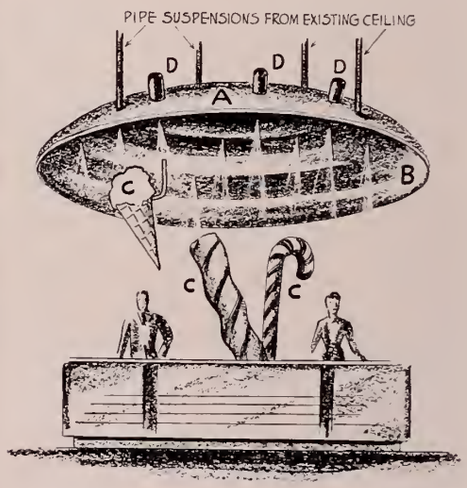
# Modernization Devices

## for Theatre Front, Lobby and Foyer Areas

**A group of schemes demonstrating methods for modernizing outdated styling, as devised by Ben Schlanger, theatre architect and consultant.**




FOYER CEILINGS AND LIGHTING: In the treatment for lobby or foyer space above an inexpensive method of covering up outdated ornamental ceilings is shown. The existing ceiling had best be painted in a very dark color. All ceiling lighting fixtures should be removed, and at a point at least 18 inches below the original ceiling, a new open framework of joists (B) is installed, and the space in between the joists (Areas A) is covered with open, expanded metal screening. A lighting fixture for this purpose is known as the R.L.M. Reflector; it consists of an inexpensive enamel metal shade holding a standard filament general service lamp so positioned that all of the light is cast *downward,* and none of it is permitted to reach the old ceiling. Also illustrated in this scheme is use of a concealed light source in pilaster pockets (C), kept away from the main wall surfaces so that the light coming from these pilaster pockets can spread and fall on display frames, or on decorative treatments along the walls.

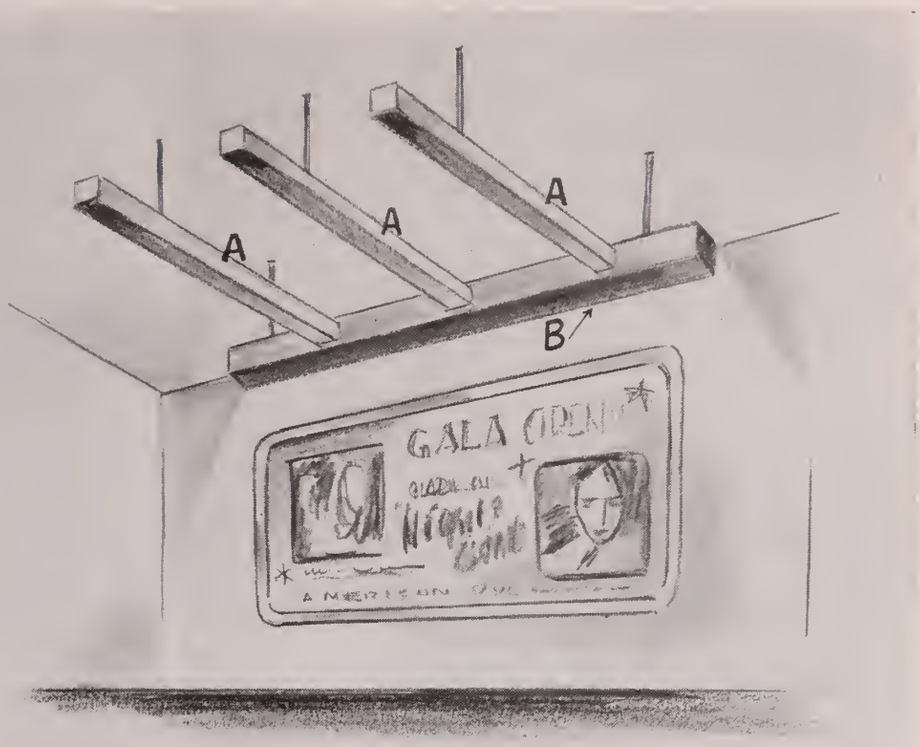


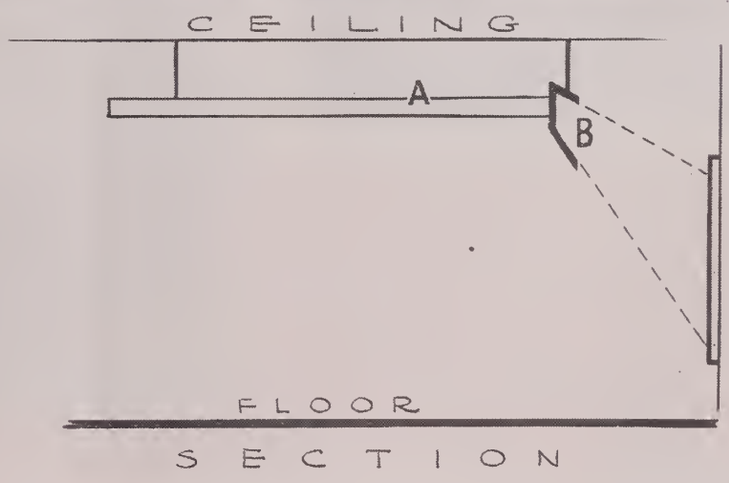

THE REFRESHMENT AREA: A scheme for decorative treatment in the merchandising area of foyer or lobby space is illustrated above and below. Over the stand is a lightweight dome from which the bar is lighted by means of downlights (D) on top. The dome (A) could be of Vermiculite plaster on light steel framework. The interior of the dome could be painted in bright stripes (B). Decorative lighting could be provided by spotlights concealed in such structures as shown by C. Such a scheme makes it possible to completely divert attention from all overhead existing ceiling designs because all of the light is kept from reaching the main ceiling area—in effect, the dome is really a very large downlight. The original ceiling in the area should be painted a dark color, and existing lighting fixtures, if left in, should not be used.



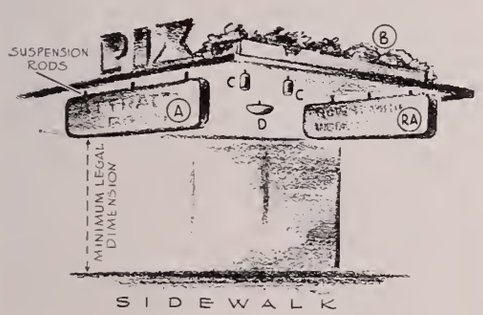
MODERNIZING LOBBY LIGHTING: The lighting device shown for the ceiling of a lobby in the sketch at right is intended for use where the existing ceiling is extremely simple in design, or of a design having very minor shadow-making breaks in the surfaces. A series of troughs are illustrated (A), concealing fluorescent lamps, the light from which is cast on the ceiling as indirect illumination.

The single trough shown *parallel* to the display on the wall (B) has similar lighting, but this light is masked so that the light cast from it falls only on the *wall display*. All of these troughs are connected together as a single decorative unit. They are made of sheet metal, to be painted according to the decorative scheme. All of the necessary wiring and lighting elements are contained within the trough. This scheme eliminates the need for any lighting in wall displays themselves. With such lighting it is advisable to use a minimum depth for any of the moldings which are used to frame the display so as to prevent shadows from being produced along the display case framing by the overhead lighting. This indirect ceiling light scheme does not preclude the use of some points of concealed downlighting in the ceiling, which could be used to focus attention on any special advertising display, or emphasis in the floor pattern.



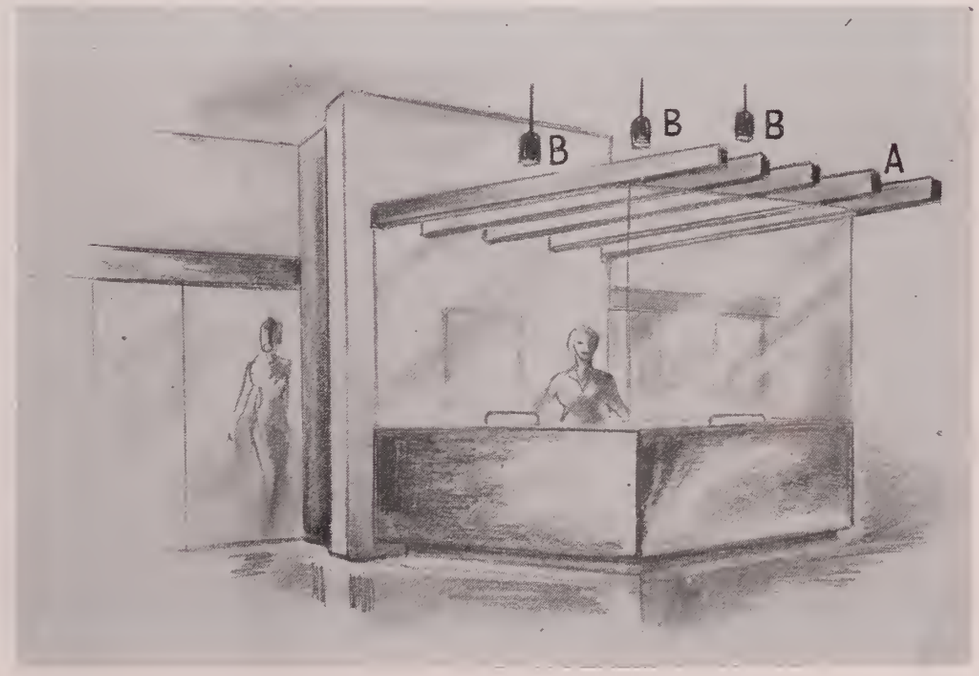




SECTION




MARQUEE REVISION: In modernizing the marquee (sketch above) attraction panels (A and RA, the latter reverse side here also available for copy) are lowered into line of vision. A planting box (B) is placed along the front edge of the deck for an inviting effect. For lighting the sidewalk downlights (C) are recommended and indirect bottom closed bowl fixtures (D) for lighting the soffit only are shown. The soffit of the deck should be finished with an embossed metal and stainless steel trim could be used for edging of the deck and attraction boards.

BOX-OFFICE TREATMENT: A method of giving the box-office a new and modern look is illustrated in the drawing at right where the top is completely open for ventilation and is about 7 feet above the floor, with open space between this top and the ceiling of the room. The upper part consists of joists (A) and an open mesh expanded metal covering, which, besides being decorative, is practical for ventilation and lighting. The box-office is illuminated by downlights placed above it (B); the fixtures throw the light through the open mesh into the box-office. The lower portions, under the plate glass area, can be faced with an embossed metal finish. It can be stainless steel or aluminum, with the stainless steel being preferable because it requires no maintenance other than wiping with a slightly damp cloth. This material is manufactured as a Rigidized metal. The embossing is available in many patterns. It serves also to strengthen the material, thereby permitting lighter gauges, which cost less.

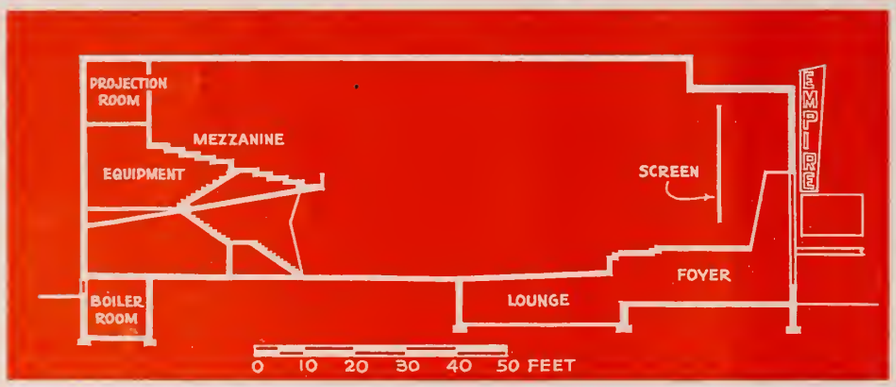


# Wide-Screen Theatre with Reverse Plan
## *placing screen over entrance area*

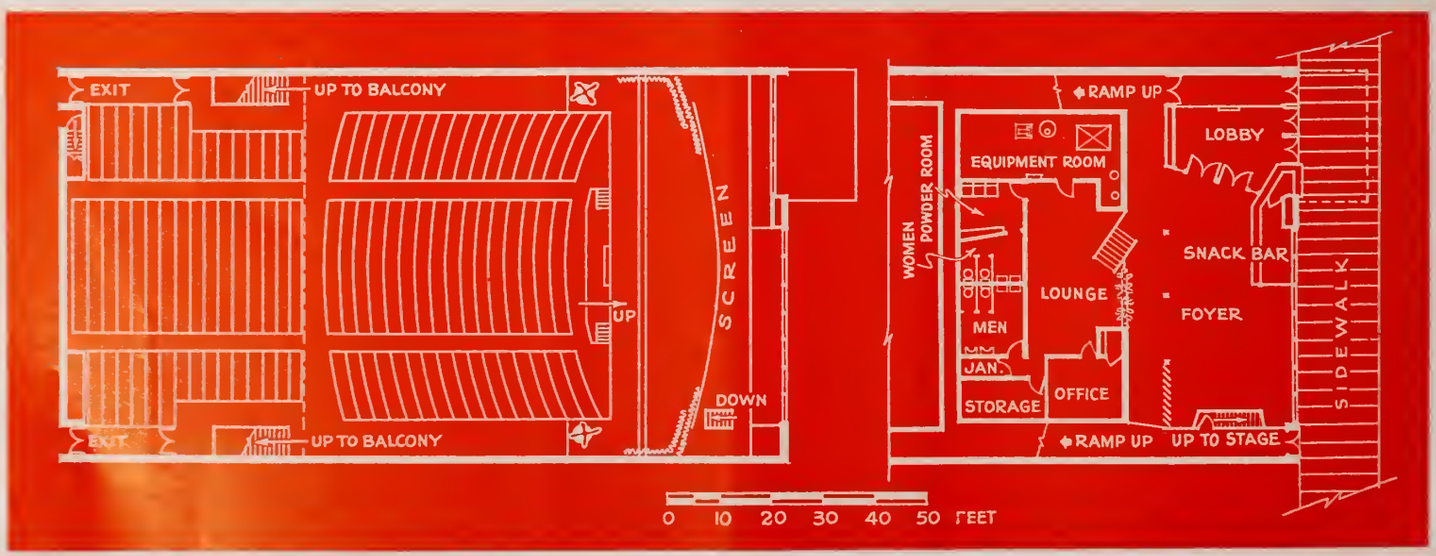
**Minnesota Amusement Company's new 1300-seat Empire theatre in Minot, N. D. Architects: Liebenberg & Kaplan, Minneapolis.**




GENERAL PLAN AND FRONT: From the first stages of planning, the Empire was designed for the presentation of motion pictures in CinemaScope and other wide-screen techniques, with stereophonic sound. It employs an arrangement of seating and screen to take the fullest advantage of available footage for the establishment of conditions favorable to viewing the new wider picture. The screen is placed above the lobby area and faces toward the rear of the building, with seating facing the front. Patrons enter the auditorium up ramps on either side, reaching the seating about halfway back. From this point they may choose between taking seats closer to the screen, or farther back on the main floor, or taking stairs from this point to a balcony. Seating approximately 340, the balcony extends from the rear wall of the building above the rear half of the main floor seating, thus some 60% of the total of 1300 seats are in the rear half of the auditorium. This liberal usage of vertical space for viewing positions is accomplished through adoption of a main floor that is almost flat and that rises upward in approximately its forward one-third, providing for a screen platform that allows locating the bottom of the screen close to the platform, yet with an elevation that contributes to unobstructed sightlines from the rear half of the main floor, and that gives comfortable vision from the balcony with a moderate rise, which in turn permits a ceiling low enough for economical volume *(see longitudinal section drawing)*. Including the side traffic lanes, the auditorium measures approximately 72 feet wide, and with the seating spanning a width of about 58 feet between the side aisles, the area available for the screen has a width more than that of the seating, and allows placement of the screen 28 feet from the first row. This is about 122 feet from the last row of main level seating, scarcely more in the balcony, for a maximum viewing distance of about 3W. The present screen (Raytone Hilux) is scaled for a picture up to 60 feet wide. The front architecture is of modern styling in buff brick over a granite base *(see photo left)*. Side walls of the building are grey brick. Glazing to a height of 22 feet forms a lower course of the facade, making a window through which the foyer looks out upon the street. The entrance lobby is set into this scheme at the end of the foyer, thus the foyer, which has the appointments of a lounge, is invitingly visible from the street throughout almost the entire width of the building. A canopy of light construction extends over the sidewalk at the entrance to the lobby, and above the canopy is a sign structure consisting in a V-formation of attraction panels above which rises a vertical name sign. Canopy and signs are finished in stainless steel. Display frames of stainless steel are set into the front glazing. In the foyer vertical metal running from the floor to the ceiling passes through three metal plant boxes to form a barrier between the foyer and a sunken lounge. The stairs to the lounge, (see photo on facing page) which is about 5 feet lower that the foyer, are fully carpeted and have a wrought iron balustrade, with a zig-zag pattern of white bars supporting the rail. Gold carpeting (Bigelow Sonata Lokweave) covers the floor. One wall and the ceiling are painted green. Toilet facilities are off the lounge.




LONGITUDINAL SECTION SCHEMATIC OF AUDITORIUM




PLAN OF AUDITORIUM MAIN FLOOR

PLAN OF LOBBY-LOUNGE AREA

LOBBY, FOYER AND LOUNGE: Doors from the street and into the foyer are all-glass. Remaining wall area is plaster painted gold, except for the wall facing the street, which is finished in fabric. Flooring is green asphalt tile. The box-office projects in the lobby beyond a refreshment stand located in the foyer just inside the second tier of doors *(see floor plan)*, so that at suitable times the cashier could handle snack sales. A box-office window in the lobby as well as facing the street provides for ticket sales inside in inclement weather. A green moresque carpet (Bigelow Gropoint Lok-weave) covers the entire foyer *(right)* except for the area immediately adjoining the refreshment counter, where green asphalt tile is laid flush with the carpet. The wall at the refreshment stand is walnut, and a walnut louvered screen separates the foyer from the ramps leading into the auditorium. The wall to the right of the window is covered with plastic fabric ("Victrex"). Vertical metal running from the floor to the ceiling passes through three metal plant boxes to form a barrier between the foyer and a sunken lounge *(below)*.





AUDITORIUM: A plastic railing 6 feet high extends to about the middle of the auditorium to separate the entrance ramps from the seating area. Seating, consisting in American Bodiform chairs, are arranged in three banks predominantly of 7-14-7 chairs across the assembly, with 34-inch spacing back-to-back. A cross-aisle dividing the main floor seating into two equal sections provides for selection of seats on either side of the house near the point of entrance from the ramps. The front section is on a radius with chairs in line; rows of the rear section are straight with chairs of the middle bank staggered. The screen curtain and side drapes are Swedish hand-blocked damask in a modern pattern. Walls at sides and rear of the auditorium are fabric over 12 x 12-inch perforated acoustic tiles set at random—the rear wall in beige, the side walls in green. The ceiling is sand-finished hard plaster. Projectors are Simplex X-L; lamps Strong Super-135. Anamorphic attachments are Bausch & Lomb. The Empire is equipped with a Simplex sound system including magnetic heads and four channels of amplification serving Altec-Lansing screen speakers, plus effects speakers ranged around the auditorium.






# Assured by RCA THEATRE SERVICE

With RCA Service Company in your operating picture, equipment performance rolls smoothly. Your RCA Theatre Service engineer is an expert on optical or magnetic sound, single or multiple track, standard or wide screen. And in addition, he's backed by all the broad technical resources of RCA itself.

At the vital operating heart of your house, you'll find the exceptional quality of RCA Theatre Service a day-in, day-out box office asset that's essential.

RCA SERVICE COMPANY, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

*Floor Coverings*

# Selection and Maintenance Of Carpeting

NEW FACTORS of cost and technical developments have brought many changes to the carpet industry in the variety of novel weaves, such as "three-dimensional" piles, embossed weaves with cut and loop piles, and many others; but experience has proved that the best type of carpet for theatre use is the straight cut, even pile.

Wilton is one of the weaves suited to theatre use. Both Wiltons and Saxony are woven on a Jacquard Wilton loom, which securely locks the tufts. For instance, if five colors, or frames, are used in the pattern, only one color at a time appears in the tuft, as the other four colors are woven into the back of the carpet. This locks the tuft into the weave and forms a cushion which helps to support the pile.

The patterns made by the Jacquard are clearly defined. Most Wilton carpets which are woven for theatre use have from three to five frames, and usually have from nine to ten rows or wires to the inch.

Saxony carpets are an exception, however, and are generally woven eight rows to the inch.

Axminster and Velvet weaves give satisfactory service when they are closely woven and have a dense pile. The denser the pile, the more resistance it offers to the tread; therefore, dense pile carpets should be selected for spaces which are subject to heavy wear, such as aisles.

## EXTRA YARDAGE FOR REPAIR

In selecting patterns, it should be borne in mind that the longer the repeat, the greater the amount of yardage required.

It pays to buy a little extra yardage for the stairways, so that the carpet may be moved over the risers, where it is subject to much scuffing and hard wear. It is also advisable to buy some extra yardage over and above the exact amount required for the installation, as replacements may be needed for carpet accidentally damaged or worn. If carpet is required for replacement purposes, the price of the carpet may be higher and the delivery slow, as it is a costly operation for the manufacturer to set up a loom for small yardages.

Weave construction specifications are very important in the wearing quality of a carpet, but another factor which also affects the wearing quality is the type of wool used in the spinning of the yarn. All carpet wools are imported from foreign lands, as domestic wools are too soft and slippery for carpet manufacture.

## WOOL AND COLOR

Carpet yarns should not be too soft and should be resilient to the tread. A good way to test this is to press the thumb into the pile. If the yarn is too soft, the pile will remain pressed down, while the proper yarn will spring back upright because it is spun from live wool selected for strength, length of fibre, and resiliency.

Another factor of selection is the kind of dyes used and the colors employed. Red colors, and also black, are better chrome-dyed since chrome-dyed colors are faster and less fugitive and will not bleed into the other colors if the carpet has to be shampooed.

It is advisable to choose the brighter or deeper colors for theatre carpets, because pastel shades are more subject to fading. The deeper tones have more dyestuff employed in the dyeing, and consequently retain their appearance longer under wear.

## MAINTENANCE OF CARPETS

Carpeting should be laid over a padding of sponge rubber, hair, or felt, as this precaution aids considerably in lessening the friction of the tread, thus adding to the life of the carpet.

Theatre carpets should be vacuumed daily, and some authorities hold that the best type of cleaner has a motor-driven brush and beater to remove dirt particles embedded in the pile. They say it also helps to maintain the pile upright, so that it offers more resistance to the tread.

For freshening the appearance of the carpet, there are dry cleaning powders on the market which the carpet industry has found effective. Stains may be removed with a synthetic cleaner of the soapless, non-alkaline type, diluted with water.

One method of removing chewing gum is to rub ice on the gum to freeze or harden it, then scrape it off with a dull knife, being careful not to disturb the weave.

Sprouting tufts should never be pulled out, as this loosens the weave. They should be trimmed level with the pile with a pair of scissors.

If the carpet not only is spotted, but is generally dirty and stained over its entire surface, the best procedure is to have the cleaning done by a professional carpet cleaner, as the wide variety of stains encountered makes it impossible to use merely a single cleaning agent for their removal. Some of these cleaning agents are also inflammable and are supposed to have a toxic effect on individuals, so that they have to be handled with care.

# Westrex Editer

- **FINEST FILM EDITING MACHINE FOR STUDIOS EVERYWHERE**
- **WINNER OF AN ACADEMY AWARD FOR SCIENTIFIC OR TECHNICAL ACHIEVEMENT**



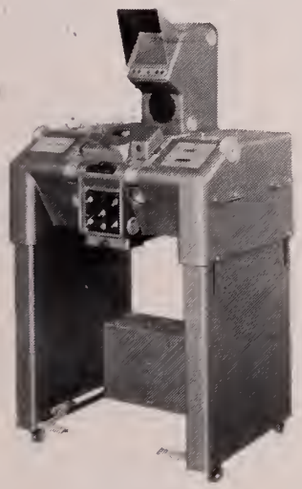
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Designed and engineered by the Westrex Hollywood Laboratories — in cooperation with leading studios — the new Westrex Editer is an advanced machine that meets every film editing need.

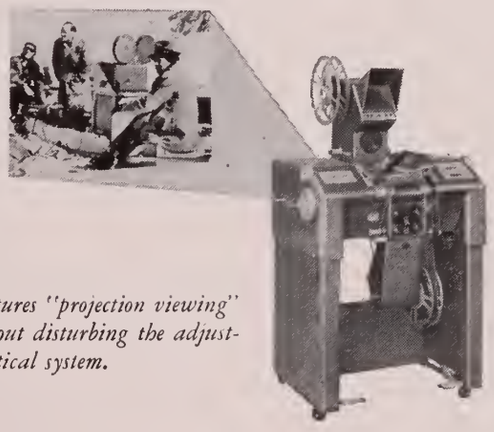
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# Seating for Wide-Screen

THE CURRENT transition from a highly centralized, squarish picture to one spreading across most of the width of the auditorium introduces new considerations of seating.

Exhibitors installing a wider picture promptly note that the value of several rows nearest the screen are reduced practically to the vanishing point. However, exhibitors not desiring to reseat can reasonably let the public deal with that factor as it will. There is no *need* to remove rows which a wider picture make too close to the screen. There will be patrons, of course, who get into them when no others are available, and who will complain that the management should not have seats that near the performance; but most of them will appreciate there is no law compelling them to sit there.

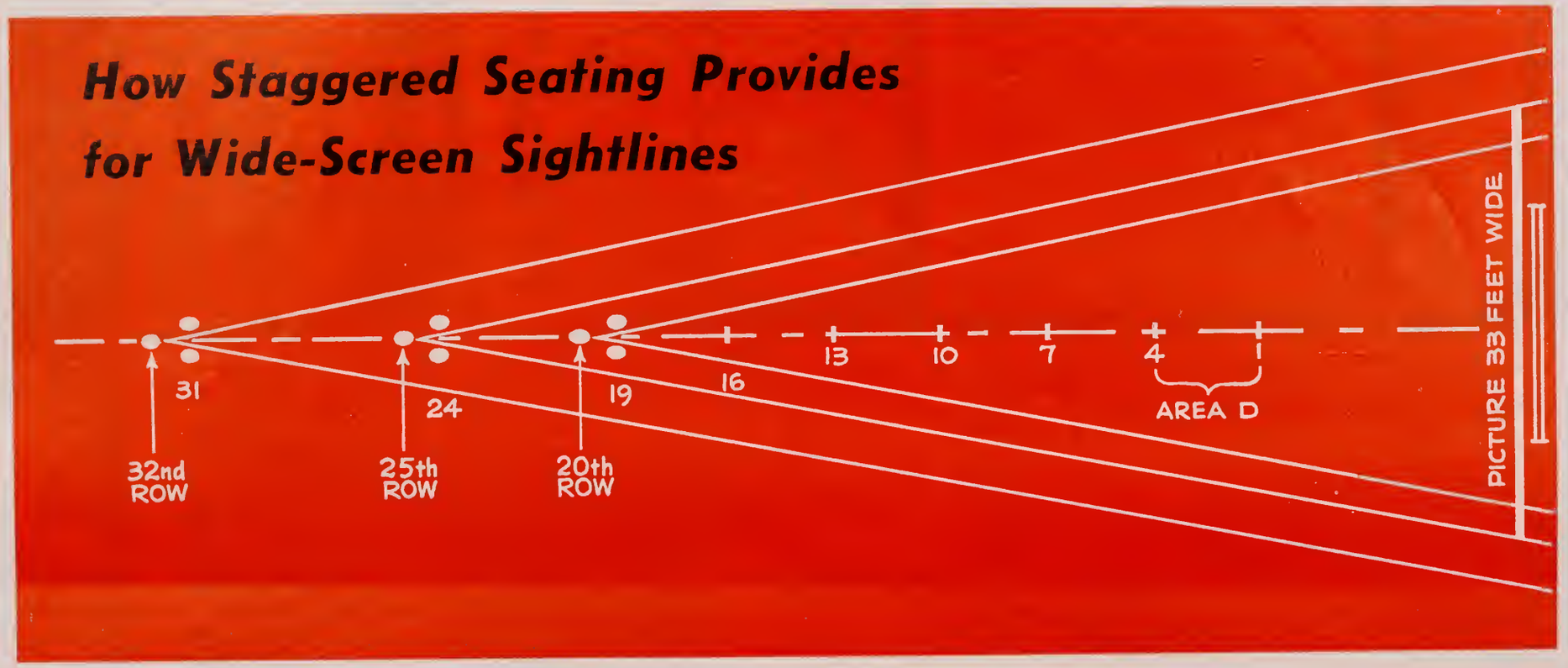
It is in laying out a new seating plan, for either a new or an existing theatre, that the minimum distance requires consideration.

How production technique uses its larger performance area will determine this distance factor eventually. With cinematography contemplating a screen occupying from three-fifths to two-thirds of auditorium widths, it is not unreasonable, to submit even 80% (it used to be 100%) of the total screen width as a practicable distance from the screen to the first row.

The major consideration, is that of sightlines generally—the adaptation, in the case of an existing theatre, of a seating plan laid out for the relatively small, square picture, to visual clearances required for a comprehensive view of a picture from 50% to 100% wider. New and serious conditions of obstruction will be found, of course, principally in the middle banks of main floor seats.

Staggering of auditorium chairs reduces the problem of gaining adequate visual clearance without resorting to undesirable high floor pitches. With variation of chair widths according to a sightline plan, uneven aisle lines may often be avoided; however, in later years row indentations along the aisles have been accepted as quite unobjectionable, and they obviously simplify the system. Indentations may vary from about an inch to as much as half a chair width. (*See chart of stagger values on opposite page.*)

# How Staggered Seating Provides for Wide-Screen Sightlines




**By BEN SCHLANGER, Theatre Architect and Consultant**

For capacities in the middle ranges, that have been characterized by picture widths in the neighborhood of 18 to 20 feet, a stagger system of seating properly laid out with variation of chair widths as available from principal lines of seating, is effective beginning at about the 19th row, counted from the front row. In the remainder of the rows (1 to 18) it becomes necessary, for the most part, to increase the distance between heads beyond regularly available chair widths. The space between heads in these forward rows must be increasingly wider as the distance from any given row to the screen decreases. These distances between heads are as follows:

Rows 18 to 17—21 inches; rows 16 and 15—22 inches; rows 14 and 13—23 inches; rows 12 and 11—24 inches; rows 10 and 9—25 inches; rows 8 and 7—26 inches; rows 6 and 5—27 inches; rows 4 and 3—28 inches; second row—29 inches.

The diagram above indicates the feasible objective of a stagger system on the basis of a 32-row seating plan and a 33-foot picture. Note that from the 32nd row an unobstructed view is possible between heads in the row immediately in front for a picture width even greater than 33 feet. At the 25th row the sightline clearance is narrowed to the width of the picture, 33 feet. At the 20th row clearance between heads in front takes in a sufficient amount of picture width.

If the new picture is wider than 33 feet, the full horizontal sightline clearance will begin at a point farther back than the 20th row. Conversely, if the wider picture is narrower than 33 feet, sightline clearance begins nearer the screen than the 20th row.

Rows 1 to 4 (Area D in the diagram) are too close to the wider picture to serve for other than the seating of children, or adults waiting there for seats farther back. The distance of Row 1 from the screen is equal to the width of an 18-foot picture, here indicated as the former one (double outline behind new picture). Row 4 is at a distance approximately equal to 80% of the width of the new picture, which is probably a practicable portion of the total width upon which to base the location of first row.

Theatres having seating plans developed in more recent years according to principles of staggered seating which achieved unobstructed vision of the conventional picture, may very well find spacing in at least toward the rear quite acceptable for a wide-screen presentation. Tests should be made for other areas.

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| 40 | 7x14 | 541C | 6x9 | 545-20C |
| 40-53 | 7x14 | 544C | 6x9 | 545C |
| 50-70 | 8x14 | 544C | 7x9 | 545C |
| 68-75 | 8x14 | 544-10C | 7x9 | 545C |
| 65-75 | 9x14 | 544C | 7x9 | 545C |
| 75-85 | 9x14 | 544C | 8x9 | 545C |
| 80-90 | 9x20 | 552-09 | 5/16x9 | 557C |
| 95-110 | 10x20 | 552-09 | 11/32x9 | 557C |
| 115 | 10x20 | 552-09 | 3/8x9 | 557C |
| 115-130 | 11x20 | 552-09 | 3/8x9 | 557C |
| 130-150 | 13.6x22 | 553-01 | 7/16x9 | 557C |
| 140-170 | 13.6x22 | 523 | 1/2x9 | 555C |
| 170-190 | 13.6x22 | 583.08 | 1/2x9 | 555CN |

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Projection

# Setting Up A Wide-Screen Installation

IN SETTING UP a theatre installation for wide-screen technique, it is essential for effective attainment of the impact sought from the larger picture that, regardless of the size of the auditorium—

*1. The new picture should be made large enough so that small objects and details become fully visible to persons seated at maximum distances. This should apply for* all *types of picture shots.*

*2. The new picture should cover the greater part of the auditorium width; it should have the effect of filling the viewing field of the audience and should not appear bounded by any confining and invasive framework.*

*3. The new pictures should be bright enough to bring out the best color balance and tones.*

*4. The new pictures should be rock-steady and sharply focused.*

If presentation is to alternate between standard and anamorphic projection with a variety of aspect ratios, the pictures should have, if possible, the same height, changes in ratio being made by expanding and contracting the width.

## VISUAL FACTORS OF SIZE

It has been authoritatively found that in order for the spectator to be able to resolve the smallest details in the new type of picture, his distance from the screen should not be greater than three times the width of the picture. This means that the picture should have a *width equal to at least one-third the distance from the screen to the last row.*

The minimum distance between front rows and the screen is a subject for discussion. Pictures may be viewed from a distance *less than the screen width* without any discomfort or eye-strain, and it may be possible that with the new camera lenses and methods for reducing film grain magnification, picture definition can be improved to the point where even closer seating will be acceptable.

Many of the newer theatres have been built without definitely marked stages, or with very wide arches and shallow screen platforms. In these cases, new screens may easily be installed inside the proscenium arch in sizes sufficient to meet, or even to surpass, minimum requirements.

However, there are a great number of older theatres where the proscenium arches are too narrow to contain screens of sufficient width to do the new pictures justice. In these cases the new screens should be relocated *in front* of the proscenium arch. Such elimination of proscenium framework in itself helps to add dynamic "presence" to the wide-screen pictures.

## STRUCTURAL CONDITIONS

New screens and frames should be sized in proper proportions to allow for the presentation of all present and future product. Each theatre must be carefully surveyed to determine which of its sightlines will impose primary limitations.

The height of the picture may be limited by low balcony soffits. From the rear seats in the orchestra, determine what height can be made visible. From the rear seats in the balcony determine if any main ceiling structure will limit the picture height. If the projection beam is lowered to bring the picture forward or down, determine whether standees in balcony seats will interfere with the picture. For one-floor houses, determine if persons entering or leaving forward rows can cause any interference.

The width of the picture may be limited by old-style boxes, organ-lofts and air-conditioning grille-work, and possibly by fire-exit doors. In any such case, careful consideration must be given to the removal of such obstructions.

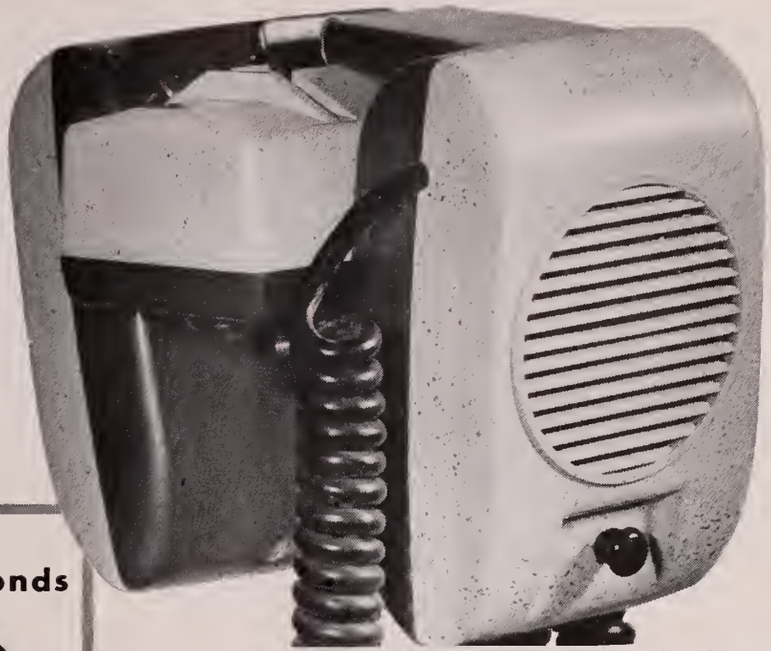
The worst obstacles are fire exits when they are located on either side of the stage. By checking with the municipal building department it may be found possible to eliminate them, to build over them, or to move them to another location.

## SETTING UP A PLAN

Having determined what the final limiting factors will be for the picture, whether it be the height or width, a set of data should be worked out for the new projection throw similar to those in *Figure* 1.



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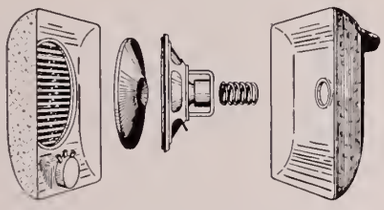


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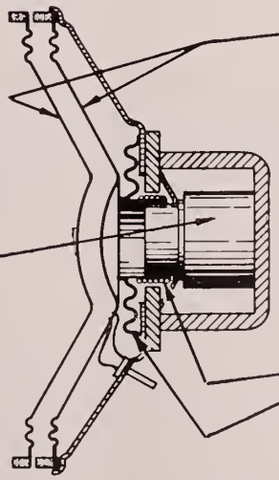
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**FIGURE 1—Comparison of picture size and lens focal length for equal picture heights using all aspect ratios. Calculated for 120-foot throw.**

| Aspect Ratio | Picture Size | Lens F. L. | Picture Size | Lens F. L. | Picture Size | Lens F. L. | Picture Size | Lens F. L. | Picture Size | Lens F. L. | Picture Size | Lens F. L. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1.33 | 24 x 32 | 3.00 | 22 x 29 | 3.25 | 20 x 26 | 3.75 | 18 x 24 | 4.00 | 16 x 21 | 4.75 | 14 x 19 | 5.25 |
| 1.66 | 24 x 40 | 2.50 | 22 x 36 | 2.75 | 20 x 33 | 3.00 | 18 x 30 | 3.25 | 16 x 27 | 3.75 | 14 x 23 | 4.25 |
| 1.75 | 24 x 42 | — | 22 x 38 | — | 20 x 35 | 2.75 | 18 x 32 | — | 16 x 28 | 3.50 | 14 x 25 | 4.00 |
| 1.85 | 24 x 44 | 2.25 | 22 x 40 | 2.50 | 20 x 37 | — | 18 x 34 | 3.00 | 16 x 30 | 3.25 | 14 x 26 | 3.75 |
| 2.00 | 24 x 48 | 2.00 | 22 x 44 | 2.25 | 20 x 40 | 2.50 | 18 x 36 | 2.75 | 16 x 32 | 3.00 | 14 x 28 | 3.50 |
| *ANAMORPHIC:* | | | | | | | | | | | | |
| 2.00 | 24 x 48 | 3.00 | 22 x 44 | 3.25 | 20 x 40 | 3.75 | 18 x 36 | 4.00 | 16 x 32 | 4.75 | 14 x 28 | 5.25 |
| 2.35 | 24 x 56 | 3.50 | 22 x 51 | 3.75 | 20 x 47 | 4.25 | 18 x 42 | 4.75 | 16 x 36 | 5.75 | 14 x 33 | 6.00 |
| 2.55 | 24 x 61 | 3.50 | 22 x 56 | 3.75 | 20 x 51 | 4.25 | 18 x 46 | 4.75 | 16 x 38 | 5.75 | 14 x 36 | 6.00 |

Here a throw of 120 feet was selected and picture sizes were computed for several different picture heights such as are most common, ranging from 14 to 24 feet.

In each group the widths are indicated for all the common aspect ratios, from 1.33-to-1 up to 2-to-1; and also for the anamorphic aspect ratios of CinemaScope and VistaVision. The lens size corresponding to the proper aspect ratio at a projection throw of 120 feet is also indicated.

Bear in mind that since projection lenses at present are made in only ¼-inch steps, the actual picture sizes are more or less approximate, and in order to match picture masking height and width, it may be necessary to file several aperture plate sets.

This operation has been found tedious; it must be undertaken with painstaking care, however, in order to get the various types of picture to fit their correct masking frames.

Let us assume that the limiting factor for a theatre with a throw of 120 feet is the height and *that this is* 18 *feet*. In *Figure* 1 we note that the width of such a picture may range from 24 feet for the old aspect ratio of 1.33, up to width of 46 feet for the CinemaScope full ratio of 2.55.

Also assume that the front end of the auditorium can be rearranged to take a picture 18 by 46 feet; then a screen 19 by 47 feet and its proper frame should be installed. On this screen it will be possible to project a 1.66 ratio picture equal to 18 by 30 feet, or a 1.85 ratio picture equal to 18 by 33 feet.

With a four-track stereophonic CinemaScope print, and 4.75-inch lenses, a 46-foot picture may be obtained. If a single-track CinemaScope print is used, then for the same projection lenses a picture 18 by 42 feet can be projected.

All of the above procedure can be performed rather simply by using fixed top and bottom masking for the screen, since a height of 18 feet is maintained at all times; and by moving side masking to selected positions for each type of presentation used.

The new metallic screens give a considerable *brightness gain* when compared with "white" screens. This gain will vary from two to three times when the screen is viewed from the center, but it will drop to less than one when the screen is viewed from the extreme sides (angles of 45°).

Since this reflectivity will drop as the surfaces age and become soiled, it has been found necessary to demand a light intensity at the center of the screen of about 10 to 12-foot candles. From *Figure* 2 we can determine with fair certainty what type of lamps, carbons and operating current combinations will produce this amount of light for a given picture width.

**FIGURE 2—Picture widths allowing 10-12 foot-candles at center of screen, according to various types of carbon trims and lamp optical systems, for short focal length and anamorphic lenses.**

| Pos. Carbon | Arc Amps. | Lamp Optics | Short F. C. | Anamorphic |
|---|---|---|---|---|
| 8mm suprex | 63–65 | 14" Reflector | 28 Ft. | 36–37 Ft. |
| 9mm suprex | 70–75 | 14" Reflector | 32 Ft. | 41–42 Ft. |
| 10mm H. I. | 95–100 | 16" Reflector | 36 Ft. | 48–50 Ft. |
| 10mm Hitex | 135 | 16" Reflector | 42 Ft. | 58–60 Ft. |
| 11mm H. I. | 122 | 16" Reflector | 42 Ft. | 58–60 Ft. |
| 13.6mm H. I. | 160 | Quartz Condensers | 36 Ft. | 48–50 Ft. |
| 13.6mm Hitex | 180 | Quartz Condensers | 42 Ft. | 58–60 Ft. |

## OPTIMUM PICTURE SIZE

*Figure* 2 has two columns which are interesting. One shows maximum picture size when using short focal length lenses only. The other shows maximum picture size when using the combination of lenses and anamorphic attachments. Let us consider our example in the light of these data:

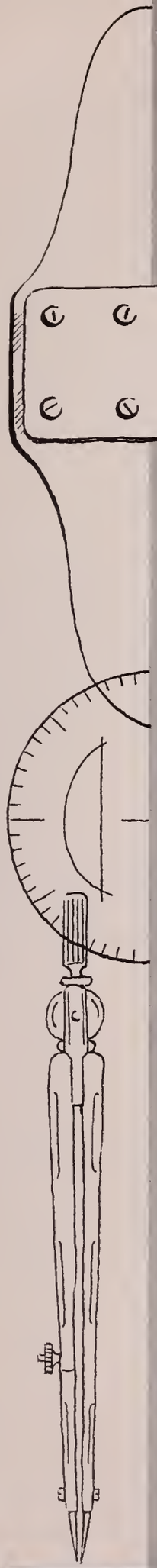
If we use regular lenses, an aspect ratio of 1.66, and a picture of 30 feet wide, it will be possible to utilize suprex carbon arcs with 14-inch reflectors, burning a 9mm positive at a maximum current of 70 to 75 amperes. If, however, we wanted to go to a ratio of 1.85, or 2.0, with pictures 34 and 36 feet wide, these lamps would not provide sufficient light to produce the required brightness.

Similarly, using anamorphic lenses to project VistaVision squeeze prints in a 2-to-1 aspect ratio (1.5 compression) a picture 36 feet wide could be illuminated with the same lamps operating at 65 amperes. But a CinemaScope picture of 2.55-to-1 would fall shy of the required brightness at a width of 46 feet.

Considering the borderline cases, and the

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fact that black-and-white pictures require more illumination than color, in this latter example (CinemaScope) it would be advisable to change to more powerful lamps.

If a lower height, say 16 feet, were considered, then the smaller lamps would be suitable for all pictures. From *Figure* 1 you can see also that for picture heights *over* 18 *feet, the larger lamps are definitely required in all cases.*

By combining these two tables, it is possible to determine whether existing arc lamp and d.c. supply equipment will be capable of providing the required illumination for the selected picture size. *Figure* 1 quantities may be computed for any projection throw and can be used for guidance in all cases.

## OPERATING STANDARDS

When we go from a 20- to a 40-foot picture, the magnification of all details is increased four times. For that reason the mechanical effect of film motion is also aggravated tremendously; therefore projector mechanisms, lens mountings and focusing must be held to very close tolerances. *It is of the utmost importance that good projection equipment be used* and that it be kept always in perfect alignment and repair.—*Gio Gagliardi.*

## Dealing with Field Conditions Created By the Big Picture

IN EQUIPPING to project larger pictures, most theatres have found that they required lenses with focal lengths ranging from 2 inches to 3½ inches. The normal design for this type of lens requires that the optical elements be located close to the film, and the lens assembly is buried deep in the projector frame. This condition tends to produce some grave troubles.

The ray of light projected by such a lens diverges very rapidly, and most projector housings have a tendency to intercept the outer area of these rays, causing serious vignetting of the light on the screen. This results in poorly illuminated corners, and possible poor definition at the outer edges of the picture. It is of greatest importance that the light rays leaving the lens should not be obstructed in any fashion whatsoever, either by the lens barrel, or by the projector casing and control knobs.

The Kollmorgen Optical Company has introduced a special type of lens to eliminate such a possible defect. This lens contains in its assembly an additional relay optical element which lengthens the barrel of a short focal length lens so that the last

element of the lens will be located outside of a projector housing and thus there will be no possibility of vignetting. The manufacturers claim that this type of lens does not have any greater light loss than their standard type of short focal length lenses.

### *MAGNIFICATION EFFECTS*

With the tremendous increase in the magnification of the film images it is absolutely *imperative* that the projectors be *mechanically perfect,* and that no part of the projector interferes with the light ray from the lamphouse to the lens, and from the lens to the screen!

The new lamphouses have optics of greater speed, and the cone of light directed to the film in the gate covers a greater angle; therefore, the projector shutter housing, the shutter blades, the heat shields and casings should all be examined to determine if they are entirely in the clear.

On the opposite side of the film, the pad shoes, the lens shields, the front casing of the projector, and the lens adaptors must be checked for the same reason.

Other great offenders are the lens collars or lens extension tubes. Ostensibly these were used to prevent oil and dust from depositing on the outer lens elements. These tubes, however, should not be used with short focal length lenses because they will definitely produce light vignetting on the screen. They will also serve to "smudge," or soften, the focus at the outer sections of the picture.

### *MORE CRITICAL FOCUSING*

The new lamphouses have optical speeds of *f*/1.9 to *f*/1.65, and for that reason the projection lenses should have similar speeds in order to utilize the maximum output of the lamps. However, as we increase the lens speeds, we also decrease the depth-of-focus range of the entire system, so greater care and attention must be paid to focusing of the picture on the large screens. Proper viewers should be provided so that each projectionist may check his picture with greater facility. The Wollensak Company has available a lorgnette-type of viewer which can be worn like glasses and which has a magnification of three times. These in effect serve to reduce the actual viewing distance for the projectionist to one-third.

Another factor which tends to injure the screen image is heat developed *on the film.* As a result of heating, the film tends to bulge in the projector aperture. This amount of film curvature becomes greater with higher heat values and may become sufficient to exceed the depth-of-focus range of the lens used, making it impossible to obtain a sharp picture.

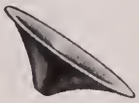
Fortunately most lamps now are, or can be, equipped with heat reducing filters which assist in the removal of the infra-red heat component of the light.




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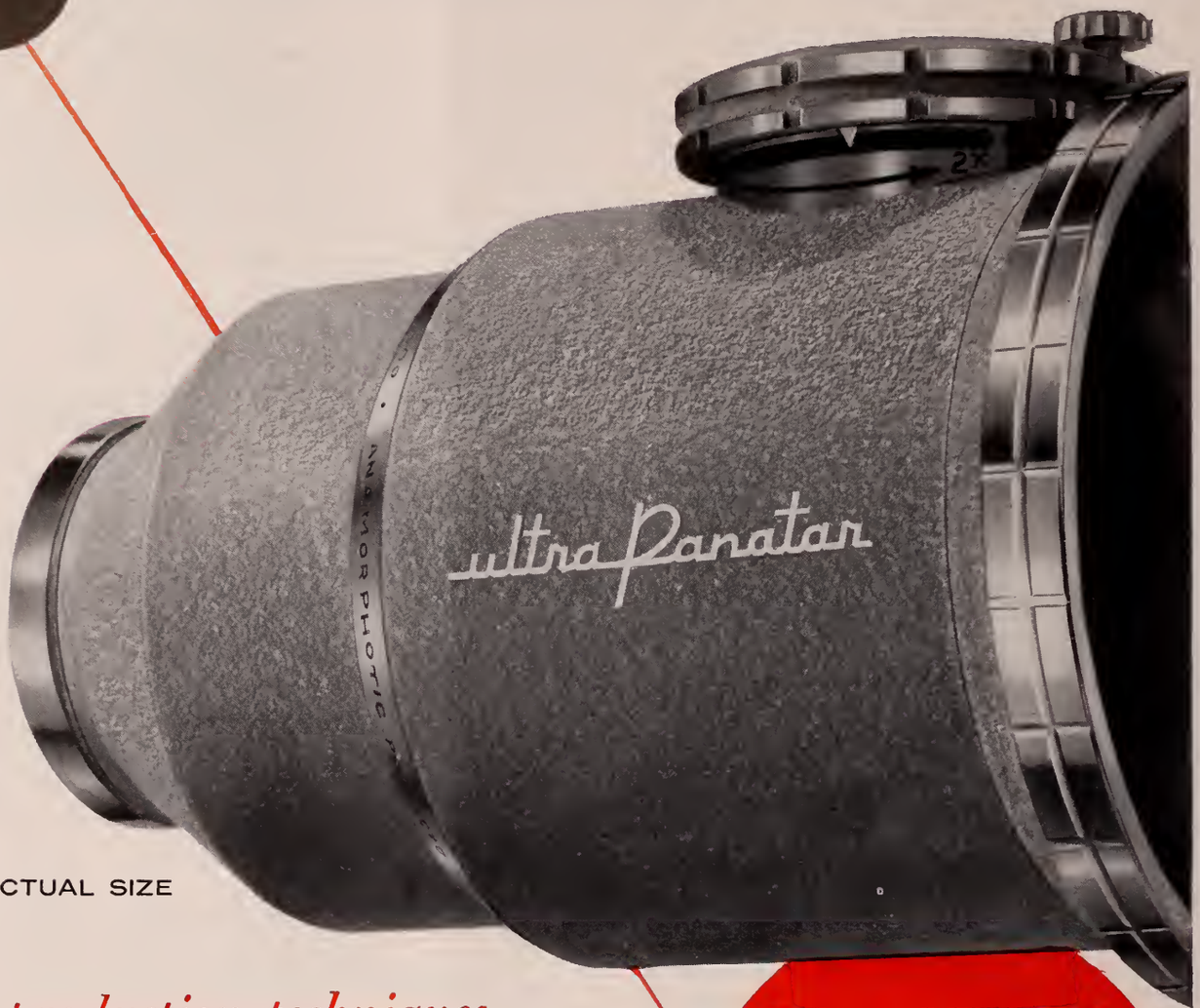
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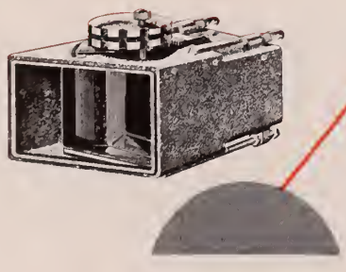

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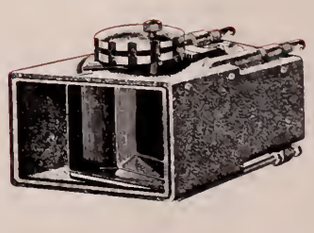
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# Wide-Screen Projection at Drive-Ins . . .

DEFICIENCY in light production for wide-screen projection at drive-ins is offset to a practical degree by established toleration of lower levels of screen brightness than those regarded as acceptable for indoor projection.

Wide-screen installations already made at drive-ins have indicated that reflector lamps operating at from 123 to 135 amperes can perform well within the limits of this toleration.

This is especially true if the outdoor field thinks in terms of 100-foot widths, or thereabouts, for CinemaScope and comparable anamorphic prints (with optical sound). At throws allowing the most efficient optical conditions it is possible to get a screen brightness reading of about 4 foot-candles.

Similar lamp output and optical efficiency will attain comparable screen brightness with non-anamorphic projection if the picture width is not above 80 feet.

These considerations thus provide a practically safe *norm,* or basic limit of wide-screen picture size, from which to launch the planning of a wide-screen installation (pending further developments in light sources, screens and the uses, possibly also film widths). Articles in BETTER THEATRES (*for February, July, December* 1954) have given data on various aspects of wide-screen projection at drive-ins. Their examination of rated light output of carbon trims allow a standard of about 3½ to 4 foot-candles, average across the screen, under the following conditions:

*Picture sizes:* For CinemaScope or comparable anamorphic prints, with single optical track—width approximately 100 feet (magnetic track prints would permit slightly greater width for same brightness, or slightly higher foot-candle reading for the 100-foot width). For non-anamorphic prints (standard aperture width) — picture width of approximately 75 feet, up to 80 feet maximum.

*Light sources:* Reflector lamps with 16-inch mirrors 11mm positive ("H. I." or equivalent) carbon, operating at 123 amperes; or 10mm positive ("Hitex" or equivalent) carbon, operating at 135 amperes. If condenser lamps are installed, using 13.6mm positive ("Hitex" or its equivalent), operation is at 180 amperes. Reflector lamps with 18-inch mirrors are also

applicable to throws for which objective lenses in a speed of f/1.7 can be obtained; these are presently available in focal lengths from 2½ through 4 inches, in the standard barrel (diameter 2 25/32 inches). Lamps with 18-inch mirrors can be trimmed with the 10mm and 11mm positive as cited above, or 13.6mm positive ("Hitex" or equivalent), operated at from 160 to 165 amperes.

*Objective lenses:* Speed of f/2.0, or faster. These are available in the standard or 4-inch barrel for the picture sizes indicated above (and, of course, others) in focal lengths adapted to all throws of drive-in projection from approximately 200 feet.

*An accompanying table gives lens specifications for standard aperture width, and for CinemaScope (and SuperScope) optical track prints, applying to the picture sizes used as a* norm *in this discussion, for projection throws typical of drive-in projection.*

Throws of less than 200 feet require lenses for standard projection in focal lengths shorter than any commercially available; however, there are few such.

LENS FOCAL LENGTHS based on picture widths of about 100 feet for CinemaScope, and about 75 feet for non-anamorphic projection, at typical drive-in throws. Figures in parentheses are actual picture widths in feet. Lens speeds are F/2.0 or faster.

| PROJ. THROW IN FT. | LENS F. C. STANDARD (AP. 0.625") | LENS F. C. C'SCOPE (OPTICAL) |
|---|---|---|
| 200 | 2.25 (74) | 3.25 (103) |
| 240 | 2.75 (72) | 4.00 (101) |
| 280 | 3.00 (77) | 4.75b ( 99) |
| 320 | 3.50 (76) | 5.25b (102) |
| 360 | 4.00 (74) | 6.00b (101) |
| 400 | 4.50 (73) | 6.75b ( 99) |
| 440 | 4.75b (76) | 7.50* ( 98) |
| 480 | 5.25b (75) | 8.00* (101) |
| 520 | 5.75b (75) | 8.75* ( 99) |
| 560 | 6.25b (74) | 9.50* ( 99) |
| 600 | 6.50b (76) | 10.00* (101) |

The letter "b" following lens focal lengths in above table indicates 4-inch barrel. Focal lengths marked with an asterisk are longer than those at which lenses of F/2.0 or faster can be usually obtained except on special order (at relatively high cost). It is possible to obtain, however, anamorphic lenses specially adapted to the use of backing lenses of half the focal length otherwise required—3.75 instead of 7.50 inches, 4 instead of 8, etc.





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# The Drive-in . .

# Installation and Maintenance of Playgrounds and Swimming Pools

*[Development of the drive-in as an outdoor recreational center continues apace, with major consideration being given to playgrounds and swimming pools. Here are factors about costs and selection and maintenance of equipment which operators planning such installations should consider.]*

It is not *necessary* for the drive-in operator to spend a small fortune on a children's playground. The safest, most rugged and best-designed swings, slides, and other playground devices can be bought at a reasonable cost.

One Upper Michigan drive-in has playground apparatus that cost less than $600. The equipment consists of a standard three-swing set on a 10-foot high frame; a three-swing set on a 7-foot frame, equipped with chair-type nursery seats for the very small tots; a two-board see-saw; a merry-go-round capable of carrying 25 children; an all-steel slide with 6-foot high platform and 12-foot chute; and a primary castle walk, which combines features of the castle tower and the horizontal ladder into a single unit.

### INSTALLATION OF EQUIPMENT

Alignment of all frame members is necessary to assure the best appearance and maximum structural strength. *While the concrete is still wet and the fittings loose, a level should be used to make sure that top beams are level and straight, with vertical supports perpendicular to the ground.*

After alignment, the fittings can be pulled down tightly and allowed to harden. No apparatus should be attached to the frames, nor any playground unit be placed in use, until the concrete footings have hardened for at least 48 hours; or better still, 72 hours should be allowed to make hardening certain.

Concrete around the base of all frame support members should be troweled smooth and shaped conically so that it is highest at the pipe members proper. It is recommended that at least 4 inches of turf cover all concrete footings, level with the ground line. For an extra measure of safety, the turf could be covered with tanbark, sawdust or shavings to cushion possible falls from the equipment.

### MAINTENANCE OF EQUIPMENT

Badly worn, splintery or cracked slide side rails, swing seats, see-saw boards and other wood parts of apparatus are dangerous and should be repaired or replaced promptly. Swing chains, hooks, hangers and frame fittings also should be checked carefully.

Years of extra service can be added to equipment by painting it frequently and regularly.

Supervision of the playground area is needed to assure additional safety. Ushers could be used as playground supervisors before the parking rush begins. Placing picnic tables and benches at the playground will encourage parents to watch their children at play.

## SWIMMING POOLS

While the initial cost of a swimming pool might seem prohibitive at first glance, it should be thought of as an additional property investment which will in time pay for itself. The cost will naturally depend on how elaborate a project is contemplated —the size of the pool, the extent of the bathhouse facilities, etc.

Latest estimates of the cost of the pool, including all fittings, accessories, and mechanical equipment—*but not the bathhouse*—are as follows:

*Small pools* (less than 4,000 square feet), $15.30 per square foot of water surface; *medium-sized pools* (4,000 to 6,000 square feet), $11.46; *large pools,* $10.90.

Thus a typical small pool, measuring 30 by 75 feet, would cost around $34,425; a medium-sized pool, around 50 by 100 feet, about $57,300; and a large pool, 200 by 75 feet, about $163,500. These figures, it should be emphasized, are for *estimation* purposes only. Actual construction costs will vary widely across the country according to such important factors as local codes, soil conditions, etc.

### CHOOSING A LOCATION

The exact location of the pool must be decided in relation to the layout of the drive-in plot. A small pool might be placed near the children's playground; another potential location is between the ramp area and the highway. If near an area where eating is done, there should be a definite division between the eating area and the swimming pool in order to avoid food and papers being carried back to pollute the swimming pool water.

### SIZE OF THE POOL

This will depend primarily on an estimate of the patronage that the pool should be able to draw. There are no fixed rules for doing this, but some of the points to be considered are climatic conditions, local habits and customs (the popularity of swimming), competition from other pools, and admission fees to be charged. A quali-

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fied pool engineer will be of much help to the operator in deciding on the proper size.

## MATERIALS AND SHAPES

Ordinarily an outdoor pool is constructed of reinforced concrete; however, the desire for more economical construction has produced the use of gunite and steel and even concrete blocks. As to the shape of the pool, a rectangular type is generally advised for outdoor projects as it is the simplest to design and construct. There are some advantages in circular, oval and irregularly-shaped pools, however.

The pool must *always* be equipped with proper recirculation, filtration and chlorination equipment. The filtration system is of utmost importance as no pool can be maintained in a proper sanitary condition without these facilities. There are two types of filters, the *sand pressure* and the *diatomite*, each of which has advantages that should be investigated before a choice is made. The most desirable kind of chlorinator is a gaseous vacuum type similar to that used in most municipal water systems.

## SAFETY CONSIDERATIONS

In the interests of safety there are a number of factors which must be considered in designing the pool. For one thing, it is recommended that facilities for small children be completely separate from those for older children and adults by constructing a wading pool as a separate unit from the main pool.

Secondly, the general swimming area should be separate from the diving area, either by having separate swimming and diving pools, as in a large installation; or by a floating line where the two areas are in the same pool. Depth markers should be plainly visible all around the pool, and there should be no sudden drop-offs or ledges under the water.

In addition, a lifeguard tower might well be placed for efficient observation, while underwater lights will help to show up any swimmer in danger under the water at night.

## SPORTS EQUIPMENT

Conventional equipment at pools is the *one-meter diving unit*. It should be constructed of steel pipe, with the frame locked together by certified malleable fittings. All metal should be hot-dipped and galvanized for protection from rust. A streamlined *three-meter diving unit* is also often desirable. It should consist of a frame, main braces, and stairway risers of hot-dipped, galvanized steel pipe, preferably 1⅞ inches in diameter. All stairways should be slanting and equipped with non-slip treads and handrails.

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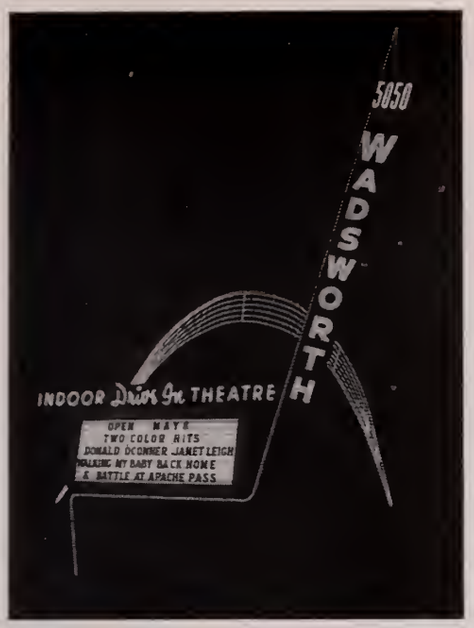
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# Drive-In with Auditorium for All-Year Operation

**The Wadsworth drive-in in Denver, an operation of Lee Theatres, Inc., combines a car capacity of 850 with indoor seating for 502.**





The Wadsworth drive-in in Denver has been constructed with an auditorium section in the main building from which patrons can view the picture on the drive-in screen tower. Employing a double ramp system, the drive-in has a capacity of 850 cars, and the auditorium seats 502. The approach to the theatre from the roadway is 630 feet long and 275 feet wide. There are three box-offices at the entrance arranged for two lanes of traffic each (above). The drive-in covers 14 acres in all, and parking space is set aside behind the main building for the "indoor" patrons. The main building of the theatre (front view below) houses the auditorium, refreshment section, rest rooms and manager's office on the main floor and the projection booth and a penthouse apartment for the manager and his family on the second. Constructed of masonry and wood, this building has a front of glass through which the "indoor" patrons watch the film. The auditorium walls are of sandblasted surfwood and acoustical tile, which is also used for the ceiling. Illumination is by neon tubing from wall fixtures on each side. Seating is in a three-bank, two-aisle plan with 502 American chairs. The carpeting is an Alexander Smith pattern in burgundy, beige and green. A cry room is in the rear of the auditorium. Exits at the rear of the auditorium lead to stairs to a lobby area, off of which at opposite ends are the men's and women's rest rooms. This lobby also leads to the refreshment section, where service is in a cafeteria system. The Wadsworth's screen tower (left), 103 by 69 feet, has a basic coat of sprayed-on Gunite covered with white enamel and white sand and then Bondex. The picture presented is 96 feet wide, and the throw from the projection booth is 360 feet. Projectors and sound are Simplex with lighting by National "Excelite" lamps with 10mm positive trim, operated at 135 amperes. The in-car speakers are also Simplex. The theatre has been wired for an eventual change-over to reproduction of CinemaScope's four-channel sound.





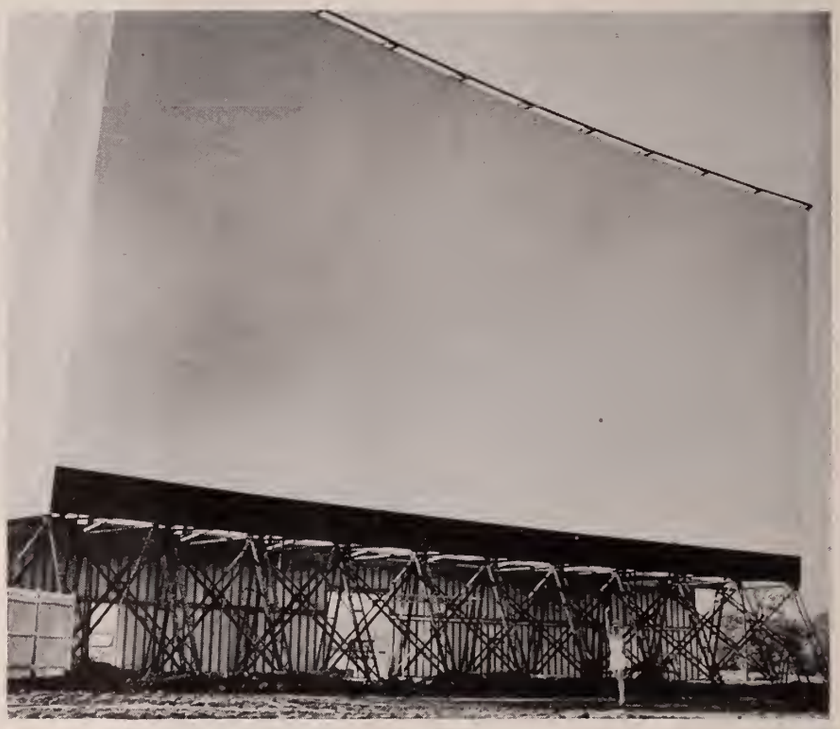
The front of the main building (right) is enclosed with glass to provide viewing from the enclosed auditorium (above), which seats 502. Air conditioning and heating have been arranged to keep frost and steam off the glass. Chairs are American, arranged in a three-bank, two-aisle plan.

# 2000-Car Drive-In with 24 Ramps



**With a capacity of 2000 cars, the Westbury drive-in, Westbury, Long Island, N. Y., has a six-lane cafeteria and playground facilities for 500 children. It is owned and operated by the Drive-in Westbury Corp., headed by Saul Lerner.**

Directing attention to the Westbury drive-in, which is located just off Exit 24 on the Northern State Parkway, is a large marquee, 30 by 30 feet, bearing the theatre's name in neon beneath an animated display sign on top. The changeable attraction panel beneath is of stainless steel and employs Adler letters. This structure has a foundation of concrete. At the entrance two box-offices arranged for two lanes of traffic each are connected to a building housing the manager's offices (see top photo). This building is constructed of cinder blocks, and the offices are of Roman brick and glass. Covering an area of 28 acres, the Westbury has 24 ramps, which are spaced 40 feet apart, with the distance between speaker posts 18 feet. Projection facilities are in a separate building at the eighth ramp allowing the refreshment and rest room building (below, right) to be located more centrally at the twelfth ramp, and the outdoor eating terrace is between these buildings. The drive surfaces are asphalt and stone. Playground facilities are located behind the refreshment building. The equipment, supplied by the Miracle Whirl Sales Company, Grinnell, Iowa, includes 24 "hobby horse" swings, two "Whirl-a-Tilts," two elephant slides, two jungle gyms and two see-saws. During the hours of its operation, two attendants supervise the children's activities. The Westbury's screen tower (top, right) which is of steel construction with a foundation of concrete, is 130 feet wide by 100 feet high. The screen material is Transite painted white, and the picture presented for non-anamorphic films is 93 feet wide and 124 feet for CinemaScope. With a throw of 420 feet, projection lenses for both standard and anamorphic prints are Bausch and Lomb. Projectors are RCA "100" and lighting is by RCA "Wide-Arc" lamps with 10mm positive trim operated at 135 amperes. Sound equipment is also RCA, including "Starlight" in-car speakers and magnetic as well as optical. The refreshment building is constructed of Roman brick with large glass windows in front permitting a view of the screen from inside. The interior walls are also of Roman brick, and all lighting is recessed. The food service is provided in cafeteria style with six separate lanes, each of which is stocked with identical merchandise and equipped with individual cashier stands. The hot foods are prepared in advance in the kitchen (and then delivered to the self-service counter units) from equipment which includes Manley popcorn machines, Selmix drink dispensers, Pronto heating units and Hotpoint french fryers.



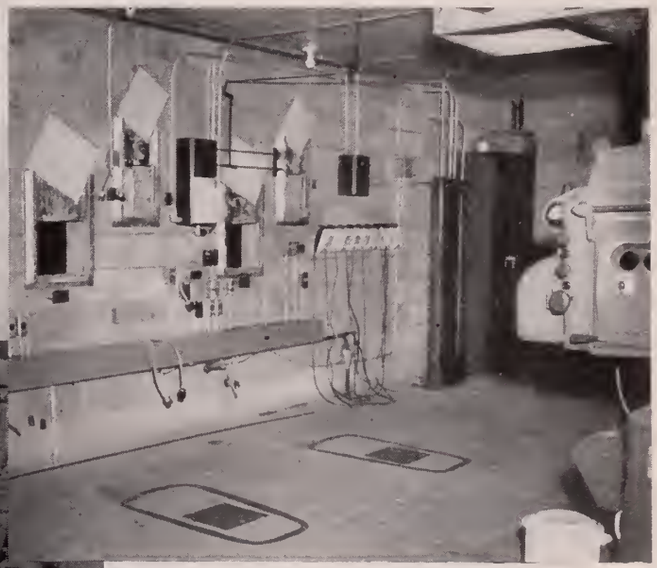


# Outdoor-Indoor Drive-In with One Booth

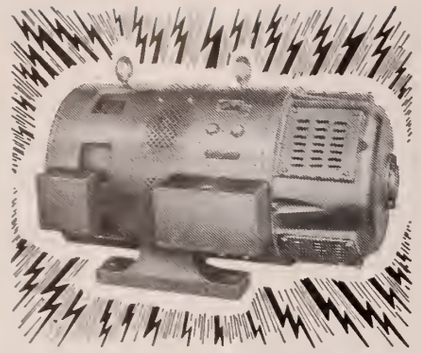


**The Moonlight drive-in theatre, Montpelier, Vt., owned by Richard Cody, has an outdoor section (500-car capacity) for summer and an indoor auditorium (900 seats) for winter.**





Under the plan for a combination indoor-outdoor drive-in worked out for the Moonlight, the single projection booth is located atop the main building, which faces the drive-in screen (see photo at top). The enclosed auditorium is at the rear of this building, which also houses the refreshment stand and rest rooms used for both theatres. In the winter the outdoor section is closed off, with the patrons for the indoor section parking their cars by the auditorium. Using the same projection equipment for both theatres means that twice each year the projectors must be moved from one side of the booth to the other. When the indoor section closes in the spring, the projector bases must be disconnected, moved to the opposite side of the booth and set up for the outdoor theatre, with this process reversed in the winter. (Photo above, right, shows projectors set for indoor side, with markings on the opposite side indicating the positions for drive-in operation.) Projectors are RCA lighted by Ashcraft lamps with 11mm. positive trim operated at 122-125 amperes for both outdoor and indoor projection. Power supply is Ashcraft 140-ampere selenium rectifiers. The throw to the drive-in screen is 525 feet for a picture 100 feet wide; the indoor throw is 110 feet for a picture 51 feet wide on an "Astrolite" screen. Projection lenses are Kollmorgen, and sound equipment is RCA, including magnetic soundheads. The anamorphic lenses are Bausch & Lomb. The Moonlight's outdoor section has 11 ramps, which are spaced 42 feet apart. The distance between speaker posts is 19 feet. The screen tower is constructed of steel with the screen material asbestos board. The auditorium (left, above) is entered through a lobby in the main building where tickets are purchased at an indoor box-office. (The box-office for the outdoor theatre is a separate structure at the main entrance.) The entire main building is constructed of cinder blocks painted a light color. Seating in the auditorium is divided between a main level (675 seats) and a stadium (225), with all chairs Heywood-Wakefield upholstered in pink-and-rose striped velour. The walls are "Nu-Wood" painted rose and trimmed in dark rose, and the ceiling is white tile. The aisle carpeting is a green swirl pattern. The distance from the screen to the first row is 45 feet and 120 to the last, giving a maximal viewing factor of 2.3W.



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# Drive-In Entrance Design




Treatment of the entrance area at the Miracle Mile drive-in, Toledo, Ohio: The entrance drive (above) passing the outside of the screen tower and under an arch formed by the name sign and attraction board structure, divides into six lanes at the ticket booths (below). The sign and attraction advertising unit is 57 feet long and 38 feet high. The structure mounts Wagner attraction letters using 10- and 17-inch letters. The Miracle Mile is owned by the Glass Mile Drive-in Theatres, Inc., and managed by the Theatre Operating Company, both of Toledo. Occupying a 22-acre plot accommodating 1500 cars, the theatre's layout employs a double-ramp system, which was adopted to provide for shortest possible viewing distances with the desired capacity. Projection equipment includes Century water-cooled mechanisms, Strong Super-135 lamps supplied by Strong-135 selenium rectifiers, Kollmorgen objective lenses of 4-inch barrel, and Bausch & Lomb large-diameter anamorphic attachments. In-car speakers are Eprad three-unit stereophonic reproducers, and the amplification system consists in Century units with the rack modified for the three-unit speaker installation.



# *visualizing*
# The Theatre for a New Era

*A conception of facilities for exhibition of the greater motion picture now developing, and for its integration into community life being shaped by accelerating growth of population and technological progress.*

**ALL AROUND US we see increasing evidence of two tremendous facts of our times—technological progress and population growth—facts that are now rapidly remoulding manners of life and methods of business, changing politics, education, transportation, communications and recreations. Neither has only now begun to assert itself; their pressures, however, have become greater, for each is proceeding at a markedly quickened pace.**

**Accompanying these phenomena, with its roots intricately growing in them (and, in turn, of course, influencing their development and impact), is vastly increased industrial production, with a wider distribution of the wealth in money and**

*Continued on following page*

By BEN SCHLANGER
Theatre Designer
and
GEORGE SCHUTZ
Editor of
Better Theatres






goods being created by this production.

These three facts are basic conditions of a new course of social evolution in America that already has begun to show itself in the development of new communities and the replanning of old ones, in a steady multiplication of appliances to ease the chores of the home, in the possession of an automobile by almost every American family. It is becoming more and more visible in the intangibles of community life—a broader interest in educational facilities, in endowing residential sections—and the market place as well—with some degree of charm, and in preventing their future debasement; it is apparent in a desire, above all, to live more spaciously.

THE motion picture industry is supplying some of the evidence of this impact. Wide-screen technique is a reaction to television, spread of the drive-in is a reaction to wider distribution of the automobile, specifically in the lower economic groups. Compared with changes elsewhere, and with the potential effect of their causes, response of the motion picture thus far is a slight beginning, but it is a beginning.

Adaptation to the new conditions, as they develop, is of course a law of the industry's survival. The motion picture itself, even if defined merely as a photographic representation on film, is flexible enough to be fitted into various schemes of exhibition, including home television, which already uses it. The area of greatest difficulty is its regular, or indoor, theatre, for here there is a vast establishment of real estate and buildings located and erected in times from which new tools and social patterns are cutting it off.

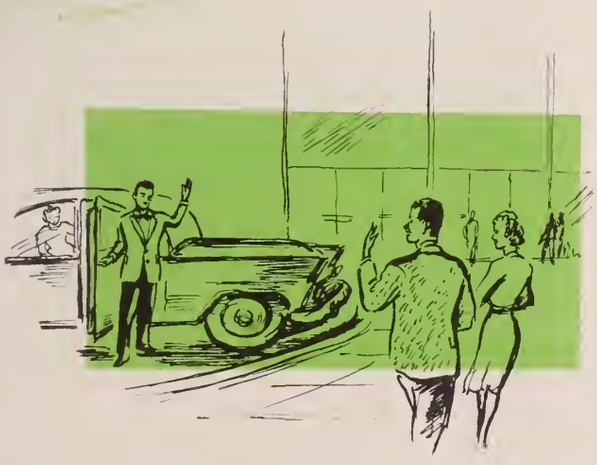
This establishment has been suffering for years from creeping obsolescence, which has continued in the face of modernization in every other business field. Many of these theatres are adaptable to technical progress in the art and to changes in the physical and social patterns of the communities they serve. But construction of new theatres is inherent in the industry's task of adaptation to the new conditions.

Just how a theatre should be remodeled, or newly designed, is a matter for determination according to its particular situation. The accompanying drawings are *not* an attempt to imagine "*The* Theatre of Tomorrow." This presentation is a study of *function* in relation to progress in the art and to the changing pattern of American community life.

Theatres of the future, as of the past, would take, naturally, a variety of forms, dictated by circumstances of site and prospective clientele. There would be modest needs of more or less isolated little towns at one extreme, the special ones of hotel-shopping-amusement districts in great cities at the other. Between these extremes lie the conditions most characteristic of the recreational service which

*Continued on page following next page*



## Invitation

*. . . in a theatre set back in a landscaped plot, with access to the entrance from highway or street, by a walk adjoining parking area. At the street a sign structure gives prominent notice of the theatre and its current attractions. Beyond, where tall windows are aglow with community welcome, are the facilities for their enjoyment, in an environment of invitation to go to the movies as casually as one may wish, with the convenience of stepping from one's automobile.*

*Continued from page opposite preceding page*

the "moving picture" came to perform —those of urban neighborhoods, of metropolitan suburbs, of innumerable marketing centers in industrial and more populous agricultural regions. Within this great intermediate area are found the conditions with which this statement of function—for that is what even the drawings are intended to be—primarily is concerned.

AND IT IS here where America is growing most in numbers and aspirations, changing most in facilities and custom. Here we find the greatest local population shifts, marked by a spreading out from the center. Beyond cities new communities are springing up where corn grew or cattle grazed but a few years before. Here the automobile has become merely an implement of decent living. And here is where society has begun to lose its sharp classifications, where tastes are merging in an essentially common experience.

Design in the buildings and implements of ordinary usage already reflects a rising standard of taste, and a mark of it is rejection of the gaudy and blatant. glittering fanciness traditional in theatre architecture is now strictly "corny," and that alike to garage mechanic and the banker's teen-age daughter. The new market place, instead of developing as a jumble of buildings, is more likely to present a unified scheme of architecture meeting basic requirements of a community planning board, perhaps with a broad leisurely plaza, and certainly having a spacious plot for parking.

New schools provide a fully equipped auditorium for general community affairs, or there may be a Community House specifically for that purpose. If there be a manufacturing plant, it may



well demonstrate in architecture and landscaping the new demand for pleasanter conditions of work, while a planning commission and zoning laws insist upon conditions for better living.

Growth in population, accompanied by more economic competence among more people, is spreading these evaluations as a new gospel of a more abundant life, with more leisure to enjoy it, and with the automobile allowing the countryside to yield to homes and their services without obliteration of its natural attractions altogether, or loss of the relaxing freedom of its liberal distances.

In the practical calculations of motion picture exhibition all this is ultimately resolved into increasing time and money for recreation, with a wider and more cultivated choice of interests to spend them on. To compete effectively commands every resource of unique appeal, strongly reinforced by convenience.

Miles are contracted to the dimensions of blocks in the new measurements of American living, permitting a motion picture theatre a choice of sites where it can be given in architecture and setting a sense of invitation and an atmosphere which integrate it into such community life. This is the idea expressed in a conception of an exterior development, and of a lobby-lounge.

The theatre would of course be endowed with all of the conditions essential to the enjoyment of motion pictures in the full range of the art. With this function the presentation deals in its final three pages.



## Atmosphere

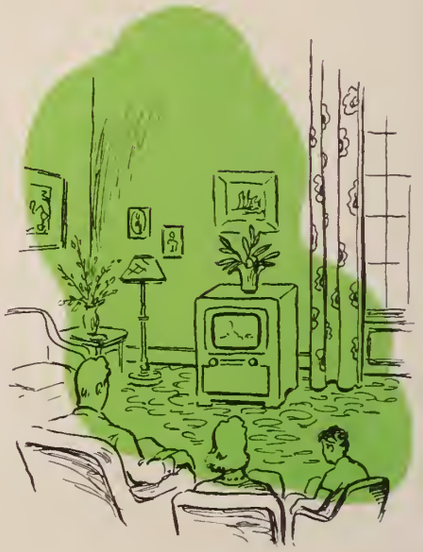
***Provision for admissiou and traffic to and from the auditorium are conceived in this visualization as an attractively appointed lobby-lounge within which tickets are purchased informally over a desk, and one may wait for friends or the end of the feature in the atmosphere of a pleasant community gathering place.***

# PRESENTATION . . . for full realization of the art

NEW dimensions for the projected motion picture, and new creative techniques related thereto, are now established as a basic format giving direction to further progress in the art. Methods are not standardized. Developments to date do indicate, however, what part the auditorium may play in the film presentation.

The full importance of the regular, or indoor, motion picture theatre as an instrument of the medium will not be realized until the auditorium is made, in effect, part of the projected picture, giving the audience a sense of realistic presence at the scene. This effect may be called "participation," but in our use of that term here is not meant a feeling of being *in* the scene, but rather *at* it. This effect is not peculiar to certain motion picture techniques; it is instead a function of—

1. Film width.
2. Projected picture size.
3. Treatment of the immediate environment of the projected picture.
4. Projection light levels, film density and color saturation.
5. Cinematographic techniques.
6. Seating pattern and dimensions.



Patrons of indoor theatres have responded favorably to improvements in technique that have been made during the last two years. The theatre can extend and intensify its uniqueness as a source of entertainment through continued progressive attention to the functions cited above.

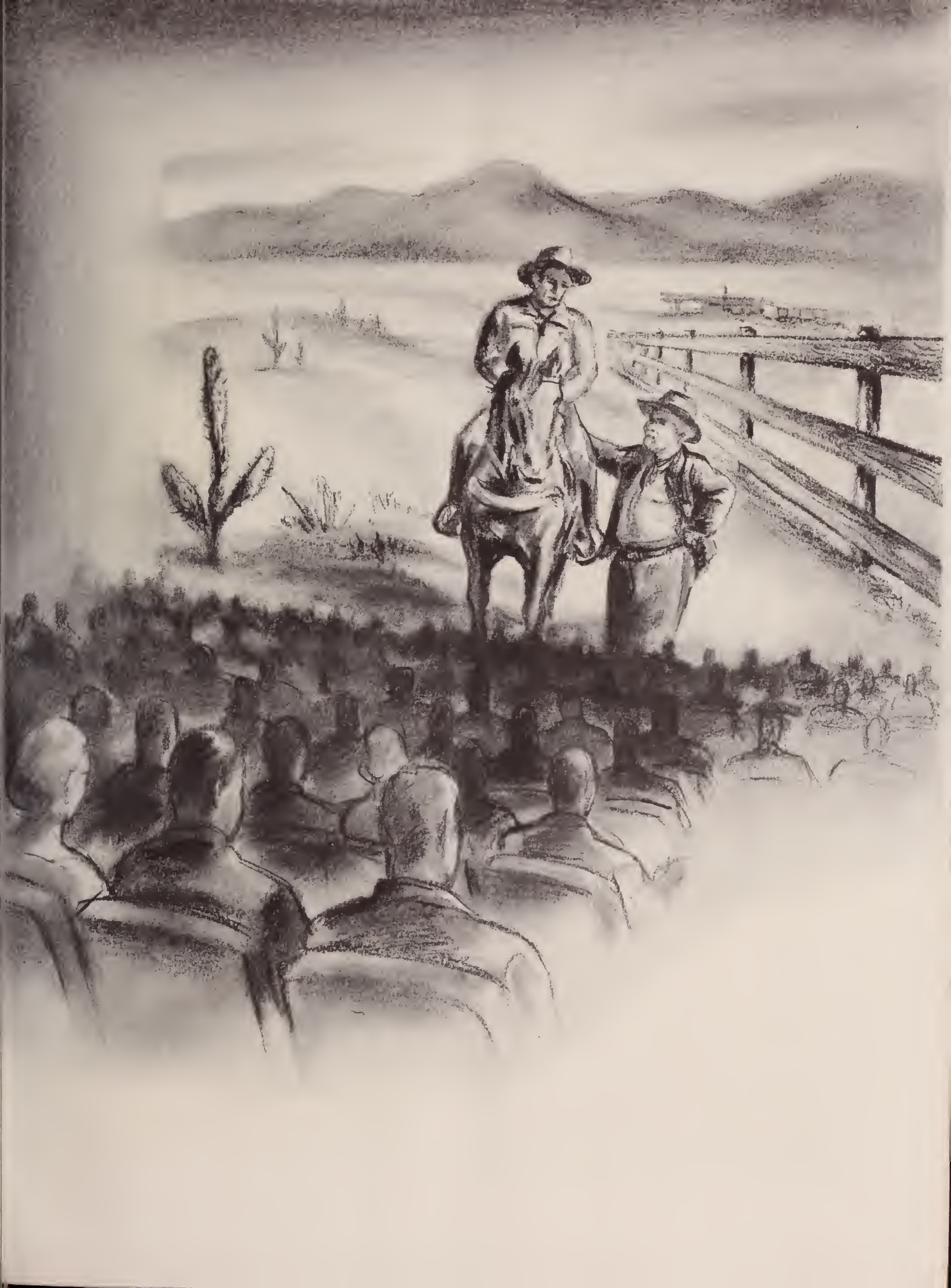
On the opposite page is visualized the presentation of a motion picture under conditions contemplated in this conception of theatre design for a new era. The sketch gives the projected picture a visual domination necessary to the full scope and impact of the art and attainable only in a theatre auditorium.

The picture is dominant in dimensions, in the freedom from architectural invasion, in the absence (through surround reflection of its own light) of picture-on-a-wall framing. The seating plan gives the audience visual range of the screen to its full width, comfortably; and in anticipation of further technical progress (including wider film) most of the audience is within a distance from the screen that produces a heightened sense of presence.

A fundamental requirement of a sense of presence, or "participation," is to sit as close to, and as well within the

*Continued on page following next page*





*Continued from page opposite preceding page*

width, of the projected picture as can be practicably arranged; and for the average viewing angle subtended to the screen to be the average camera angle of production.

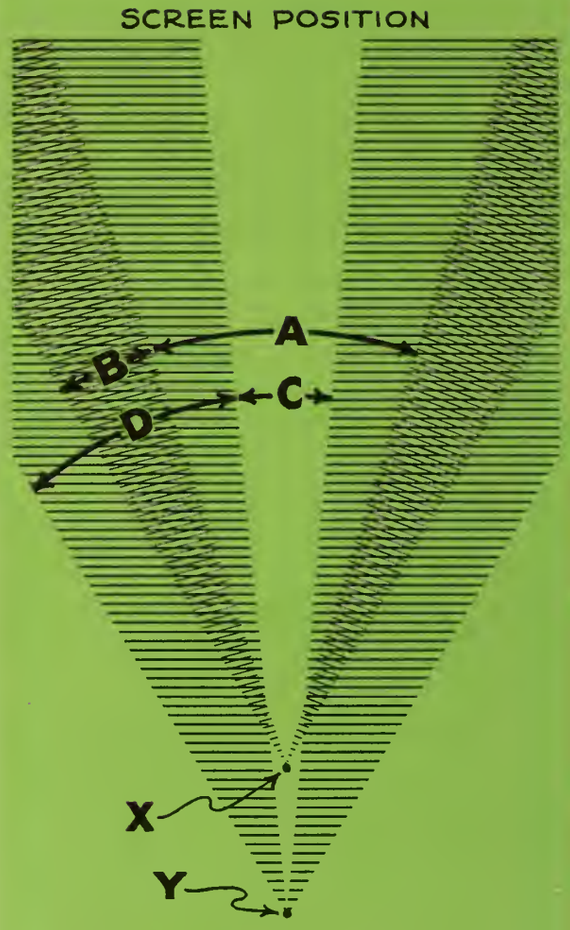
Cinematography calculated to attain this impact requires wide camera angles averaging about 80 degrees (compared with 30 degrees of average former usage). This makes the forward seating more valuable.

To meet these requirements properly it is necessary to project a comparatively large picture, and for a great number of *existing* theatres this picture would have to be more than 40 feet wide to make the entire seating pattern effective.

Use of 35mm film for picture widths greater than 40 feet pushes much of the most effective part of the seating pattern too far away from the screen, since film grain under great magnification of 35mm film destroys definition from the forward rows. Two film producers already are using film wider than 35mm, and a third has announced a similar intention.

Natural extensions of illumination for the immediate environment of the projected picture can further contribute to the sense of presence. This area would be within the subtended *angle B* in the diagram.

These motion picture techniques also have new requirements of seating arrangement. Previous conditions of the performance have allowed liberal row spacing. The sense of presence sought in the large picture advises control of row spacing for the purpose of locating as many viewing positions as possible relatively close to the screen. Sightline clearances will call for greater widths of viewing positions, with freedom to adjust them through insertion of double armblocks and variably staggering the chairs. An incidental result of this arrangement is release of an audience from a sense of being herded and squeezed into a rigid pattern; there is instead a roominess and casual irregularity. All the comforts, shall we say, of home?




**Visual angles for best viewing of the large screen with a "participation" or at-the-scene effect. (Lighter shaded area compares these with viewing angles typical of small screen widths and the seating patterns associated with them.) Point "Y" shows the maximum viewing distance for former small picture widths and film techniques. Point "X" indicates the maximum viewing distance within which viewing positions are suitable for a high sense of "presence." The combined angle of "A" plus "2 x B" ("participating" effect), and the combined angle of "C" plus "2 x D" (small picture width) is 60 degrees in each instance—60 degrees is the range within the human field of vision in which a spectator concentrating on a picture is conscious of auditorium surfaces. The dark shaded angle "B" shows a maximum allowable auditorium surround visible to patrons for at-the-scene effect. Area "D" is where auditorium surfaces are distracting. Angle "B" contains a luminous picture surround to provide a peripheral vignette.**





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boxoffice team—
better pictures,
bigger screens, and

*the luxurious comfort of*

# American Bodiform® Chairs

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WORLD'S LEADER IN PUBLIC SEATING
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Pepsi-Cola's national advertising appeals to today's figure-conscious women. That's why Pepsi is today more popular than ever. This booming popularity sells more Pepsi in more and more theatres—and at a higher profit to operators in whatever form it's served.

*Pepsi profit tops all nationally advertised and nationally available cola syrup lines.* Pepsi's syrup price is the *lowest* of any nationally advertised cola. Add *extra* profits from Pepsi's *extra* drinks—128 drinks per gallon, compared with 115 for other comparable colas.

In your own theatre operation, Pepsi-Cola can boost your beverage sales and profits all along the line. Write today for full details.

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**EXHIBITORS DIGEST SECTION**

# Better Refreshment Merchandising


- SEVENTH ANNUAL SURVEY OF VENDING PRACTICES: page 46
- THEATRE SALES CHAMPIONS OF 1955: page 53
- SPECIAL MERIT AWARDS: page 54
- LOCATING THE SNACK BAR AND PLACING EQUIPMENT: page 56
- PROMOTING REFRESHMENT STAND PRODUCTS: page 57
- BETTER REFRESHMENT MERCHANDISING MARKET DATA—

BEVERAGES, DISPENSERS AND SUPPLIES, page 60
CANDY MERCHANDISE, page 62
CHEWING GUM, page 64
DISPLAY EQUIPMENT AND SERVICE BARS, page 64
FOOD EQUIPMENT AND SERVICE, page 65
FOOD PRODUCTS FOR FAST SERVICE, page 65
ICE CREAM AND CUSTARD MACHINES, page 68
POPCORN MACHINES AND SUPPLIES, page 68
VENDING MACHINES, AUTOMATIC, page 68

# *1955 Survey Shows:*

# ★ Candy and Popcorn Most Bought ★ Beverages Strong ★ Food Specialties and Candy on Rise at Drive-Ins

*Results of seventh annual poll conducted to develop facts of interest to theatre management concerning refreshment service methods and merchandise . . . and naming the Best-Sellers of the year in Candy and Beverages (complete list on page 53).*

DESPITE AN increase in the number of competing products offered at both indoor and drive-in theatres—coupled with a substantial jump in the number of outdoor theatres selling candy—it is popcorn which remains supreme in the hierarchy of theatre refreshment vending. It holds its lead both by virtue of the number of theatres selling it and the number of patrons purchasing it, according to the seventh annual Theatre Refreshment Sales Survey, conducted during the first six weeks of 1955.

Exhibitors representing 35% of indoor and drive-in theatres regularly operating seven days a week in the United States were polled in the survey. They were asked for detailed information about their merchandise, both as to range and distribution of sales, in addition to facts about their operating policies and physical installations.

Popcorn is still sold at 98% of all indoor theatres (the same figure as last year), the survey showed, and was named by *every* responding drive-in as an article of merchandise. Indoor exhibitors reported that an average of 44 out of every 100 patrons purchase popcorn. Again this year, 6% of the polled indoor theatremen stated that popcorn is the *only* refreshment they offer.

### DRIVE-IN CANDY SALES UP

The lead that popcorn retains was once more challenged most vigorously by candy, which, while it showed a slight drop in the number of indoor theatres selling it, more than compensated for that by an increase of 25% in the drive-in category. Last year only 60% of the outdoor theatres listed candy as a product; this year it was 85%! The survey showed that candy is offered by 90% of the indoor theatres—a drop of 5% from last year. On the other hand, however, the average of indoor patrons purchasing candy remained the same—37 out of every 100.

The standing of beverages in the theatre refreshment set-up was shown to be at the same level as in previous years—with 75% of all indoor theatres selling them and *all* of the polled drive-ins. In indoor theatres 27 out of every 100 patrons are reported to purchase a soft drink.

Likewise, ice cream retained its status in both theatre categories, with 84% of the drive-ins selling it and 49% of the indoor. Exhibitors in the latter division state that it is purchased by 15 out of every 100 of their patrons.

In addition to these four major commodities, both drive-in and indoor operators listed a larger variety of miscellaneous items on sale at their stands than in previous years. As noted in MOTION PICTURE HERALD for February 5th, drive-ins are doing an ever-increasing business in food "specialty" items, particularly frankfurters, hamburgers, barbecued meats, french fried potatoes, and potato chips. Indoor exhibitors listed two of these items—frankfurters, 7% and potato chips 5%—in addition to pretzels, sandwiches, sno cones, apples, tamales, cookies and varieties of nuts, reported as sold by 3%.

An important function of the annual survey is to name the current *Theatre Sales Champions*—the brands of candy and soft drinks that lead in sales. The *Theatre Sales Champions* of 1955 are listed on page 53.

Other results of the 1955 survey are presented below according to the various topics covered:

## *INDOOR THEATRES*

In analyzing the returns of the survey, comparisons in refreshment operating practices were made between theatres independently owned and those which are part of a circuit, as well as in the size (by seating capacity) of theatres, regardless of ownership. It was shown that 90% of the independent theatre owners supervise operation of their snack bars themselves, the remain-

ing 10% leasing the stand to a concessionaire. These figures are approximately the same for circuit operators with only 14% reporting they do not handle their refreshment service themselves.

Of the independent exhibitors who have leased their stands, 13% stated they are contemplating assuming management of the service themselves. On the other hand, all the circuit exhibitors are apparently pleased with outside management, since none indicated the possibility of a change.

In the methods adopted to merchandise refreshments, some variation is shown according to the size of the theatre. Survey replies were broken down into three groups —theatres of less than 1000 seats, those of 1000 to 2000, and those of more than 2000 seats.

Regardless of seating capacity, 95% of all theatres sell over a counter or stand, with 5% selling exclusively by machine. Only a slight difference was revealed between the medium and the large theatres, with almost all selling over a counter and 15% of each group employing a machine of some type along with their counter service. Among the smaller theatres, however, a much heavier reliance on machines was revealed with 10% using them exclusively. Those using a machine in addition to a sales counter amount to 25%.

## BEVERAGE SELLING METHODS

In offering beverages, the survey shows, 60% of the theatres, regardless of size and ownership, sell over the counter, without any coin machines at all, while 26% combine both methods. Among the latter 67% find that the machine does less business than the stand in drink sales. Automatic candy machines are employed by 29% of the polled theatres.

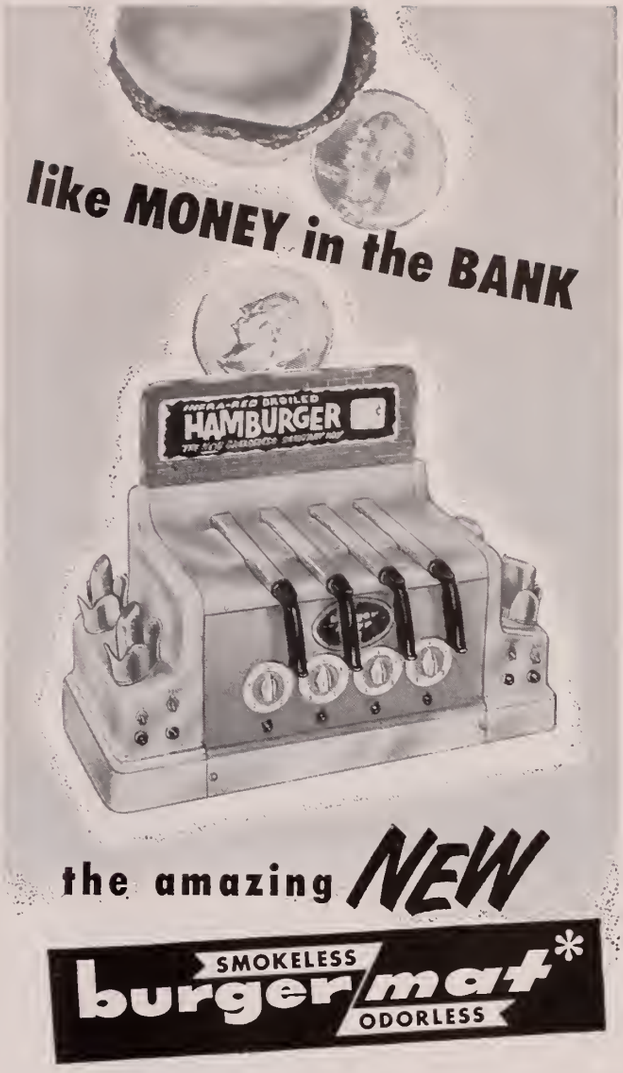
In offering popcorn, the great majority of theatre operators—82%—continues to prefer popping it right at the stand while 17% have it prepared elsewhere and dispense from warmers. The remaining 1% employ both methods.

On the question of packaging for popcorn —bags or boxes—there is, as in previous years, almost an even split. The bags have a slight edge at 44% with boxes at 41%. A total of 15% of the exhibitors use both.

## POPCORN SIZES AND PRICES

As to the number of sizes of popcorn packages offered, most theatres still sell only one; this figure is the same as last year—65%. Two sizes are sold by 24%; and three by 11%. Where one size is offered, it usually sells for 10c with 90% of all theatres reporting they sell at that price only. A 15c and a 25c size are sold by 10%. The few offering larger boxes sell them for 30c, 35c and 40c.

Buttered popcorn continues to find its


**The Burger-Mat** is a completely new concept in fast food cooking. It provides *smokeless, odorless, completely automatic broiling* of hamburgers with faster, cleaner INFRA-RED heat. It needs no exhaust system; requires no installation . . . just plug it in!

**The Burger-Mat** automatically broils four hamburgers and toasts four buns in two minutes, without handling, turning, or danger of burning. It controls broiling to the customer's individual taste, with up to 33⅓% less shrinkage.

**The Burger-Mat** prevents contamination by foreign odors and taste from other foods cooked previously. Fat is rendered into a concealed easy-to-clean pan.

**The Burger-Mat** measures only 27" overall. It is attractively constructed of quality materials, and comes complete with an interchangeable flashing illuminated plastic sign and a selection of decal numerals for pricing hamburgers.

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S. H. Kress, M. H. Lamston, Union News — leading chains everywhere are *profitably* using the Burger-Mat. Why don't *you* get started *today?* SEE YOUR LOCAL DEALER, or write for catalog and complete information. Dept. M-53.

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The name they know

*Brightest idea yet in popcorn seasoning!*

**TASTEE-POP**

**THE COCONUT OIL BAR**

*the seasoning that comes in Bars...*

**WRAPPED, PRE-MEASURED, READY-TO-USE!**

*easier!*

Just put in Tastee-pop, and throw the wrapper away! Bars come in 32-lb. cartons that are *pounds lighter* than ordinary containers — easy to handle, stack and store.

Each bar (128 to a carton) accurately seasons 12-16 oz. of popcorn! It's quick, neat, sanitary — no waste, no drippings, no pre-melting, no messy equipment.

*more economical!*

*higher quality!*

Makes golden, buttery-tasting popcorn — appetizing in flavor and aroma! Always uniform, too — each batch the same as the last, winter and summer.

**Your local distributor has a supply of FREE Tastee-pop samples— to be sure you get yours, contact him *today!***

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greatest boosters among circuit operators, 75% of whom state they sell it. Among independent theatres the figure is 40%. At most theatres, regardless of type, it is sold for 20c or 25c.

**Indoor exhibitors selling the four major refreshment items were this year asked to give the percentage for each of gross vending sales in dollars. These averages reflected the popularity of the various products among theatre patrons with popcorn leading at 40%, followed by candy, 33%, drinks, 20%, and ice cream, 7%.**

**In the candy department the most significant development revealed by the survey was an increasing acceptance of the large-size or "dime" bar as compared to the "nickel" type. Fully 95% of the circuit exhibitors reported the "dime" bar to be more popular with their patrons than the small-size and all said they were stocking more of this size than in previous years.**

On the other hand, while 63% of the independents said the "dime" bar is liked by their clientele, only 30% reported it to be more so than the smaller size. In this division 46% said they had placed more of the "dime" bars in stock than previously.

In the matter of display methods for candy, a jump in the number of exhibitors preferring an enclosed case to an open "self-service" display was seen. The great majority, 67%, now make their sales from inside a case while only 15% use the open counter exclusively. About 18% of the exhibitors reported using both methods.

## VARIETY OF BRANDS

That the theatre patron is offered a wide variety of candy brands was again indicated by the survey, with the average among those reporting being 36. Also, as previously, the range is great, with the largest number of candy items offered by any one theatre being 160, the smallest *two!*

Among the other refreshment items, ice cream is sold by 49% of all indoor theatres reporting. Preference at these theatres was again noted for ice cream on a stick, with 62%; followed by sandwiches, 54%; cups, 35%; cones, 32% and chocolate covered ice cream, 5%. The favored method of selling ice cream is by attendant over the counter, this being employed by 82% of the theatres. Use of "self-service" cabinets is reported by 16%, while coin dispensers have been adopted by 2%. Of the theatres responding, 3% state they have soda fountain service.

Cigarettes are a refreshment stand commodity at 20% of the theatres, with 60% of these selling over the counter and 40% by machine. Other products sold in a few theatres by machines include peanuts, potato chips, and popcorn.

Considerable remodeling of the physical

# Theatre Candy
## with
# Magnetic Appeal!



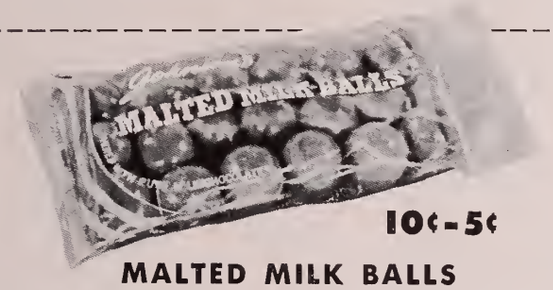

**POWERHOUSE**

Greatest "attraction" in any vending machine! Fast seller, better than ever. Big TV promotion.




**¼ lb. BUTTERSWEET FUDGE**

...and 5c Fudge! Creamy, nut-topped vanilla or chocolate fudge! Sure to "draw" your customers' cash!




**MALTED MILK BALLS**

Rich pure malted milk centers. "Irresistible" taste-appeal! Moving up fast.




**HEAVYWEIGHT CHAMP**

Foil-wrapped creamy fudge, loaded with crisp roasted peanuts. Tops for year-'round "pull"!




**ALMOND CRISP**

Crunchy, crispy almond center. Eats good—tastes good. Tremendous repeat item.



## *STOCK UP NOW!*

The proven "drawing power" of these five top-favorites means more profit for you!

Write, Wire for Samples and Price Lists.

Special Vend Packs.

**WALTER H. JOHNSON CANDY CO.,** 4500 W. Belmont, Chicago
**BISHOP & CO.,** (West Coast Div.), 1366 E. 7th St., Los Angeles




**Are you really ready to open for the season?**

**Check this List**

☑ Equipment ☐ Merchandising
☐ Supplies ☑ Housekeeping
☑ Personnel ☑ Personnel Training

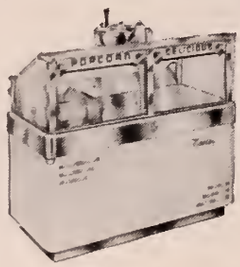
You have probably already taken care of your concession equipment, housekeeping, personnel and personnel training.

But, have you solved your merchandising problems? If not, here's the easy way to have the kind of planned merchandising program that pays off in increased popcorn sales and more profits.

Purchase all of your concession supplies from Manley and start receiving *at no cost* —timely concession merchandising material keyed to your needs and designed to produce extra sales.

ACT NOW! Contact your Manley representative or write direct for complete information about this new, exclusive Manley Merchandising Service. Don't delay . . . really be ready for your spring opening!

**MANLEY SUPER STADIUM** . . . ideal for drive-in operations. Built to fit right into your present layout. Write today for full information on the Manley Super Stadium and the free Manley Merchandising Service for supply customers. Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Mo. Address Dept. MPH-355







**BIG PROFITS**

**EVERYTHING** *FOR THE* **CONCESSIONAIRE**

POPCORN MACHINES
FLOSS MACHINES
WAFFLE MOLDS
POPCORN; BOXES; BAGS; OILS; COLORING; SUPPLIES

*WRITE FOR 50th ANNIVERSARY CATALOG*

**CONCESSION SUPPLY CO.**
3916 SECOR ROAD TOLEDO 13, OHIO


stand was also noted in the survey with 18% of polled theatres listing such activity last year. In most cases (64%) it was done to expand the area; the others made changes to "make the stand more attractive."

**An increase of 7% in the number of theatres stocking chewing gum was revealed by the survey over last year's 50%. Where it is available, 88% of the exhibitors sell over the counter; 5% by machine; and 7% combine both methods.**

Classification of the customers at the snack bar was reported by exhibitors as follows: children, 46%; men, 30%, and women, 24%.

## DRIVE-IN THEATRES

As noted previously, the two outstanding developments in the drive-in refreshment field as shown by the survey were an increase in the number of food specialties offered and a jump in the number of operations stocking candy. However, as also noted, it is still popcorn and soft drinks which top all products in popularity at the drive-in snack counter.

Among the food specialties the lead is firmly held by frankfurters, which are sold at 97% of the polled operations. Next in line are hamburgers, sold at 49%, followed by barbecued meats at 35%, potato chips at 30% and french fried potatoes at 29%. (A complete report on the status of foods and soft drinks at drive-ins as revealed by the survey was published in MOTION PICTURE HERALD of February 5th.)

In vending candy the majority of drive-in exhibitors sells it over a counter with only 10% reporting they use a machine. Of that latter number, 4% use the machine in addition to counter service, and 60% of them say the machine does *less* business than the stand. The number of candy bars sold at drive-ins ranges from only *one* to 50, with the *average* being 14 different kinds.

### DISPENSING POPCORN

In selling popcorn, drive-in exhibitors agree with indoor operators that popping at the stand is preferable to doing it elsewhere and dispensing from warmers. A total of 78% use popping machines; 16% use warmers; while 6% use both. On the whole they prefer boxes to bags for their packaging—65% for the former and 29% for the latter. This is a slight increase for the bags over last year's 21%. Both types are used by 6%. Only one size of popcorn (usually 10c) is offered by 63% of the drive-ins; 33% have two; 3% have three and 1% have four sizes. Buttered popcorn is sold at 26% of the responding drive-ins, but only of the operations 3% sell candied corn.

Where ice cream is sold the most popular type with drive-in patrons is that on a stick. It is available at 84% of the operations, followed by sundaes and sandwiches, which are sold at 66% each. Other types are sold much less extensively, with cones at only 14%, and chocolate covered ice cream at 2%. Frozen custard is sold at 10% of the drive-ins, and soda fountain service is a feature at 7%. Ice cream is generally served over the counter with only 17% reporting the use of self-service cabinets.

**Little change was noted in the general method of service at drive-in theatres. The single counter continues to be the most prevalent, being in use at 53% of the polled theatres, a slight increase over last year's figure. The number of theatres using a cafeteria system remained at 36% while the two-or-more station system dropped a bit to 11%.**

Remodeling activity of various sorts was reported by only 14% of the drive-in exhibitors. In most cases it involved the addition of new equipment to improve service.

Intermission time at drive-ins is usually 10 minutes. Among theatres reporting, 53% have one this length; next comes 15 minutes, adopted by 23%. Other periods range from 3 to 25 minutes.

Of the drive-in exhibitors reporting, only 4% lease their refreshment service to a concessionaire. And 3% use carts for car-hop sales.

Non-refreshment merchandise sold at drive-ins is lead by cigarettes, available at 92%. The number of brands sold ranges from two to 12, with the average placed at six. Service is divided between over-the-counter at 64% and 36% for machines.

Other non-refreshment merchandise sold includes combs, aspirin, alka seltzer, and toy novelties.

### Snack Bar Film Tie-In

At J. J. Parker's Broadway theatre, Portland, Ore., a film tie-in was made at the refreshment stand with the picture "Johnny Holiday."

In the promotion the scene where Johnny goes out to buy candy for his hospitalized mother was capitalized on. Johnny returns with a box of "Tootsie Rolls" with some comment as to "getting her the best." A tie-in was made with the local distributor for window cards and displays in store windows with the "Johnny Holiday" theme. In turn the theatre plugged "Tootsie Rolls" and "Johnny Holiday" in advance at the concession bar. The "Tootsie Roll" distributor supplied decorative material and an abundant supply of his product on a commission basis.

# The THEATRE SALES *Champions of 1955*

★ ★

Best-Sellers named in Seventh Annual Theatre Vending Survey.

*LISTINGS ARE ALPHABETICAL.*

1955 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

## *Candy*

Almond Joy
Baby Ruth
Black Crows
Brock Assortment
Butterfinger
Clark Bar
Goobers
Mr. Goodbar
Hershey Bars
Hershey Kisses
Holloway Sucker
Hollywood Milk Shake
Jujyfruits
Johnson's Fudge
M & M's
Malted Milk Balls
Mars
Mason Dots
Milk Duds
Milky Way
Mounds
Nestle Bars
Nibs
Payday
Peanut Butter Cup
Pom Poms
Powerhouse
Raisinets
Snickers
Tootsie Roll
Wayne Buns
Welch Jr. Mints

## *Beverages*

Canada Dry
*Grape, Orange, and Root Beer*
Coca-Cola
Dad's Root Beer
Hires Root Beer
Mission Orange and Grape
Orange Crush
Pepsi-Cola
Seven-Up

Manufacturers of Champions not identified in the brand names are as follows: *Almond Joy and Mounds*, Peter Paul, Inc., Naugatuck, Conn.; *Baby Ruth and Butterfinger*, Curtiss Candy Company, Chicago; *Black Crows*, Mason Au & Magenheimer Confectionery Manufacturing Company, Mineola, N. Y.; *Goobers and Raisinets*, Blumenthal Bros., Philadelphia; *Mr. Goodbar*, Hershey Chocolate Corporation, Hershey, Pa.; *Jujyfruits*, Henry Heide Company, New York; *M & M's*, Hawley & Hoops, Newark, N. J.; *Malted Milk Balls and Powerhouse*, Walter H. Johnson Candy Company, Chicago; *Mars, Milky Way and Snickers*, Mars, Inc., Chicago; *Milk Duds*, M. J. Holloway Company, Chicago; *Nibs*, National Licorice Company, Brooklyn, N. Y.; *Oh Henry*, Williamson Candy Company, Chicago; *Payday*, Hollywood Brands, Inc., Centralia, Ill.; *Peanut Butter Cup*, H. B. Reese Candy Company, Hershey, Pa.; *Pom Poms*, James O. Welch Company, Cambridge, Mass.; *Tootsie Rolls*, Sweets Company of America, Hoboken, N. J.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

*Announcing*

# Better Refreshment Merchandising Merit Awards Winners

## *Judges Vote Certificates to Managers for Outstanding Snack Service Promotion*

SIX THEATRE and concession managers have been named winners of the first *Special Merit Awards* for Better Refreshment Merchandising instituted by MOTION PICTURE HERALD. From specimens submitted since announcement of the Awards last March, the following managers have been selected by the judges to receive Certificates of Special Merit:

MRS. ROSELLA NEWMAN, *Loew's Victory theatre, Evansville, Ind.*

A. EASON, *Oakwood theatre, Toronto, Ont.*

ED LAMOUREAUX, *Palace theatre, Windsor, Ont.*

FLYNN STUBBLEFIELD, *Center theatre, Miami, Fla.*

KEITH PETZOLD, *J. J. Parker's Broadway theatre, Portland, Ore.*

FREEMAN SKINNER, *Paramount theatre, Halifax, N.S.*

Besides these winners of Awards, ten other managers submitted material sufficiently outstanding to deserve Honorable Mention. In both groups, Canadian managers are conspicuous, which suggests notice here of the fact that in volume and in the resourcefulness displayed, specimens from north of the border were especially impressive.

The specimens were judged by three leading managers of theatre circuit concession operations, with headquarters in New York. They were LEE KOKEN, *RKO Theatres;* CARL SIEGEL, *Stanley-Warner Theatres;* and WALTER MCCURDY, *AB-Paramount Theatres.*

Various qualities of the specimens—such as those indicating initiative, ingenuity, extraordinary energy—figured in the selection of those given Honorable Mention. These managers are:

W. H. WILSON, *Paramount theatre, Edmonton, Alta.*

MISS PEARL E. TRELEAVAN, *Strand theatre, Brandon, Man.*

ROBERT TUTTLE, *Sky Drive-In theatre, Adrian, Mich.*

GERALD DILLON, *College theatre, Toronto, Ont.*

I. F. W. ACKERY, *Orpheum theatre, Vancouver, B. C.*

JACK PARDES, *Walter Reade's Park theatre, Morristown, N. J.*

ALVIN SIMMONS, *State theatre, Farmville, Va.*

RALPH G. TIEDE, *Park theatre, London, Ont.*

BOB R. HARVEY, *Capitol theatre, North Bay, Ont.*

L. W. PALMER, *Colonial theatre, Port Arthur, Ont.*

Allowing for differences in the two areas of theatre operation, the methods of making *Better Refreshment Merchandising Awards* are similar to those of the famous Quigley Awards for Showmanship. Thus it is sought to accord suitable recognition of those responsible for ideas and methods of increasing the effectiveness of the theatre snack bar, both as a source of revenue and as a service to the public.

Descriptions of methods employed for the purpose are now invited for the second group of Special Merit Awards. The reports should be as detailed as possible, and photos of the refreshment stand or other areas associated with the methods described are highly desirable, as well as samples of any printed matter. Reports considered of general interest by the editors will be published, with full credit being given to the contributor.

From all reports selections will be made for Citations, and managers so named will qualify as finalists for the Special Merit Awards. Reports should be sent to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.



Judges examining specimens submitted for Awards: Lee Koken, RKO Theatres; Carl Siegel, Stanley-Warner Theatres; and Walter McCurdy, AB-Paramount Theatres, all of New York.

## Making Film Tie-Ins To Stimulate Sales At the Snack Stand

At J. J. Parker's Broadway theatre, Portland, Oreg., several film tie-ins have been made.

### CANDY PROMOTION

For "Queen for a Day" the Kraft Company was on a national tie-up with United Artists. Instead of merely decorating the bar with Kraft candies, a special counter was put in another section of the lobby heaped high with Kraft products. This special display was attended by a Kraft employee at their expense. She was dressed as a Dutch milk-maid in keeping with their current advertising motif and met patrons in the lobby offering them samples of Kraft Caramels and persuading them to purchase candy.

### BACK BAR DISPLAY

"Pagan Love Song" received advance publicity through the use of a tropical theme decoration on the back bar. The decoration was highlighted with miniature palm trees and pastel-colored fish net. The palms were displayed with coconuts and coconut candy bars. The net was used for display of stills and pertinent advertising material.

### INTRODUCING NEW SUNDAE

During the showing of "Bedtime for Bonzo" a tie-up was made with an ice cream distributor who provided a special "walking sundae" in addition to the sundaes regularly sold by the theatre. It was called a "Bonzo Sundae" and given a big splash on the back bar. Lids were printed with the "Bonzo Sundae" title, the picture title, playdates and cast. For this sundae a nickel more was charged than for the others.

VAN HOUTEN CHOCOLATE

*favorite at home* : *favored at the movies...*




## *4 delicious flavors*

**ORANGE MILK**

**MILK**

**BITTER SWEET**

**COFFEE MILK**

Downright quality has always given Van Houten chocolate rave reviews from coast to coast.

Build your candy sales—vending machines or across-the-counter—in packs conceived for low-cost handling.

*Samples and prices upon request.*

**C. J. VAN HOUTEN & ZOON, Inc.**

**537 Greenwich Street, New York 13, N. Y.**

# Locating the Snack Bar and Placing Equipment

**Methods of locating the refreshment stand in the indoor theatre and arranging equipment there for speedy and efficient service, as developed by circuit executives.**

[*Operating methods of the Modern Theatres circuit, Cleveland, Ohio, including 12 neighborhood theatres in Ohio, are carried out under the direction of Raymond Essick, concession head for the circuit.*]

MAJOR IMPORTANCE is placed on the appearance and location of the stand itself. All stands have been tailored for the individual theatre in a style designed to harmonize artistically and architecturally with the decor. Other design requirements are that they shall attract customers both by eye appeal and convenience of approach.

Where possible the stand is placed in an island just inside the foyer so that patrons pass it on their way to the auditorium. Where this is not structurally practical, it is spotlighted as a side-wall decorative feature in the foyer.

In one theatre two refreshment stands are maintained—one in the lobby, the other in the foyer. At the latter free coffee is offered to patrons desiring it through a promotional tie-in with the cooperation of a local distributor.

In some theatres there is also a "Cold Bar," at which soft drinks and ice cream novelties are the only products sold.

### *PLACING EQUIPMENT*

While placement of other equipment may vary somewhat from theatre to theatre, at most of the circuit's stands the popcorn warmer is put in front with two glass-enclosed candy cases on either side. Ice cream is sold over the counter from refrigerated cases behind the stands.

Refreshment stock supplies are kept in a special room adjacent to the main stand. This room is usually about 12 by 16 feet, has refrigeration facilities and is equipped with special bins for storing candy. The stock rooms are kept under lock and key at all times, and supplies are removed from it only by the theatre manager.

The amount of stock kept on hand is as follows: popcorn, six-weeks' supply; popcorn boxes, six-months; oil, three-months; candy, two-weeks.

To insure that the stands are always clean the circuit has hired a regular maintenance and supervision crew responsible for daily cleaning and immediate repair of any damaged equipment.

## FOX MIDWEST STAND

INTEGRATION of the refreshment stand into the general architectural scheme and decor of the theatre is regarded as important by the Fox Midwest Amusement Corporation.

At the Plaza (Kansas City, Mo.) the decor is Spanish-style, and the lobby, in which the snack bar is situated, represents a patio. The stand features a canopy matching the overhanging roof edges of the patio and supported by posts and brackets like those on the walls.

In the interests of speedy service the stand's front counter is kept as clear as possible. The large-size (10c) candies are in an enclosed case in the center of the stand, cooled by circulating fans. Both candy displays are changed bi-weekly, at which time all the product is removed and the cases thoroughly cleaned.

The only equipment placed on the counter itself is a Ritchie nut warmer on the left and a Buttermat dispenser for popcorn on the right.

At the right end of the stand is a popcorn warmer of the well type, three feet deep.

Ice cream is sold from a refrigerated self-service unit at the left end of the stand with supplies kept in a refrigerated chest beneath the counter.

Beverages are sold from an automatic coin dispenser in the foyer. Additional supplies of all merchandise are kept in a stock room in the basement.

## THREE SEPARATE STANDS

THREE CANDY stands, strategically located in different parts of the house, are employed by the Odeon theatre, Toronto, Canada. All are of the open-display type for direct customer selection, and feature candy plus a variety of other merchandise.

The largest stand is in the main lobby. It carries a mass display of candy bars, boxes of chocolates, popcorn, potato chips, cello-bags and nuts, also Life-Savers and novelties, plus 25c pocketbook editions of the current screen attraction, and Canadian fan magazines. Coca-Cola and Orange Crush are sold via counter dispensers, and there is also a large, self-service ice cream cabinet.

The main stand is kept open throughout the theatre operating hours. The other two smaller stands, located farther inside the theatre, are stocked with a similarly varied assortment of merchandise. One stand is in the foyer behind the main floor seating, the other at the mezzanine approach to the balcony.



In most operations of the Modern Theatres' circuit equipment is arranged as shown above at the Madison in Cleveland. Separate glass-enclosed candy cases are placed on either side of the popcorn warmer. Manley popping machines are at the rear of the stand. (See text for details.)

# Promoting Refreshment Stand Products

## . . including Candy, Popcorn, Beverages and Ice Cream

## Merchandising Beverages

*[Devices for improving soft drink sales at the theatre snack stand, as recommended by Kendall Way of the Interstate Theatre Circuit, which has headquarters in Dallas, Tex.]*

IN THE IMPORTANT job of increasing drink sales, there are many things that can be effectively done. Syrup should be only the best, manufactured by a company that advertises nationally since it will always be of uniform quality and properly made. Also such drinks have customer acceptance and the theatre should let patrons know with point-of-purchase advertising that these drinks are available.

In order to increase drink sales it is necessary to sell a quality drink so that repeat sales may be obtained. Good carbonated water is essential for this.

Two things are important—pressure and proper refrigeration.

Chilled syrup is also necessary for a quality drink.

### NUMBER OF FLAVORS

As to the number of different kinds of flavors of drinks that should be dispensed for maximum sales, a minimum of four should be available, and at least one should be non-carbonated.

Attention must be paid to the syrup adjustment of a dispenser. Too much or too little syrup means a poor quality drink and poor sales. It is important that periodic checks be made, with adjustments made if necessary, of the syrup throw.

### DISPENSING EQUIPMENT

As to the question of what type of dispensing equipment is best for maximum sales—cup machines or manually operated dispensers—both types do a good job. One supplements the other and both should be used. Patrons often come to the confection stand to buy popcorn or candy and buy a drink also simply because they see a drink dispenser at the stand. The cup machine, placed in conspicuous location, will also do a good business.

In order to attract attention to the product, the dispenser should always be spotlessly clean and colorful.

Point-of-purchase signs should be displayed. (Among those available is an illuminated "antenna sign," such as that made by the Coca-Cola Company, which can be either inserted at the top of the beverage coin vendor, or, if the machine is in an inconspicuous spot, the sign can be placed in a heavy traffic location to point the way to the machine. Coca-Cola also has a "ledge sign," which comes in two styles and can be illuminated from either front or rear. A favorite with drive-ins, it provides for naming other merchandise on sale. The Coca-Cola "clock" can also be used to call attention to the drink vendor as can its "waterfall sign," animated and lighted to simulate a cascade).

It is a good idea to use displays on the back bar, something with color and anima-


and still Champ . . .

1955 THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD



tion to attract attention. The dispenser at the stand should be located in the most prominent spot near the popcorn so the patrons see these two items first.

## Methods of Selling Candy

*[Patterns of merchandising candy at the theatre snack bar, as followed by Van Myers, concession head for Wometco Theatres, Miami, Fla.]*

Each general manager must experiment with price lines and type of candy merchandise for each individual location until he has attained a successful pattern for approaching maximum sales. Each theatre is an individual merchandising entity, and products sold, and price lines must cater to the peculiar taste of its patrons. The knowledge of what to carry can only be gained by analysis based on experience. Mass displays of candy have been found most effective. In most cases open top step counters with mirrored backings are used. Candy is piled high and in neat stacks so that it makes an attractive appearance at the stand.

More expensive and higher profit items are placed in the most prominent positions as it has been found that patrons who have not made up their mind what they want to buy when they approach the counter will pick up and purchase the closest or nearest item.

Sales help must actively sell. Attendants must be instructed to use prepared sales phrases such as "Would you like to try a delicious package of chocolate almonds, 25c size?"

#### SUGGESTIVE SELLING

"Suggestive" selling, too, is effective. After a patron has made a purchase, the salesgirl could say, "Would you like to try this new imported chocolate bar?" By selling additional merchandise to a percentage of purchasers sales will increase.

Finally, stimulate sales personnel with incentives and competitive contests. In running sales contests proper timing and format are important. Basis of competition must be fair; prizes substantial; and enthusiastic follow-ups used. Competitive campaigns should be run periodically, since interest cannot be sustained over too long a time.




## Stunts to Boost Popcorn

POPCORN SALES were stimulated at Loew's Poli, Hartford, Conn., by giving free samples. A bowl of buttered popcorn was placed on the snack stand counter and patrons helped themselves to a taste.

Sales were further aided by both visual and oral reminders to patrons to purchase their refreshments before entering the theatre. The visual promotion was achieved through usher cutouts on the stand wall, while the barker at the box-office added a snack bar plug to his information on the availability of seats.

#### ANIMATED PROMOTION

At the Odeon theatre in Victoria a giant 4-foot popcorn container was erected to rotate on a turntable on the counter.

At the College theatre in Toronto a clown was hired to make a personal appearance and entertain in the lobby by the stand as well as on the stage. In connection with his appearance a small mechanical clown was placed on the refreshment counter to draw the kiddies' attention. A display panel by the clown read as follows: "Fifi the clown can beat the drums but nobody can beat our delicious hot popcorn, freshly popped before your eyes. A treat for the entire family; take some home."

#### BUTTERED POPCORN

Buttered popcorn sales were boosted at the Famous Players' Paramount theatre in Halifax, Nova Scotia, when patrons were offered a chance to win a free ticket to the theatre with their purchase of the corn. All

Buttercup containers were numbered on the outside bottom and winning numbers posted on clown cut-outs on the back wall of the stand. The back bar was also devoted to a giant Buttercup display, in the center of which was a card advertising the chance to win free passes. The clown cut-outs had flashing red bulbs as noses, and a display at the top featured a cut-out head of actress Doris Day.

## *Merchandising Ice Cream*

A CONSIDERABLE increase in ice cream sales was effected at the Famous Players' Capitol theatre in Windsor, Ontario, through two devices—installation of an enlarged self-service cabinet at the stand and introduction of aisle sales.

Stand sales jumped 50% after the new self-service unit was placed in operation. The cabinet, a Universal cooler, affords full view of the flavors available—cherry, malted milk and vanilla. Aisle sales are now 50% over those done at the stand. The bars are sold by ushers during a five minute program intermission.

Aisle selling of ice cream has also proved successful at the Odeon theatre, Toronto, Canada, where a three-minute intermission is made a part of every program.

A special trailer precedes the intermission, and, at the end of the trailer, curtains are closed, while colored footlights are being turned up slowly on the rheostat.

The aisle sales girls are then in position at the foot of the aisles equipped with trays and a small light for identification purposes.

Counter sales are not affected adversely, it being found that all items, including ice cream, increase at the counter as aisle sales are introduced. Special metering devices are set up to register the number of customers making purchases at the counter.

Eskimo-style ice cream bars prove the best sellers. Added interest was developed by the supplier-theatre cooperation for a "Flavor-of-the-Month" ice cream cup.

### *INTRODUCING NEW PRODUCT*

At J. J. Parker's Broadway theatre in Portland, Oreg., a tie-up was made with a local ice cream company to bring to the attention of patrons two things—a new ice cream self-service cabinet and the new ice cream distributors.

The grocery store ballyhoo of prizes for youngsters was employed. The ice cream company is among the users of the "Popsicle Peter" wrappers, which are gift certificates and can be saved for that purpose. The idea was to advertise the gift wrapper and consequently increase sales of ice cream.

The bar was plastered with posters plugging the product and the wrappers. The ice cream distributors were also given advertising on the screen—not in a direct form but in mentioning the gift wrappers.

### DOUBLE LAYOUT FOR A DRIVE-IN CAFETERIA

The cafeteria system of service at the Somerville drive-in, Somerville, N. J. (right) employs two lines stocked on each side with identical merchandise. Besides standard drive-in items, refreshments offered include several food specialties, notably pizza pie and Temple Frosted shrimp rolls. The cafeteria is operated as a concession by Berlo Vending of Philadelphia. The cafeteria is in the main service building of the drive-in on the side facing the screen. This refreshment room, which measures 38x45 feet, can be thrown open by overhead doors.




1955 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

Hires Refreshes RIGHT!

That's why Hires for years has merited the award of a "Theatre Sales Champion"

Hires is the world's largest selling root beer . . . America's favorite since 1876 for its distinctive oldtime flavor . . . so real . . . so balanced . . . so refreshingly right.

Hires SINCE 1876 ROOT BEER WITH ROOTS·BARKS·HERBS

Hires is the greatest advertised root beer—year after year and again for 1955 another great campaign in

LIFE LOOK SATURDAY EVENING POST COLLIERS

Profit by Hires great demand!—available to you is equipment for every need and expert advice—write

THE CHARLES E. HIRES CO., 206 SO. 24th ST., PHILA. 3, PA.

# MARKET DATA

## Beverages: Soft Drinks, Dispensers, Service Supplies

APCO, INC., 1740 Broadway, New York 19, N. Y.

Soft drinks, milk and hot coffee automatic dispensers.

**AUTOMATIC SODASHOPPE MODELS: Single Drink SodaShoppe, Jr.,** vends one carbonated drink (2 syrup tanks. Has 1,000 cup capacity, 1,250 drink syrup capacity. 68" high, 27½" wide, 18½" deep. **2-Drink SodaShoppe, Jr.,** vends two carbonated drinks (2 syrup tanks. Has 1,000 cup capacity, 1,250 drink syrup capacity. 68" high, 27½" wide, 18½" deep. **3-Drink SodaShoppe, Jr.,** vends two carbonated and one non-carbonated drink (2 syrup tanks). Has 1,000 cup capacity, 1,250 drink syrup capacity. 68" high, 27½" wide, 18½" deep. **3-Drink SodaShoppe** vends three carbonated drinks (3 syrup tanks). Has 1,200 cup capacity, 1,900 drink syrup capacity. 68" high, 27½", 24½" deep. **4-Drink SodaShoppe** vends three carbonated and one non-carbonated drink (3 syrup tanks). Has 1,200 cup capacity, 1,900 drink syrup capacity. 68" high, 27½" wide, 24½" deep. **6-Drink SodaShoppe** vends four carbonated and two non-carbonated drinks (4 syrup tanks). Has 1,200 cup capacity, enormous 2,400 drink syrup capacity. 68" high, 27½" wide, 24½" deep. **8-Drink SodaShoppe** vends five carbonated and three non-carbonated drinks (5 syrup tanks). Has 1,200 cup capacity, 2,500 drink syrup capacity. 68" high, 27½" wide, 24½" deep. **10-Drink Dual Cup Station Theatre Model SodaShoppe** vends six carbonated and four non-carbonated drinks (only 6 syrup tanks). Has 2,000 cup capacity, 2,800 drink syrup capacity. 73½" high, 36" wide, 26½" deep. Is also available in an 8-drink model serving five carbonated and three non-carbonated drinks (5 syrup tanks); or, a 6-drink model serving four carbonated and two non-carbonated drinks (4 syrup tanks).

**COMBINATION COFFEE-SODASHOPPE:** Vends hot coffee in all forms and hot chocolate as well as three carbonated or two carbonated and one non-carbonated cold drinks. Has 1,000 cup capacity, 1,400 drink syrup capacity, 900 coffee ingredient capacity, and 200 hot chocolate ingredient capacity. Vends hot drinks for 10c and cold drinks for 5c through one coin acceptor. 68" high, 27½" wide, 24½" deep.

**AUTOMATIC COFFEESHOPPE:** Vends hot coffee in all forms: black, black with sugar, with cream only, with cream and sugar, with "double" sugar. Also vends hot chocolate. Has 1,000 cup capacity, 900 coffee ingredient capacity, 200 hot chocolate ingredient capacity. 68" high, 27½" wide, 18½" deep. **CoffeeShoppe Jr.** vends hot coffee in all forms: black, black with sugar, with cream only, with cream and sugar. Also vends hot chocolate. Has 300 cup capacity, 600 coffee ingredient capacity, 125 hot chocolate ingredient capacity. 61½" high, 24" wide, 18½" deep.

**DARI-SHOPPE MILK VENDOR:** Selective (4). Capacity: 224 one-third pint, one-half pint or one pint milk containers; or, 178 quart milk containers. Automatic coin changers are standard equipment in the complete SodaShoppe, CoffeeShoppe, Combination Coffee-SodaShoppe and Dari-Shoppe machines.

**DISTRIBUTION:** Branch offices and Regional Representatives in Chicago, Boston, Los Angeles, Miami, Washington (D.C.), Atlanta, Houston, Dallas, Kansas City (Mo.), Chattanooga, Minneapolis, Seattle, Detroit, Louisville, Philadelphia, Pittsburgh, Fayette (Miss.), Brazil, Peru, Venezuela and Colombia.

**CANADA:** Trans-Canada Distributing Co., Ltd., 2186 St. Catherine St., W. Montreal 25, Quebec.

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**CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y.**

**1955 THEATRE SALES CHAMPION**

Beverages and merchandising dispenser units.

**TYPE B DISPENSER (CANADA DRY):** Delivers measured ounce of beverage syrup on press of button, reloads automatically. Also delivers continuous flow. Cap. standard gal. jug; 7¼ ins. square, 16 ins. high. Loaned to qualified theatre operators for use with any of Canada Dry's nine syrup flavors, with proper identifying decal on outer shell. Valve, nozzle and case of plastic; clamp padded to prevent marring of counters. Recessed guide insures centering of glass under spout. Easy to clean.

**BEVERAGES:** Available in the following flavors: Ginger Ale, Spur Cola, Hi-Spot Lemon, Root Beer, Orange (still or carbonated.) Lemon-Lime, Grape, Cream Soda, Cherry.

**(ALSO SEE PAGES 48-49)**

**DOMESTIC DISTRIBUTION:** Through 25 Canada Dry company-owned plants, and Canada Dry jobbers in many cities.




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**THE COCA-COLA COMPANY, P. O. Box 1734, Atlanta, Ga.**

**1955 THEATRE SALES CHAMPION**

**BOTTLED COCA-COLA** and **MACHINES** for vending.




Coca Cola's beverage container and cups.

**COCA-COLA SYRUP** and **MACHINES** for vending.

**(SEE ALSO SECOND COVER)**

**DOMESTIC DISTRIBUTION:** Territorial franchise bottlers

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**COLE PRODUCTS CORP., 39 S. LaSalle St., Chicago, Ill.**

Beverage Dispensers.

**COLE-SPA "3" DELUXE:** Cup capacity, 1,200; syrup capacity, 2,200; (three tanks); size, 69" high, 29" wide, 24" deep. Choice of colors. Three carbonated drinks.

**COLE-SPA "5" DELUXE:** Cup capacity, 1,200; syrup capacity, 2,200; (three tanks); size, 69" high, 29" wide, 24" deep. Choice of colors. Three carbonated drinks, two non-carbonated drinks.

**COLE-SPA "6" DELUXE:** Cup capacity, 1,200; syrup capacity, 2,400; (four tanks); size, 69" high, 29" wide, 24" deep. Choice of colors. Four carbonated drinks, two non-carbonated drinks.

**COLE-SPA "8" DELUXE:** Cup capacity, 1,200; syrup capacity, 3,000; (five tanks); size, 69" high, 29" wide, 24" deep. Choice of colors. Five carbonated drinks, three non-carbonated drinks.

**COLE-SPA SPECIAL 1 DRINK:** Cup capacity, 720; syrup capacity, 830; (one tank); size, 65" high, 24½" wide, 22½" deep. Choice of colors. One carbonated drink. Price: $695.00.

**COLE-SPA SPECIAL 3 DRINK:** Cup capacity, 720; syrup capacity, 1,500; (two tanks); size, 65" high, 24½" wide, 22½" deep. Choice of colors. Two carbonated drinks, one non-carbonated drink. Price: $747.50.

**COLE-SPA SPECIAL 4 DRINK:** Cup capacity, 720; syrup capacity, 1,500;; (three tanks); size, 65" high, 24½" wide, 22½" deep. Choice of colors. Three carbonated drinks, one non-carbonated drink. Price: $799.50.

**BRANCHES:** Boston; New York; Buffalo; Syracuse; Philadelphia; Pittsburgh; Washington, D. C.; Roanoke, Va.; Atlanta, Ga.; Vero Beach, Fla.; Nashville; Cleveland; Detroit; Chicago; St. Louis; Kansas City; Dallas; Denver San Diego; Los Angeles; San Francisco; Portland, Ore.; Seattle; Spokane.

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**DAD'S ROOT BEER COMPANY, 2800 N. Talman Ave., Chicago 18, Illinois.**

**1955 THEATRE SALES CHAMPION**

**SYRUPS AND CONCENTRATES:** DAD'S (ready-to-use) root beer fountain syrup; DAD'S (14-strength) root beer fountain concentrate; DAD'S Vendor-Fountain Concentrate and FRUTASTE, a complete line of (ready-to-use) fruit-flavored fountain syrups and concentrates.

**ROOT BEER BARRELS AND DISPENSERS:** DAD'S (Multiplex) 1 to 3 drink automatic fountain dispensers in both counter and rail models, and (Multiplex) 1 and 2 drink automatic barrel dispensers in 8-17-45 and 60 gallon sizes; either ice cooled or electrically refrigerated units.

DAD'S (Uniflow) Units, completely self-contained, mechanically-refrigerated, with pressurized syrup systems which dispense 3 to 5 (carbonated as well as non-carbonated) finished drinks.

DAD'S (Perlick) Units, self-contained mechanically refrigerated, specially designed for high volume locations; pressurized syrup system designed for absolute metering of syrups. Dispenses either 3 carbonated drinks or 2 carbonated drinks and 1 non-carbonated drink.

**COOLERS AND CARBONATORS:** Temprite cooler-carbonator, Temprite "Bantam" carbonators; Liquid Carbonic "Atomatic" carbonators and Bastian and Blessing "Excellal" carbonators.

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**DRINCOLATOR CORP., 7400 Lawrence Ave., Chicago 31, Ill.**

Dispensers.

**THREE-DRINK DISPENSER:** Serves 3 different cold beverages, two carbonated, one non-carbonated. Cap. 1500 drinks, 100 gal. per hr. Counter 42 in. high, 28 in. deep, 26½ in. wide.

**DRIVE-IN TWO DRINK:** 1,000 drink cap., two carbonated beverages.

**DISTRIBUTION:** Direct.

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**EVERFROST SALES, INC., 14815 S. Broadway, Gardena, Calif.**

Beverage dispensers, cooling and carbonation machines.

**"EVERFROST" SODA BAR:** Self-contained; dispenses two or three drinks; carbonated water precooled mechanically.

**DISTRIBUTION:** National, through theatre equipment dealers.

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**HEAT EXCHANGERS, INC., D & R ENGINEERING CO., 2003 West Fulton St., Chicago 12, Ill.**

Beverage and syrup dispensers.

**BUCKINGHAM BEVERAGE DISPENSER:** Junior and senior models. 6 and 12 gal. capacity. Mechanically refrigerated. Counter top style. 15 in. diameter and 18 in. diameter. Non-carbonated beverages. Illuminated, animated display.

**BUCKINGHAM TWIN DISPENSER:** Single unit for two separate flavors, non-carbonated, illuminated and animated display. One refrigeration system, two cooling circuits, 9 gal. capacity for each flavor. Counter space only 26"x16".

**KWIK-KOOL DISPENSER:** Ice cooled, animated and

illuminated merchandising for non-carbonated beverages. Capacity 6 gal. Counter space only 10"x17".

**SYRUP DISPENSERS:** Counter top and clamp-on models. 1 gal. capacity.

**DISPLAY UNIT:** Illuminated and animated display unit for increasing sales.

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**THE CHARLES E. HIRES CO., 206 South 24th Street, Philadelphia 3, Pennsylvania.**
Hires Root Beer.

**1955 THEATRE SALES CHAMPION**

**FOUNTAIN SYRUP:** Packed 4 gals. to case.

**CARBONATED IN BOTTLES:** 8 and 12 oz., 24 bottles to case; 26 oz. 12 bottles to case.

(ALSO SEE PAGE 59)

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**W. KESTENBAUM, INC., 1790 First Avenue, New York 28, N. Y.**

Beverage and syrup dispensers.

**MODEL K-1118:** 5 gal. capacity beverage dispenser. Stainless steel construction. Separate ice compartment surrounds inner containers. 15 in. diameter, 25 in. high. Economy faucet, ½ in. Ship. wt.: 60 lbs.

**MODEL S-1000:** Beverage dispenser. Capacity: 5, 6 Jr. 10 gal. Stainless steel, 18½ in. long; 14½ in. wide; 14 in. high. Ship. wt.: approx. 85 lbs. Pump, brass silver plated chrome top. Electrical refrigeration includes coils and valves only. No compressor.

**MODEL S-1014:** Beverage dispenser. 12 gal. capacity. Stainless steel. 30 in. long; 17 in. wide; 15½ in. high. Two pumps, brass silver plated; chrome top. Ship. wt.: 115 lbs.



Kestenbaum's Model No. S-1014.

**MODEL 1060:** 3-pump syrup dispenser. Capacity each jr, 3 qts. Stainless steel pumps and cabinet. 15 in. long; 9 in. wide; 11½ in. high. Ship. wt.: 65 lbs.

**MODEL K-60:** Beverage pump, hand operated. All stainless steel. Fits into 5 in. diameter hold. Lengths: 21 and 25 in. Ship. wt.: 50 lbs.

(ALSO SEE PAGE 66)

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LILY-TULIP CUP CORPORATION, 122 East 42nd St., New York 7, N. Y.
Beverage and ice cream cups and soup and chili bowls.

**COLD DRINK CUPS:** 10 sizes, from 6 oz. to 14 oz. With or without snap-over lids.

**HOT DRINK CUPS:** Two sizes with handles, 6 and 8 oz. Five sizes without handles, 6 to 16 oz.

**BIG DRINK CUPS:** For malts, sodas and sbakes. Snap-in lids with vents. Sizes: 16, 20 and 24 oz.

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**MAJESTIC ENTERPRISES, LTD., 959 Crenshaw Blvd., Los Angeles 19, Calif.**

Counter display juice dispensers.

**LINE OF BEVERAGE DISPENSERS:** Agitator-type units for frozen or fresh juices or drinks made of them. Illuminated domes. Stainless steel cabinets. Capacities ranging from 3 to 11 gallons. Removable lucite bowl. Heavy-duty Techuseh hermetically sealed condensing unit. All models now available with "self-cleansing" bowl, with cascades eliminated and baffle placed at bottom of dome.

(ALSO SEE PAGE 68)

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**MANLEY, INC., 1920 Wyandotte, Kansas City 8, Mo.**

Beverage dispensers.

**ICE-O-BAR:** Self-contained beverage dispenser with a capacity of up to 1500 drinks. Can be equipped for any desired combination of carbonated or plain and two or three flavors. Double-action icemaker coil builds up 4 in. bank of ice, reserve cooling for more than 1000 drinks. Operating special water circulator dispenser will cool that volume on continuous draw with incoming water of 80 degrees. With 65 degree water, unit will service more tban 1500 drinks. Size: 33¾ in. wide; 45 in. high; 24 in. deep. Cabinet, white baked-on enamel and Formica top. Faucets, stainless steel.

(ALSO SEE PAGE 52)

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**MISSION DRY CORPORATION, P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.**
Syrups and dispensers.

**1955 THEATRE SALES CHAMPION**

**SYRUPS:** Orange, grape, lemon-lime fruit juice syrups, 5-to-1 mix, ready to use.

**DISPENSERS:** Majestic, Jet Spray, Buckingham and Frigidrink, electrically cooled dispensers; Selmix Mission "SC," and Selmix ice-cooled dispensers; Measurite syrup dispenser; 1 to 12-gal. cap.

**BRANCHES:** 510 N. Dearborn St., Chicago; 105 Hudson St., New York.

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ORANGE CRUSH CO., 318 West Superior St., Chicago 10, Ill.

Bottled drinks and syrups.

**1955 THEATRE SALES CHAMPION**

**ORANGE CRUSH:** Regular and fine pulp.

**OLD COLONY:** Flavors include lemonade, root beer, lemon lime, grape, wild cherry, strawberry, strawberry and buzz. (Pink lemonade available for special promotion.) Measure is 5 to 1, packed 4 gallons to a case. The minimum shipment is 20 gallons.

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BEST PERFORMANCE OF THE YEAR!




**NESTLÉ'S®**
bars acclaimed by best critics—
your customers!

**COCONUT—new star!** Rich milk chocolate packed with crisp toasted coconut.

**CRUNCH—all-time favorite!** The fans really go for this crunchy milk chocolate bar.

**ALMOND—sure winner!** Nestlé's rich milk chocolate with fresh roasted almonds.

with ALMONDS NESTLÉ'S MILK CHOCOLATE with ALMONDS

MILK CHOCOLATE NESTLÉ'S NESTLÉ'S MILK CHOCOLATE

**MILK—big hit!** Nestlé's exclusive flavor, the standard of quality for all milk chocolate.

Packed 100 bars to the case

**Milk, Almond and Crunch available in 5¢, 10¢ and larger sizes. Coconut 10¢ size only.**

THE NESTLÉ COMPANY, INC., 2 WILLIAM ST., WHITE PLAINS, N. Y.

**THE PEPSI-COLA CO., 3 West 57th Street, New York, N. Y.**

**1955 THEATRE SALES CHAMPION**

BOTTLED PEPSI-COLA AND SYRUP.




Pepsi-Cola's counter model dispenser.

**MACHINES:** Automatic cup and bottle vending machines. Also manual equipment.

(ALSO SEE PAGE 44)

**DISTRIBUTION:** Direct.

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PRINCE CASTLE SALES DIVISION, 121 W. Wacker Drive, Chicago, Ill.

Drink mixer and malted milk dispenser.

**MULTIMIXER:** Fountain drink mixer can prepare 5 drinks at same time. Unit is powered by ¼ h.p. motor, operating 60 cycles a.c. Overall height is 19 ins. wide, 14 ins. deep, front to back 12 ins.

**MALTED MILK DISPENSER:** Glass jar attached holds 6 lbs. of powder and dispensing powder in ½, ¼ or ⅛ oz. Height is 28½ ins.

**DISTRIBUTION:** Direct.

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ROWE SPACARB, INC., Div. of Rowe Mfg. Co., Inc., 31 East 7th St., New York 3, N. Y.

Automatic Cup Drink Dispensers.

**D-600 MODEL:** 3 flavor cup drink dispenser. Cup capacity 600, syrup capacity 10 gals. Equipped with "SelectO-Carb" device designed to meet precise individual carbonation standards for nationally advertised drinks. "Mix-A-Drink" device permits mixing of flavors while drink flowing. Fiberglas illuminated display. Dimensions: 24 ins. deep, 29 ins. wide and 69 ins. high. Weight 525 lbs. Equipped with ⅓ h.p. Kelvinator compressor, pre-cooling coils, plus flexibility of either wet or dry refrigeration. Vends 5c and 10c and includes a coin-changer.

**D-55 MODEL:** 3 flavors, 15 gallon syrup storage, 1,000 cup capacity. Optional features include 4th flavor attachment, hot drink attachment, hot chocolate attachment with positive displacement pump, non-carbonated drink attachment. Standard equipment includes SELECT-O-CARB (dual carbonation) and MIX-A-DRINK features and coin changer.

**SPACARB "8" MODEL:** 1,000 cup capacity, 4 syrup tanks, 20 gallon storage. Serves 8 different drinks, 6 carbonated and 2 non-carbonated. Coin changer standard equipment.

**SPACARB THEATRE MODEL:** Standard D-53 and "8" model with illuminated hood and sign mounted on top and face of machine for increased lighting and display of machine and products vended.

**SPACARB "3 AND 1" MODEL:** Capacity 1,000 cups, three 5-gallon syrup tanks serving 4 drinks, 3 carbonated, 1 non-carbonated. Can also be supplied with theatre canopy. Coin changer standard equipment.

**SPACARB COCA-COLA MODEL:** 3 flavors, 1,000 cup capacity, 17 gallon syrup in one 7-gallon tank for Coca-Cola flavor, two 5-gallon tanks for others. Includes Select-O-Carb, Coca-Cola mirror sign, Coca-Cola red cabinet, and coin changer.

**SPACARB PEPSI-COLA MODEL:** 3 flavors, 1,000 cup capacity, 17 gallon syrup in one 7-gallon tank for Pepsi-Cola flavor, two 5-gallon tanks for others. Includes Select-O-Carb, Pepsi-Cola mirror sign, Pepsi-Cola blue cabinet, and coin changer.

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SEVEN-UP COMPANY, 1316 Delmar, St. Louis, Mo.

Bottled beverage and syrup.

**1955 THEATRE SALES CHAMPION**

**DOMESTIC DISTRIBUTION:** Territorial franchise bottlers.

SUPERIOR REFRIGERATOR MFG. CO., 824 Hodiamont Ave., St. Louis 12, Mo.

Beverage dispensers and carbonator faucets.

**"SODAMAKER" HEAVY-DUTY MODEL 300:** Self-contained beverage dispenser for both carbonated and plain drinks. Available with two or three flavors. Cabinet: 47" high; 34" wide; 22" deep. Standard finish, white baked enamel on 20-gauge bonderized steel. Stainless sink 4½" wide. Flat Formica plastic top used for serving. Inside Liner: Stainless steel, 46 gallon water capacity. Syrup Pans and Covers: Stainless steel, 8 gallons capacity. Carbonator: Temprite. 100 gallons per hour capacity. Carbonator: Temprite. 100 gallons per hour capacity. Water Pump: Procon, 100 g.p.h., hydraulically balanced, driven by ⅓ h.p. Westinghouse motor. Condensing Unit: Supermatic, heavy duty, ½ h.p. model, 115 volts, 60 cycle A.C. Refrigerant: Freon 12. Water Circulator: Little Giant. Faucets: "SODAMAKER" all stainless steel, two-way mixing. CO2 High Pressure Regulator: Decatur, with each unit. Insulation: Ultralite.

## Candy Merchandise

FRED W. AMEND CO., Danville, Ill.

**CHUCKLES:** 5c size packages 24 ct. and 100 ct.; 10c size packed 24 ct. and 60 count. Also available in family size package.

**CHUCKLES SPICE DROPS:** One lb. size package.

**DOMESTIC DISTRIBUTION:** Direct and through brokers.

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BANNER CANDY MANUFACTURING CORP., 700 Liberty Avenue, Brooklyn 8, N. Y.

**RED DEVILS:** Cinnamon Imperials, available in 5c and 10c cellophane bags.

**LICORICE CLIX:** Available in 5c and 10c cellophane bags.

**BOSTON BAKED BEANS:** Available in 5c and 10c cellophane bags.

**JORDAN ALMONDS:** Thin-shelled almonds in 10c and 25c packages.

**JAW BREAKERS:** Available in 5c bags.

**CHOCOLATE-COVERED ALMONDS:** Available in 25c packages.

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PAUL F. BEICH COMPANY, Blomington, Illinois.

**WHIZ:** Marshmallow bar covered with peanuts and special milk coating; 5c and 10c sizes.

**PLAIN MARSHMALLOW BAR:** With dark coating; foil wrapped; 5c size only.

**OLD FASHIONED TAFFY BARS:** Banana, chocolate and vanilla. 5c size.

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BLUMENTHAL BROS. CHOCOLATE CO., Margaret and James Sts., Philadelphia 37, Pa.

**1955 THEATRE SALES CHAMPION**

**GOOBERS:** Milk chocolate covered Spanish peanuts. 10¢ size; packed 60 count.

**RAISINETS:** Chocolate-covered raisins. 10c size; packed 60 count.

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BROCK CANDY COMPANY, Chattanooga, Tenn.

**1955 THEATRE SALES CHAMPION**

**BROCK BAR:** 5¢ bar, chocolate nut roll. Packed 100 to case.

**"FOURSOME":** 5¢ chocolate covered peanut butter chips. Packed 100 to case.

**"ARCTIC":** 5c nougat-caramel roasted peanuts in frosty malted coating. Packed 100 to case.

**"DEEP FREEZE":** 5¢, nougat-caramel-coconut in frosty malted coating.

**JELLIES:** 5¢, assorted flavors with "Pectin." Packed 100 to case.

**"DREAM BOATS":** 10¢, chocolate covered, straight flavors in mint, caramel, peanut butter chips, and oranges. Packed 60 to the case.

**SEALED SWEET CELLO BAG CANDIES:** 10¢, packed 12 bags to the box, 12 boxes to the case.

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THE D. L. CLARK CO., Martindale, Itasco, Reedsdale and Corry Sts., Pittsburgh 12, Pa.

Chocolate-coated candy bars.

**1955 THEATRE SALES CHAMPION**

**CLARK BAR:** Peanut butter and cream caramel center with a milk coca coating; 5c and 10c sizes; white, orange and blue wrapper.

**DOUBLE COCONUT BAR:** Coconut and vanilla cream center with dark coca coating; two pieces in one white, orange and blue package. 5c and 10c sizes.

**ZAG NUT BAR:** Peanut butter and cream caramel with coating of toasted coconut. 5c and 10c sizes.

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CURTIS CANDY COMPANY, 1101 Belmont Ave., Chicago 13, Ill.

**1955 THEATRE SALES CHAMPION**

Candy.

**BABY RUTH:** 5¢ and 10¢ bars.

**BUTTERFINGER:** 5¢ and 10¢ bars.

**COCONUT GROVE:** 5c and 10c bars.

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HAWLEY & HOOPS, INC., 200 North 12 Street, Newark, N. J.

Confectionery.

**1955 THEATRE SALES CHAMPION**

**M & M's:** 120 count 5c and 10c package; 24 count, 5c and 10c package. Packed 24 to a box, 24 boxes per case for 5c; 12 boxes, 10c. Family package, 7 oz., packed 24 to a case. Available in chocolate or peanut fillings.

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**HENRY HEIDE, INC., 313 Hudson Street, New York 13, N. Y.**

Candy.

**1955 THEATRE SALES CHAMPION**

**JUJYFRUITS:** Chewy gum candies, assorted colors and flavors, in attractive box. Net wt. 1 7/16 oz.; 24 boxes to ctn. Retails at 5c.

**JUJUBES:** Small pure gum candies in assorted colors and flavors, 1 oz. in wax paper lined boxes.




**LICORICE PASTILLES:** Natural gum, licorice flavored (good for dry throat). 1 oz. in wax lined box.

**CHOCOLATE SPONGE:** Double bar, unique porous center, chocolate coated. ¾ oz., 5c bar; 10c bar 1½ oz.; 24 bars to box.

**CHOCOLATE FLAVOR BABIES:** Tiny figures, dairy cream candy, attractive wax-lined box. Net wt. 1⅜ oz.

**JELLY BEANS:** Five colors, flavors. Red, blue and white heat sealed cello package. Net wt. 1½ oz.

**DIAMOND LICORICE DROPS:** Round button type hard licorice candy. Red, yellow and black heat sealed cello pkg. Net wt. 1⅜ oz.

**CHOCOLATE M.M. BARS:** Marshmallow filling with chocolate coating. ¾ oz. 24 bars to box.

**CHOCOLATE BREEZE:** Chocolate covered peppermint, 1½ oz., 24 bars to box. 10c bars.

(ALSO SEE PAGE 57)

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**HERSHEY CHOCOLATE CORP., Hershey, Pa.**

**1955 THEATRE SALES CHAMPION**

Chocolate bars and other chocolate products.

**CHOCOLATE BARS:** Almond, Milk, Krackel, Mr. Goodbar and Semi-Sweet, available in 5c, 10c and larger bars; 5c items packed 200 or 24 count; 10c items packed 100 or 24 count; large bars 12 count or 48 bar assortments.

**CELLOPHANE BAG ITEMS:** Milk Chocolate Kisses and assorted miniature bars. Kisses also available in 10c boxes.

**HERSHEY-ETS:** Milk chocolate, candy coated, 6 oz. boxes packed 24 count; 10c bags packed 100 or 24 count; 25 lbs. carton bulk.




**HOT CHOCOLATE:** Individual serving envelopes, 50 in display box, 2 display boxes in a container; 1 lb. bags.

**CHOCOLATE SYRUP:** #10 cans of chocolate syrup milk chocolate fudge.

**DOMESTIC DISTRIBUTION:** Theatre concessionaires, wholesale distributors, and direct.

**Cable Address:** HERSHEY.

(ALSO SEE PAGE 58)

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**M. J. HOLLOWAY & CO., 308 W. Ontario St., Chicago, Ill.**

**Bar, package and box candy.**

**1955 THEATRE SALES CHAMPION**

**HI-NOON:** Coated combination of peanut butter, soft caramel and chocolate cream. 5c bar in 24 and 100 count; 10c bar in 60 count.

**MILK DUDS:** 5c pkgs. in 24 and 100 count; 10c pkgs. in 12 and 60 count; 25c pkgs. in 24 count.

**HOLLOWAY SUCKERS:** In 24 and 70 count; a safety stick is used in all 70 count packages for theatre use.

**MILK PAILS:** In 24 and 100 count.

**BLACK COW SUCKER:** In 24 count and 70 count with safety stick.

**C. O. D. SUCKER:** In 24 count and 70 count.

**BABY MINTS:** 5c pkgs. in 24 and 100 count; 10 pkgs. in 24 and 60 count; 25 pks. in 24 count.

**DELUXE MIX:** 5 pkgs. in 24 and 100 count; 10c pkgs. n 24 and 60 count; 25c pkgs. in 24 count.

**DOMESTIC DISTRIBUTION:** All confection theatre supply dealers, and candy and tobacco wholesalers.

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**HOLLYWOOD BRANDS, INC., Hollywood Candy Division, 836 South Chestnut St., Centralia, Ill.**

**1955 THEATRE SALES CHAMPION**

**MILK SHAKE:** 5c bar, in 24 and 120-count; 10c in 24 and 60 count.

**BUTTER-NUT,** 5c bar, in 24 and 120-count; 10c in 24 and 60-count.




**PAYDAY,** 5s bar, in 24 and 120-count; 10c in 24 and 60-count.

**SMOOTH SAILIN',** 5c bar, in 24 and 120-count; 10c in 24 and 60-count.

**RED SAILS,** 5c bar, in 24 and 120-count.

**3 BIG BEARS,** 5c bar, in 24 and 120-count.

**BIG PAYOFF,** 5c bar, in 24 and 120count.

**ZERO,** 5c bar, in 24 and 120-count; 10c double bar in 60 count.

**POLAR,** 5c bar, in 24 and 120-count.

**NEW MALTED SUNDAY,** 5c bar in 24 and 120-count.

**HONEY BEAR,** 5c bar, in 24 and 120 count.

**SPOT PECAN,** 10c bar, in 60-count.

**MILK SHAKE,** 7 oz. package, 24 packages per case.

**BUTTER-NUT,** 7 oz. package, 24 packages per case.

**NUTTY DREAM,** 5c bar in 24 and 120-count.

**BIG TIME:** 5c bar in 24 count and 120-count.

**HOLLYWOOD,** 5c bar in 24 and 120-count.

(ALSO SEE PAGE 65)

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**WALTER H. JOHNSON CANDY CO., 4500 West Belmont Ave., Chicago 41, Ill.**

**1955 THEATRE SALES CHAMPION**

**POWERHOUSE:** Milk chocolate covered with center of creamy fudge, caramel and toasted peanuts. 5¢ and 10¢ sizes.




**¼ POUND BUTTERSWEET FUDGE:** Nut-topped vanilla or chocolate fudge. 5¢ and 10¢ sizes.

**MALTED MILK BALLS:** Pure malted milk centers covered with milk chocolate. 5¢ and 10¢ sizes.

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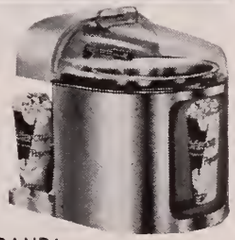




# Buttercup - THE PROVEN PLAN THAT *DOUBLES* YOUR POPCORN PROFITS!

## Because it sells MORE BUTTERED Popcorn than plain- AT MORE THAN TWICE THE PROFIT TO YOU!

## Buttercup is a *COMPLETE* PLAN-FOR-PROFITS!



Complete with **Automatic BUTTER DISPENSER BUTTERMAT**

- **SPEED SERVICE!** Only BUTTERMAT has SPEED for top results. Proved successful in over 5000 theatres!
- **ECONOMICAL!**...Positive product control!
- **DURABLE!** ..... Pays for itself in weeks . . . earns you money for years!

Complete with **Certified QUALITY PACKAGE**

- **SPEED SALES!**...lets your customer "ask for" a NAME BRAND!
- **NO FOLDING!** • **FAST FILLING!**
- **COSTS YOU LESS!** $4.00 per lb. return! ...will not "soak up" butter or leak!

Complete with **Point-of-Sale DISPLAY ACCESSORIES**

- **VISUALLY PRE-SELLS YOUR PATRONS!** No need to explain the product. Displays tell your customer what to "ask for"

- Buttercup Apron
- 11x14 Plastic Sign
- Giant Display Cup
- Napkin Dispenser
- Dispenser Tube
- Cleaning Kit
- Butter Carton



*developed by the originators of Buttered Popcorn!*

**WRITE FOR COMPLETE DETAILS IMMEDIATELY!**

Supurdisplay INCORPORATED

**1324 W. WISCONSIN AVENUE • MILWAUKEE 3, WISCONSIN**

***Please send me information on the BUTTERCUP PLAN:***

**NAME** _____ **THEATRE** _____

**ADDRESS** _____ **CITY** _____ **ZONE** _____ **STATE** _____

**HEAVYWEIGHT CHAMP:** Creamy fudge with roasted peanuts. 5¢ and 10¢ sizes.

**ALMOND CRISP:** Almond centered, chocolate covered. 5c and 10c.

(ALO SEE PAGE 51)

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MARS, INC., 2019 N. Oak Park Ave., Chicago 35, Ill.

**1955 THEATRE SALES CHAMPION**

**MARS:** 5¢ and 10¢ bars.

**MILKY WAY:** 5¢ and 10¢ bars.

THREE MUSKETEERS: 5c bars.

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**MASON, AU & MAGENHEIMER, P. O. Box 549, Mineola, N. Y.**

**1955 THEATRE SALES CHAMPION**

**MASON PEAKS:** Chocolate covered coconut: 1¼ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

**MASON MINTS:** Chocolate covered mint patty; 1¼ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

**PECAN COCONUT:** Pecans and coconut with milk chocolate coating; 1⅛ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

**BLACK CROWS:** Licorice flavored gum drops; 1⅛ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

**DOTS:** Fruit flavored gum drops; 120 count per carton; alss 24 count, 18 boxes to shipping case.




**DOMESTIC DISTRIBUTION:** Direct.

(ALSO SEE PAGE 67)

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NATIONAL LICORICE CO, 106 John St, Brooklyn, N. Y.

**1955 THEATRE SALES CHAMPION**

**NIBS:**

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**NESTLE COMPANY, INC., 2 William St., White Plains, N. Y.**

Confectionery.

**1955 THEATRE SALES CHAMPION**

**NESTLE'S 5c CHOCOLATE BARS:** Nestlé's 5c Milk, Almond and Crunch regular weight bars are available—packed 100 bars per case, in addition to the regular pack of 24's. Nestlé's light weight Milk and Crunch are also available—packed 100 bars per case.




**NESTLE'S 10c CHOCOLATE BARS:** Nestlé's 10c Milk, Almond and Crunch Bars, available in regular pack, 12 boxes per case, plus regular and light weight 100 count packs (100 bars per shipping case).

**OTHER BAR CANDY:** Nestle's Economy Bars—Crunch, Milk, Almond, Hazelnut and Semi-Sweet available in regular pack, 12 bars per box, 6 boxes per case. Nestle's King Size Bars, Crunch, Milk and Almond available in regular pack, 4 bars per box, 6 boxes per case. Also available in bulk pack—12 blocks per case.

(ALSO SEE PAGE 61)

**SPECIALTY NUMBERS:** Crunchettes — bite size pieces of Nestlé's famous Crunch—packed in 6 oz. boxes, aluminum wrapped—packed 24 boxes to the case. Nestlé's Choclets—available as a penny seller, individually molded, foil wrapped, in 5 lb. display boxes, 6 boxes per case.

**NEW ENGLAND CONFECTIONERY CO., 254 Massachusetts Ave., Cambridge 39, Mass.**

Candy bars and packages.

**NECCO WAFERS:** Sugar wafers in an assortment of 8 flavors. 2-oz.

**SKY BAR:** Milk chocolate covered bar with four different flavored centers in one bar. 1-oz.

**CHOCOLATE PEPPERMINTS:** 6 individual chocolate covered peppermint patties in a box. 1¼-oz.

**FRUIT TREATS:** 3 different true fruit cream centers in one bar. 2-oz.

**NECCO OK:** Milk chocolate coated peanut-molasses crunch. 2¾-oz.

All items packed 24 or 100 count.

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PETER PAUL, INC., New Haven Road, Naugatuck, Conn.

**1955 THEATRE SALES CHAMPION**

**MOUNDS:** Double-bar bittersweet chocolate coconut centers.

**ALMOND JOY:** Double-bar milk chocolate-coconut centers topped with whole toasted almonds.

**WALNETTOS, COCONETTOS, CHOCLETTOS:** Individually wrapped walnut, coconut and chocolate flavored caramels in boats.

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PLANTERS NUT & CHOCOLATE COMPANY, Suffolk, Va.

**PEANUTS:** 5¢ and 10¢ cellophane bags.

**PEANUT CANDY:** 5c and 10c jumbo blocks,

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QUAKER CITY CHOCOLATE & CONFECTIONERY CO., INC., 2136-60 Germantown Ave., Philadelphia 22, Pa.

Licorice flavored candy.

**GOOD AND PLENTY:** Pink and white sugar coated licorice flavored candies, boxed, 1¾-oz, moisture-proof cellophane wrapped.

**SPICE GUM DROPS:** Assorted flavors, spiced miniature gum drops. Boxed, 1¾-oz, wax-paper lined.

**SPEARMINT LEAVES:** Spearmint flavored gum candy miniature leaves. Boxed, 1¾-iz, wax-paper lined.

**ORANGE SLICES:** Orange flavored miniature candy gum orange slices. Boxed, 1¾ oz, wax-paper lined.

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H. B. REESE CANDY CO., Hershey, Pa.

**1955 THEATRE SALES CHAMPION**

**PEANUT BUTTER CUPS:** Peanut butter covered with Hershey's milk chocolate.

**PACKAGES:** 5¢ size, one cup each, available in 24 and 100 count. 10¢ size, consisting of 4 individual cups, available in 24 and 72 counts. 25¢ twin cup package.

**CELLO-WINDOW BOXES:** 14 piece package, 5½ oz. window box, packed 2 dozen to case. 10 piece pack, 3½ oz. cello-tray, packed 1 dozen trays to display box; 8 display boxes to shipping case.

**OTHER SIZES:** Individual 2¢ cups, packed 80 count in display box; 16 boxes to shipping case. Also available in 5 lb. bulk; 8 boxes to shipping case.

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SCHUTTER CANDY CO., 4730 West Augusta Blvd., Chicago, Ill.

**1955 THEATRE SALES CHAMPION**

**OLD NICK BAR:** Chocolate-covered made of caramel, fudge and peanuts; packed 100 to the case or 24 to the box. Also packed 100 to the case in 10c size.

**BIT-O-HONEY:** Non-chocolate chewey type nougat with almonds, packed 100 to the case or 24 to the box. Also 10c size packed 72 to the case.

**GOLDEN HARVEST:** Chocolate-covered nougat center with caramel, packed 120 to the case in 5c size.

**BIT-O-COCONUT:** Non-chocolate chewy type caramel with coconut. Packed 100 to the case or 24 to the box. Packed in 5c size only.

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SWEETS COMPANY OF AMERICA, 1515 Willow Ave., Hoboken, N. J.

**1955 THEATRE SALES CHAMPION**

**TOOTSIE ROLL:** 5c and 10c packages.

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SWITZER'S LICORICE COMPANY, 612 North 1st St., St. Louis 2, Mo.

**LICORICE:** 5c bars, 10c bars; Bite-Size in bags.

**DISTRIBUTION:** Direct.

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WAYNE CANDIES, Ft. Wayne 4, Ind.

**1955 THEATRE SALES CHAMPION**

**WAYNE BUNS:**

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JAMES O. WELCH CO., 810 Main St., Cambridge 39, Mass.

**1955 THEATRE SALES CHAMPION**

**5¢ BRANDS (ALL IN 100 COUNT):** Home Style Fudge, Sugar Babies (vanilla), Pom Poms, Junior Mints, Sugar Daddy, Welch's Cocoanut (milk), Welch's Fudge, Welch's Frappe, Welch's Cocoanut (dark), Cocoanut Smoothies.

**10¢ BRANDS (ALL IN 60 COUNT):** Pom Poms, Junior Mints, Welch's Fudge, Welch's Cocoanut.

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**C. J. VAN HOUTEN & ZOON, INC., 537 Greenwich St., New York 13, N. Y.**

Chocolate bars and instant cocoa beverage.

**CHOCOLATE BARS** in milk, and bitter sweet, filled with coffee milk and orange milk cream. Regular pack: 24 bars to box, 24 boxes to case. Vend pack: 100 bars to box; 6 boxes to case.




**INSTANT COCOA:** Packing—individual servings; 2 lb. bags; and 25 lb., 50 lb. and 100 lb. drums.

**CHOCOLATE TABLETS:** Milk, bitter sweet, coffee milk. Packing: 12 4-oz. tablets to display carton; 18 cartons to case.

**CHOCOLATE PASTILLES:** Milk and bitter sweet. Packing: 12 8-oz. round boxes to carton, 4 cartons to shipping case.

(ALSO SEE PAGE 55)

**DISTRIBUTION:** All dealers.

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WILLIAMSON CANDY CO., 4701 Armitage Ave., Chicago 39, Ill.

**OH HENRY:** 5c and 10c bars.

**OH HENRY:** Coconut Roll—5c and 10c bars.

## Chewing Gum

**BEECH-NUT PACKING COMPANY, Canajoharie, N. Y.**

Chewing gum.

**STICK GUM:** Peppermint and Spearmint. Available 20 packages of 5 sticks per box.

**CANDY COATED BEECHIES:** Peppermint, Pepsin, Spearmint, Mello Fruit, all packed 20 units of 12 pieces per box. 1c assorted, available 100 packages of 2 pieces per box.

**DOMESTIC DISTRIBUTION:** Direct and concessionaires.

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WILLIAM WRIGLEY, JR., CO., 410 N. Michigan Ave., Chicago, Ill.

Chewing gum.

**STICK GUM:** In flavors indicated by the three brand names—**Spearmint, Doublemint** (regular peppermint), and **Juicy Fruit.**

**CANDY-COATED GUM:** "PK's"—peppermint gum inside peppermint candy.

## Display Equipment And Service Bars

HELMCO-LACY, 7400 Lawrence Ave., Chicago 31, Ill.

Cabinet Fountainette

Twelve models available, fits all standard ice cream cabinets, provides complete sundaes, milk shake and malted milk service. All stainless steel.

**DISTRIBUTION:** Dealers only.

**THE CHARLES E. HIRES CO., 206 South 24th St., Philadelphia 3, Pa.**

**Snack bar, including beverage dispenser and and frankfurter warmer.**

**HIRES' SNACK BAR:** Cabinet; stainless steel and oak wood. Height of bar, 45 in.; length 6, 8 or 10 ft.; width, 30 in. Overall height, 9 ft. 1 in., incorporating revolving sign. Stainless steel shelving for roll supply storage. Stainless steel sink with hot and cold water faucets. Separate hard maple laminated cutting board, full length of grill section. Moist heated bun warmer; thermostatically controlled; capacity, 50 rolls or 100 frankfurters. Space for 50 lb. size gas tank mounted inside base of cabinet.




Hires Snack Bar.

Built-in cup dispenser; capacity, 125 cups each. 2 Lawson Torpedo waste containers. 1 Connolly roller grill. Entire bar illuminated. All connections to plumbing provided. For mechanically refrigerated bar, compressor is a Tecumseh ½ h.p., 60 cycle, 115 volt hermetic.

(ALSO SEE PAGE 59)

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INDIANA CASH DRAWER COMPANY, Shelvyville, Ind.

**Under-the-counter cash drawers.**

**MODEL V-1:** Under-counter wood cash drawer. Overall dimensions: 18¼ in. wide; 14¾ in. long; 4½ in. high. Inside depth: 2⅜ in. Equipped with disc tumbler lock and large warning gong. Money drawer has 5 coin tills, each 3 in. wide by 2⅞ in. long. 5 currency compartments, each 6⅞ in. long by 3 in. wide—equipped with hinged bill weights. 4-roller mechanism. Construction: money drawer, Indiana white oak; cash till and money drawer front, hard maple; top of case, 5 ply, ¾-in. thick panel. Finish: office gray or natural lacquer. Ship. wt.: approx. 19 lbs.

**MODEL R-1:** Under-counter wood cash drawer with removable metal money tray with lock-on lid. Overall dimensions: 18⅜ in. wide; 15⅝ in. long; 4⅞ in. high. Inside depth 2¾ in. Has high grade disc tumbler lock and large warning gong. Removable metal money tray is 15½ in. wide; 14¼ in. long; 2¼ in. deep; 6 coin compartments, each 2⅞ in. by 3 in. 3 currency compartments, each 6½ in. by 2⅞ in. Ticket compartment, 9¾ in. by 3⅝ in. Finish, office gray baked enamel. Construction and exterior finish same as Model V-1. Ship. wt.: approx. 25 lbs.

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**SUPURDISPLAY, INC., 1324 W. Wisconsin Ave., Milwaukee 3, Wisconsin.**

**Display merchandise equipment.**

**FRONT SERVICE CANDY CASE:** Dimensions: width 36"; depth 24"; height 58". Holds approximately $240.00 of candy retail value. Shipping weight 270 lbs. Incorporated new type lighting, easy accessibility and illuminated merchandising sign.

**REAR SERVICE CANDY CASE:** Dimensions: width 36"; depth 24"; height 48". Incorporated advantages of bulk display found in front-service case with availability of merchandise for rear service. Has illuminated merchandise display area and sign.

(ALSO SEE PAGE 63)

## Food Products for Fast Service

ARMOUR AND COMPANY, General Offices, Union Stock Yard, Chicago 9, Ill.
Frankfurters.

**ARMOUR STAR FRANKS:** Packed 1 lb. packages or 6 lb. cartons.

FLAVO-RITE FOODS, INC., 643 Brook Avenue, Bronx 55, N. Y.

Frozen food snacks.

**FLAVOS SHRIMP ROLLS:** Shrimp and fresh vegetables wrapped in a flaky noodle jacket. Completely pre-cooked, ready to heat and serve. May be stored under normal refrigeration. Packed 50 to the case with set of imprinted dispensing bags. Point-of-purchase material and color trailer available without cost.

**FLAVOS TURKEY STEAMROLLERS:** Contains barbecued, diced dark and light turkey meat with green peas and natural gravy all completely baked in a bun. Shipped frozen, can be kept in ordinary refrigerator for two weeks. Prepared inserting roll in glassine bag, supplied, and heating in a bun warmer. Packed 48 to the case, including dispensing bags. Free display material and color trailer avaliable.

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TEMPLE'S FROSTED FOODS, INC., 554 Berry St., Brooklyn, N. Y.

**FROZEN EGG ROLLS:** Pre-cooked food novelty consisting of a combination of shrimp, pork, celery and scallions wrapped in a noodle jacket. Prepared by heating in a potato fryer or on grill. Packed 50 to the case. Can be stored in an ice cream or freezer locker with space requirements for 100 cases about 25 cu. ft.

## Food Equipment and Service

ACTON PRODUCTS, INC, 605 S. Summit St., Arkansas City, Kansas.

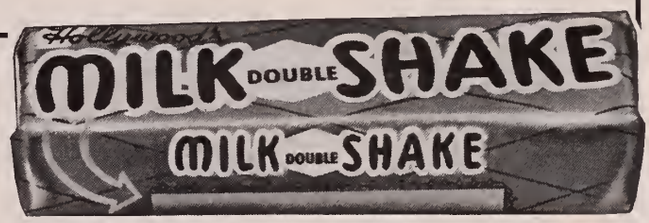
**"SNACKMASTER" PORTABLE COOLERS:** Two models holding from twelve to 24 bottles of beverages; completely insulated; cooled by ice. Also manufacturers of bottle openers for the home and beverage trade.

**DISTRIBUTION:** National and Export, direct from factory and through jobbers and dealers.

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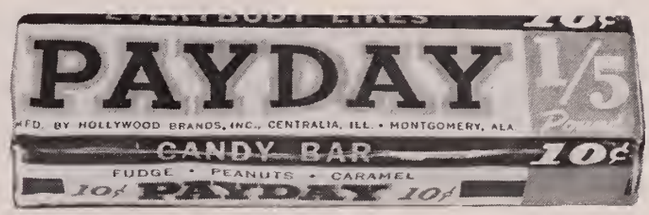

# BOOST YOUR CANDY BAR SALES WITH THESE 4 GREAT LEADERS

In selecting the biggest 1954 sellers out of more than 600 confectionery products, vending machine operators voted Hollywood's Milk Shake, Butter-Nut and Payday 9th, 10th and 16th respectively. . . . Add these to Zero, the nation's No. 1 summer bar—and you have a combination that can't be beat!













These bars are also available in 5¢ size. In addition,, there's the Big Time, Hollywood, Polar, Smooth Sailin, Honey Bear, Red Sails, 3 Big Bears, and Nutty Dream . . . All profitable additions to your line.

**The *Balanced* Line of "Best Sellers"**

HOLLYWOOD CANDY DIV.

**HOLLYWOOD BRANDS, INC. - CENTRALIA, ILL.**

**CONCESSION SUPPLY COMPANY, 3916 Secor Road, Toledo 13, Ohio.**

Food equipment and supplies.

**"BAR-B-DOG":** Frankfurter barbecuing machine and bun warmer. Barbecues 48 frankfurters at a time or approx. 300 per hour. Holds 24 "foot longs." Bun warmer holds and conditions 48 buns. Stainless steel construction with double strength glass. Size: 14½ by 21 by 22 in. high. Thermostatic control. Operates on 110-volt, 60 cycle a.c. power. Net wt., 31 lbs.; shipping wt., 36 lbs.

(ALSO SEE PAGE 52)

**"TOLEDO 50" CANDY FLOSS MACHINE:** Built with heavy aluminum base, vibrationless, direct drive Universal motor. Only machine ever made with pre-heated spinnerhead. Operates on voltages as low as 100 to 105. Equipped with motor rheostat. Double fused, one for the motor and one for heat. 100 volt, 60 cycle operation A. C. (with special heavy-duty switches can be operated on D. C.) Shipping wt. 45 lbs., net weight 30 lbs. 25 inch aluminum pan.

J. J. CONNOLLY, INC., 457 West 40th St., New York 18, N. Y.

Roller grills.

**MODEL A:** Capacity 25 frankfurters at a time or 500 per hour. Length 38 ins., width 16½ ins., height 11½ ins. Weights: Net 60 lbs., shipping 81 lbs. 110 volts, 60 cycles, AC. 8 amps. 900 watts.

**MODEL C:** Capacity 10 frankfurters at a time or 200 per hr. Length 24 ins., width 14 ins., height 6 ins. Weights: Net 30 lbs., shipping 43 lbs. 110 volts, 60 cycles, AC. 4½ amps. 500 watts.

**MODEL F:** Combination frankfurter and hamburger unit. Capacity 200 franks per hr. on roller grill. Griddle plate 14x14 ins. 450° F. high, 250° F. low. Broils 9 hamburgers at a time, 180 per hr. Length 34½ ins., width 14 ins., height 7 in. Weights: Net 65 lbs., shipping 84 lbs. 110 volts, 60 cycles, AC. 11 amps. 1,250 watts.

**MODEL C14 ROLL-A-GRILL:** Capacity 14 frankfurters at a time, or 280 per hr. Length 23½" wide, 7¼" high, 110 volts, 60 cycles AC. Two infinite control switches.

**MODEL C35 ROLL-A-GRILL:** Capacity 35 frankfurters at a time or 700 per hr. Length 37", width 13½", height 7¼". 110 volts, 60 cycles AC.

**DISTRIBUTION:** All theatre supply dealers.

**BURGER-MAT CORP., 341 39th St., Brooklyn 32, N. Y.**

Fast food service equipment.

**BURGER-MAT MODEL SZ:** Infra-red hamburger broiler and bun toaster, designed to prepare four of each in two minutes. Smokeless and oderless. Equipped with automatic timer and indicator light. Constructed of polished cast aluminum with control board of glossy gray baked Hammertone. Comes with interchangeable flashing illuminated plastic signs and selection of decal numerals for pricing. Length, 27 in; depth, 12 in.; height, 20 in.




Burger-Mat Model SZ.

**TOASTY-BUN CAFE MODEL 422TD:** Food warmer holding up to 16 pounds of meats. Serves hot sandwiches. Bun toaster attachment.

**MADISON HAND DRYER:** For use in rest rooms of restaurants and elsewhere.

(ALSO SEE PAGE 47)

DAIRY SERVICE COMPANY, 100 East Main Street, Menominee Falls, Wis.

Butter serving dispenser.

**FUDGE SERVER:** Dispenses hot fudge on ice cream or custard. Controlled heat to point of serving.

**FOOD WARMERS:** Individual double boiler. Heat normally controlled to suit food requirements. Flip-lid. Three sizes.

**DISTRIBUTION:** Theatre supply dealers.

**GREER ENTERPRISES, INC., 281 North Grant Avenue, Columus, Ohio.**

Combination frankfurter barbecue unit and bun warmer.



**GLENRAY HOT DOG MACHINE:** Constructed of stainless steel and glass for counter display. Spit capacity, 42 franks. Bun warmer capacity, 36 buns. Made in two separate parts (bun warmer on top) for easy cleaning. Dimensions, width, 14 in.; depth, 14 in.; height, 25 in.

(ALSO SEE THIS PAGE)

HARVIC SUPPLY CORP., 154 Nassau St., New York 7, N. Y.

Electric pizza ovens.

**MODEL E-112:** Single deck, bakes 20 12" pizzas per hr.;




Write
ART GREER

*Glenray*
HOT DOG MACHINES
Put Theatres into the
HOT DOG BUSINESS
See Hot Dog Article in Box Office
Pages 19-20-21-22
Also See Page 56

*GREER ENTERPRISES, Inc.*
281 N. GRANT AVE. COLUMBUS, O.

*Just the Thing*
FOR FAST SERVING
*Non-Carb*
LARGE CAPACITY BEVERAGE DISPENSERS
Ice or Electric Refrigerated
Made of Stainless Steel,
Unlimited Capacities
ALSO *Fruit Juices • Frankfurter Griddles and Stands • Food Equipment*



W. KESTENBAUM, INC.
1790 First Ave., New York 28, N. Y.
Write for Circular. Fill in Coupon:
Name_____
Organization_____
Address_____
_____

**MODEL E-116:** Single deck, bakes 20 16" pizzas per hr.;

**MODEL ES-216:** Two deck unit, bakes 2 16" pizzas at a time and up to 40 per hr.
Also available gas pizza ovens and pizza oven stands.

**DISTRIBUTION:** Direct.

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HELMCO-LACY, 7400 Lawrenve Ave., Chicago 31, Ill.

Food warmers, fudge warmers, hot fudge pump, chocolate dispenser, butter dispenser.

**FOOD WARMERS:** Single and double model for heating and serving barbecue meats, chili, stew, baked beans and other similar food products. All models complete with automatic Dial-A-Heat control.

**DISTRIBUTION:** Direct.

**FUDGE WARMERS:** Single, double and twin single models for all types of hot fudge sauces, available with China or stainless steel bowls. All models fully automatic.

**HOT FUDGE PUMP:** Pumps hot fudge from either Single MODEL 96 or Double MODEL 192 fudge warmers, eliminates ladle, all stainless steel.

**CHOCOLATE DISPENSER:** Two gal. cap., stainless steel bowl, agitator and faucet.

**BUTTER DISPENSER:** Automatic warmer, 6 lb. capacity; equipped with butter pump adjustable to any quantity. Model BDP-96.

**DISTRIBUTORS:** Dealers only.

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**W. KESTENBAUM, INC., 1790 First Avenue, New York 28, N. Y.**

Luncheonette equipment.

**MODEL D4818:** Stainless steel griddle stand with roll drawers. Gas griddle with glass enclosure, fluorescent light. Griddle for propane or regular gas. 54 in. long; 23 in. wide; 51 in. high. Shipping weight: 475 lbs. Electric griddles can be furnished also.

(ALSO SEE PAGE 66)

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**MANLEY, INC., 1920 Wyandotte, Kansas City 8, Mo.**

Frankfurter grill and bun warmer.

**FRANK BANK:** Cooking and serving unit with capacity of 84 buns, 120 frankfurters. Fiberglas-insulated cover lifts off for loading from top. "Freshener valve" beneath bun rack is adjustable to amount of steam required for buns. Unit constructed of stainless steel with black baked-enamel base. Variable heat selector thermostatically controlled for steaming at 200, 500 or 1,000 watts. Overall size: 24 in. long; 17¾ in. high; 14½ in. deep.

(ALSO SEE PAGE 52)

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PRONTO POPCORN SALES CORP., 702 Beacon St., Boston 15, Mass.

Frankfurter steamer.

**PRONTO "FRESH SERVE" DISPLAY WARMER:** Heats franks and rolls; especially designed for drive-ins; cap. 120 prepared franks in roll. Stainless steel construction. Also recirculating hot air sections for eggroll, pizza, french fries, popcorn, lobster rolls. Available in individual units and 78" and 96" combination units.

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SERV-A-CAR PRODUCTS, INC., Parsons, Kan.

Automobile trays for refreshments.

**STEEL TRAYS:** Made to hold refreshments of all types. Fits onto automobile windows from chains attached to speaker posts. Made of steel and coated with plastic. Measures 10x13 ins.

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STAR MANUFACTURING CO., 6300 St. Louis Ave., St. Louis, Mo.

Frankfurter steamer, sandwich grills, fryers.

**STEAMRO, SENIOR MODEL #38:** Hot dog steamer and Model #39 bun warmer; stainless steel; sliding, removable lids; capacity 350 hot dogs—200 buns; overall size #38—16x16x18 ins.; overall size #39—24x16x18 ins.; designed for drive-ins and ball parks.

**STEAMRO, JUNIOR MODEL #35:** Electric combination hot dog steamer and bun warmer; low cost, compact counter unit for serving piping hot frankfurters and buns; U. L. Approval; overall size 13¼x13x16 ins.

**STAR-MASTER COUNTER-CHEF #151:** Electric combination grill, steamer and warmer. Aluminum griddles; stainless steel top and body. Overall size 28 x 23½ x 12 ins. high. 3,200 watts; 118 or 236 volts.

**STAR-MASTER #101 FRYER:** Electric automatic counter fryer. Stainless steel body and well. 15 lb. fat capacity. Overall size 15½ x 18⅛ x 14¼ ins. high. 4,800 watts; 208 or 236 volts.

**MODEL #201 FRYER:** Counter model; twin or single baskets; gas; low cost, compact frying unit for quick convenient food service in establishments where space is limited; overall size 15⅝x26⅝x19½ ins.

**GRIDDLES:** Gas and electric; 24 inch and 36 inch lengths; cast iron grills; designed to handle speedily and efficiently; entire surface usable; no waste space.

**DISTRIBUTION:** Authorized dealers.

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STEEL PRODUCTS CO., Cedar Rapids, Iowa.

Coffee makers, coffee venders, push-button coffee dispensers.

**AUTOMATIC COFFEE MAKER MODEL 4SDA:** Left hand spigot dispenses a cup of coffee automatically with push of button. Adjustable for various sizes of cups and strength of coffee. Right hand spigot dispenses continuous stream of hot water by push button. Water capacity: 4 gals. storage, connected to water line with automatic water level and temperature control. Liquid concentrate: 1 qt. makes 125 to 150 cups. Serving capacity: up to 400 cups per hour. 1500 watt heating element. 115 volt, 60 cycle operation. Dimensions: 24 in. high; 13½ in. wide; 18 in. front to back. Weight: 28 lbs.

**CONTINUOUS FLOW COFFEE MAKER MODEL 4SCD:** Right hand spigot dispenses a continuous stream of hot coffee, similar to an urn. Strength of coffee adjusted with metering screw. Left hand spigot for hot water; capacity 4 gals. storage, connected to water line with automatic water level and temperature control. Liquid concentrate and serving capacity same as for model 4SDA. 1500 watt heating element. 155 volt, 60 cycle operation. Dimensions: same as 4SDA. 1500 watt heating element, 115 volt, 60 cycle operation. Weight 23 lbs.

**CONTINUOUS FLOW COFFEE MAKER MODEL 500CD:** Same as Model 4SCD except that unit is of round design, stainless steel outer shell. Water capacity 5 gals. storage, connected to water line with automatic water level and temperature control. Electrical specifications same as 4SCD. Dimensions: 26 in. high, 12 in. wide, 20 in. front to back over fittings. Weight: 27 pounds.

**TWO-WAY VALVE COFFEE MAKER MODEL 500A:** Single valve, dispenses one cup of coffee at a time. Round stainless steel design, similar to Model 500CD. Same water, concentrate capacity. Same electrical specifications and dimensions as Model 500CD. Unit can be manually filled with water. Makes 125 cups of coffee per filling. Weight: 27 lbs.

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# A real DOUBLEHEADER . . . such popularity must be deserved!




Mason DOTS




Mason BLACK CROWS

Not one . . . but two Theatre Sales Champion!

1955 THEATRE SALES Champion HERALD

MASON, AU & MAGENHEIMER
Box 549, Mineola, L. I., N. Y.

## Ice Cream and Custard Machines

THE FREEZ-KING CORP., 2518 W. Montrose Ave., Chicago 18, Ill.

Soft ice cream freezers.

**MODEL 150:** Self-contained freezer. Size 24x24x52 inches, 3 qt. reservoir. Additional 2½ gal. attached reservoir available.

**MODEL 950:** Two self-contained freezers. 7 gal. mix storage 36 ins. wide, 24 ins. deep, 65 ins. high. Spigot or draw-off gate on all models.

**MODELS 500, 600:** Drive-in capacity output. Counter or floor models. 3½ gals. refrigerated mix.

**MODEL 900B:** Self-contained freezers. Size 24x18x68 inches. 3½ gals. refrigerated mix compartment.

**SHAKE DISPENSER:** Automatic dispenser of the special Freez-King mix formula for shakes and malts. Designed to dispense one shake in 10 seconds, 360 shakes an hour. Size: 20 in. wide; 26 in. deep. Construction: Stainless steel front; highly polished nickel silver metal castings. Mechanical features: "Seeing eye" dial; automatic temperature control; special back feed.

**DISTRIBUTION:** Authorized dealers.

---

FRED HEBEL CORPORATION, Addison, Ill.

Ice cream automatic vending machines.

**MODEL FHC 3100:** Three-selection, console type ice cream vending machine. Contains three wheels, each with 35 pockets; total capacity of 105 in vending position. Storage space for additional four dozen products. Equipped for two nickles or one dime operation. Coin changer equipment optional.

---

SUPURDISPLAY, INC., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.

Ice cream merchandisers.

**"COLDISPLAY":** Ice cream merchandiser convertible to front or rear service. Dimensions: width, 35⅞ in.; depth, 24⅜ in.; over-all height, 50¾ in.; serving level height, 38¾ in. Ship. wt.: 420 lbs.

## Popcorn Machines and Supplies

CRETORS CORPORATION, National Sales Offices, Popcorn Building, Nashville, Tenn. Plant, Chicago, Ill.

Popcorn Machines.

**LOEWY AMBASSADOR MODEL:** 4-cubic feet elevator well, filtered forced-air heat circulation, automatic push-button seasoning pump, 18-oz. all-steel kettle (or $50 per hour), Filtered Exhaust system, sparkling new lines and color. Floor model. Styled by Raymond Loewy. 110-220 volts, 3-wire, single phase.

**OLYMPIC OVER-THE-COUNTER MODEL:** Two 3-cubic-feet elevator wells. forced-air heat circulation, automatic push-button seasoning pump. Choise of 18-oz. electric, 32-oz. electric, or 2-lb. capacity gas (natural, manufactured, or bottled) kettles, 110-220 volts, 3-wire, single phase.

**HOLIDAY MODEL:** 12-oz. capacity all-steel kettle (or $25 to $30 per hour). All-metal construction. Illuminated Lucite dome, baked white enamel cabinet base with gay red stripes. Floor or counter model. 110 volts.

**GIANT GAS MODEL POPPING UNIT:** 2-lb. capacity steel kettle (or $75 per hour) Stainless steel base. Burns natural, manufactured, or bottled gas.

**GIANT ELECTRIC MODEL POPPING UNIT:** 18-oz. or 32-oz. capacity steel kettle. Stainless steel base. 110 volts.

**AMERICA:** 6-oz. all-steel kettle (or $10 per hour), stainless steel popper case electrically lighted, electric heating element under popper case bottom. Counter model. 110 volts. Plugs into any ordinary outlet.

**AUTOMATIC HOT BUTTER DISPENSER:** Adjustabl to dispense ⅛ or ¼ oz. Holds 4 lbs. Nickel-chrome finish. Parts coming in contact with butter are of stainless steel. Temperature thermostatically controlled. Flasher sign.

**DOMESTIC DISTRIBUTION:** Authorized service distributors in 85 or more major cities.

**FOREIGN DISTRIBUTION:** Representation in most foreign countries.

**CABLE ADDRESS: CRETORS, NASHVILLE**

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**E. F. DREW & CO., 15 East 26th St., New York 10, N. Y.**

Popcorn seasoning.

**TASTEE POP:** Colored, artifically butter flavored hardened coconut oil individually wrapped one-batch bars. Supplied 128 bars to 32 lb. case.




Popcorn popping oil.

**COBEE POP:** Colored coconut oil popcorn seasoning supplied in 50 lb. steel pails and steel drums approximately 400 lb.

(ALSO SEE PAGE 50)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

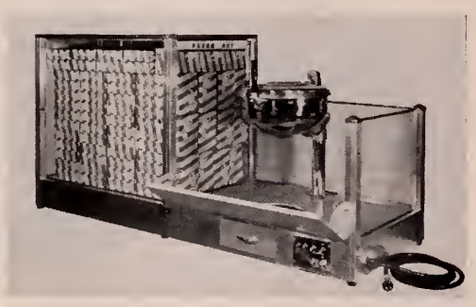
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**MANLEY, INC., 1920 Wyandotte, Kansas City 8, Missouri.**

Popcorn Equipment and Supplies.

**POPPING MACHINE, STANDARD MODEL:** Completely enclosed; porcelain and nickel finish; large capacity.

**POPPING MACHINE, DRIVE-IN MODEL:** Capacity to 30 bushels of popped corn per hr. Heavy-duty



Rear view of Manley stadium counter model popcorn machine.

unobstructed warming pan; warming oven; automatic seasoning well and pump; colored tubular illumination.

**POPCORN SUPPLIES:** Corn, seasoning, salt, bags and boxes.

(SEE ALSO PAGE 52)

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C. F. SIMONIN'S SONS, INC., Philadelphia 34, Pennsylvania

Refiners and packers of popcorn oils.

**POPSIT PLUS:** Artificially butter flavored and colored peanut oil; packed in gallon tins; especially for lobby popping.

**SEAZO:** Coconut Oil; artificially butter flavored and colored. Packed in 50 lb. pails and 400 lb. drums.

**DOMESTIC DISTRIBUTION:** Dealers and warehouse stocks in principal cities.

---

**SUPURDISPLAY, INC., 1324 W. Wisconsin Ave., Milwaukee 3, Wis.**

Automatic and manual butter dispensers, popcorn warmers, popcorn containers and display and sales aids.

**POPCORN WARMER:** Dimensions: width 36"; depth 24"; height 50". Capacity approximately 240 services of 25¢ containers. Free-circulated air. New serving principle allows for the dispensing of truly hot popcorn. Front-lighted, easy stocking. Incorporates display of 54 popcorn containers ready for immediate delivery to customer. Shipping weight 325 lbs.

**BUTTERMAT:** Automatic butter dispenser; 15 in. long; 11½ in. wide; 16 in. high. Shipping weight: 32 lbs.

**BUTTER SERVER:** Manually operated butter dispenser for small theatres and also supplemental use in large ones and drive-ins. Size: 11 in. diameter; 12½ in. at serving level. Shipping weight: 10 lbs.

**BUTTERCUP PLAN:** Includes "Buttercup" popcorn containers and a complete line of purchase displays and sales aids.




Supurdisplay butter dispenser.

**PLAIN POPCORN CONTAINERS:** Full line of open and closed top popcorn boxes and noiseless bags.

(ALSO SEE PAGE 63)

## Vending Machines, Automatic

SMOKESHOP CORP., 1740 Broadway, New York 19, N. Y.

Cigarette venders.

**SMOKESHOP LO-BOY:** Electric cigarette vender. Capacity: 486, king size or regular, 9 different brands. Standard equipment includes penny match mechanism.

**SMOKESHOP LO-BOY "18":** Capacity: 486, selection of eighteen brands, regular, king size, filter tip, etc. Vends at five different prices through one coin acceptor. Standard equipment includes changemaker and penny match mechanism.

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ROWE MANUFACTURING COMPANY, INC., 31 East 17th Street, New York 3, N. Y.
Candy and ice cream vending machines.

**DE LUXE CANDY MERCHANT:** Available in light wood grain finish with sound proofing, fluorescent light units and special cash box. Either 7 or 8-column models. The 8-column has two columns for gum and mint.

---

## MAJESTIC ENTERPRISES, LTD.

959 Crenshaw Blvd., Los Angeles 19, Calif.,

is pleased to announce the availability of a new "Self-Cleansing" bowl. This new bowl is available on all MAJESTIC models. In order to achieve this the cascades have been eliminated and a baffle has been placed at the bottom of the illuminated dome. When the spray hits the baffle it spreads an even flow of beverage down the sides of the bowl, automatically "washing" all accumulation of pulp or beverage stains.

*This added improvement involves no extra cost to MAJESTIC users.*

# Catalog data


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- ARCHITECTURAL MATERIALS, DESIGN, & INTERIOR DECORATION SERVICE: page 71
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- THIRD-DIMENSION & SINGLE STRIP SYSTEMS: page 91
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# Catalog Data . .

*on lines of equipment, materials and supplies,*

*including their distribution, presented alphabetically according to product*

★ *For identification of dealers by number and symbol see page 92. Similar data on vending products are given in refreshment section.*

## Air Supply & Conditioning

AIR DEVICES, INC., 185 Madison Ave., New York 16, N. Y.

Air filters, diffusers, exhausters.

**DIFFUSERS, Square or rectangular:** Available in three basic types and a variety of vane arrangements, patterns and sizes. **Type R** is for surface mounting; **Type RV** for mounting on exposed ducts; **Type RTC** for flush mounting in acoustically treated ceilings, fitting flush with acoustic tiles of standard sizes. All types have units of stamped steel, spot welded for rigidity, and are finished in baked enamel lacquer. They can be assembled in many vane arrangements for diffusion in one, two, three or four directions.

**DIFFUSERS, Circular:** Fabricated of spun aluminum in a variety of sizes for flush or suspended mounting. Available for combination supply and recirculation; also for combination with built-in light sources. Finished in baked aluminum lacquer.

**FILTERS (TYPE FM "Agitair"):** Permanent cleanable viscous type with filtering media consisting of layers of expanded metal to stop and hold dust for long periods of time.

**EXHAUSTERS:** Wind-actuated for general ventilating exhausting service. Constructed of heavy-gauge steel with corrosion-resistant finish. Wide "venturi-type" orifices for maximum exhaust efficiency. Designed for positive elimination of down draft. Weatherproof.

**DOMESTIC DISTRIBUTION:** Authorized dealers in heating and ventilating industry.

**Cable Address:** AIRDEVICES.

---

ANEMOSTAT CORP. OF AMERICA, 10 East 39th St., New York, N. Y.

Air diffusers.

**ASPIRATING TYPE OUTLETS ("Anemostats")** in ceiling and wall models for flush or projected mounting, frabricated for assembly according to air volume and adjustable directionally; line includes model for frequent air change with low velocity **(AR-2)**; for use with **unit heater (HU)**; combination supply and exhaust **(AC)**; supply with adjustable flow pattern **(C-1)**; combination diffuser and cove light **(CSL)**; combination diffuser and globe light **(NL-1)**; flush-mounted ceiling supply **(C)**; wall supply **(W)**.

**DOMESTIC DISTRIBUTION:** Air-conditioning contractors.

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CARRIER CORPORATION, 300 South Geddes St., Syracuse 1, N. Y.

Air-conditioning and refrigeration equipment. Unitary, self-contained and central station equipment. Industrial heating equipment.

**DOMESTIC DISTRIBUTION:** Branches in principal cities.

**FOREIGN DISTRIBUTION:** Carrier International Division, 385 Madison Ave., New York 17, N. Y.

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CHRYSLER AIRTEMP, 1600 Webster Street, Dayton, Ohio

Packaged air conditioners, central system cooling equipment, packaged water chillers.

**PACKAGED AIR-CONDITIONERS:** Self-contained units with sealed radial compressors; available in 2, 3, 5, 8, 11 and 15 ton cap. for use on either city water or cooling tower applications. Air handling cap. for both cooling and ventilation with steam coils available for building and ventilation air heating. Air cooled models available in 2, 3 and 5 ton capacities.

**CENTRAL PLANT COOLING:** Direct-connected, heavy-duty, radial compressor and condensing units available in 10 to 125 ton sizes with variable cap. control to balance output of machine with cooling load.

**PACKAGED WATER CHILLERS:** Assembled chillers consisting of Chrysler Airtemp variable cap. radial condensing or compressor unit, water chiller, heat exchangers, liquid solenoids, expansion valves, liquid strainers, suction strainers, control and automatic safety thermostats available in 10 to 200 ton cap.

**DOMESTIC DISTRIBUTION:** Authorized air-conditioning dealers.

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CURTIS REFRIGERATING MACHINE DIV of Curtis Manufacturing Co., 1905 Kienien Ave., St. Louis 20, Mo.

Air conditioning.

**TYPE PA AIR-CONDITIONERS:** Self-contained cooling units for use within the conditioned space, or with ducts, including heating coils. **MODEL 250PA, 2 tons; MODEL 400PA, 3 tons, MODEL 600PA,** 5 tons; MODEL 800PA, 7½ tons; MODEL 1200PA, 10 tons. Available with either semi-hermetic or open type compressor.

**TYPE CTAC CENTRAL TYPE AIR-CONDITIONERS:** Self-contained "package" equipment for use with ductwork; includes heating coils. MODEL FWH-1500 CTAC, 15 tons.

**CONDENSING UNITS:** Complete range of sizes from ¼-h.p. to 40 tons incl.; ¼ to 2 h.p. air-cooled units; ⅓ to 5 h.p. water-cooled units with shell & coil condensers; 7½ to 40 tons water-cooled condensing units with cleanable shell and tube condensers; ¼ through 3 h.p. combination air- and water-cooled units.

**COOLING TOWERS & EVAPORATIVE CONDENSERS:** Complete range of sizes from 3 to 100 tons cap. for indoor or outdoor use.

**AIR HANDLING UNITS AND UNIT COOLERS:** Complete range of sizes to match with condensing units above.

**DOMESTIC DISTRIBUTION:** Authorized air-conditioning dealers. Cable Address: CURTISAW ST. LOUIS USA.

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GENERAL ELECTRIC CO., Air-Conditioning Div., Bloomfield, N. J.

Mechanical refrigeration equipment, evaporative condensers, boilers.

**TYPE FD UNIT CONDITIONERS:** Self-contained cooling equipment for direct space or duct conditioning; include heating with addition of suitable coils. Type **FD-100D,** 10 tons; **FD-75D,** 7½ tons; **FD-50D,** 5 tons; also 2 and 3 tons.

**TYPE HD CENTRAL STATION CONDITIONERS:** Horizontal (HDH) and vertical (HDV) models; provide both cooling and heating; five basic frame sizes in each type; cooling range 2 to 49 tons; heating range 34,000-1,169,000 Btu's per hr.; flexible design for space accommodation. Face and bypass dampers for effective humidity control.

**TYPE CM CONDENSING UNITS:** Cap. range from small room to building requirements. Max. single-unit rating 60 h.p.

**TYPE LM BOILERS:** Gas-fired for steam, vapor, hot water or radiant heating; eight sizes from 76,800 to 345,600 Btu's per hr.; single or multiple installations.

**TYPE LA BOILERS:** Oil-fired for all types of heating; five sizes from 100,000 to 450,000 Btu's per hr.

**DRINKING WATER COOLERS:** 4, 7, and 10 gal. per hr. air cooled pressure types; 10 gal. per hr. water cooled pressure type; 3 gal. per hr. bottle type. Hermetically sealed refrigeration system, 5-year warranty.

**DOMESTIC DISTRIBUTION:** Authorized air-conditioning dealers.

**Cable Address:** INGENETRIC. **EXPORT:** International General Electric Co., 570 Lexington Ave., New York.

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TYPHOON AIR CONDITIONING CO., INC., 794 Union St., Brooklyn, N. Y.

Unit air-conditioners, heat transfer surfaces.

**UNIT CONDITIONERS:** Self-contained free-standing units with mechanical refrigeration, crackle-finish steel exterior, in 9 cooling capacities, 2, 3, 5, 7½, 8, 10, 15, 20 and h.p. Sizes from 2 h.p. cabinet, 22⅜" x 35¼" x 80½" high to 25 h.p. cabinet, 33" x 62" x 95" high. Weights from 680 lbs. for 2 h.p. to 3,213 lbs. for 25 h.p. model.

**HEATING EQUIPMENT:** Water and steam coils to fit any capacity Typhoon package air-conditioner, same all-copper construction and large prime surface used in cooling coils.

**DOMESTIC DISTRIBUTION:** Through RCA Theatre Equipment Supply Dealers (marked with asterisk, page 100).

**Cable Address:** TYPHOON. **EXPORT AGENT:** Douglas Fraser, Typhoon Export Corp., 800 Union St., Brooklyn, N. Y.

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U. S. AIR CONDITIONING CORP., 33rd and Como Ave., S.E., Minneapolis, Minn.

Unit air-conditioners, heat transfer coils, unit heaters, evaporative condensers, fans, air washers.

**UNIT CONDITIONERS:** "Kooler-aire" line of air-conditioning plants with mechanical refrigeration in steel casing designed for convenient servicing. **(Models RK 3 to 60** in 10 cooling capacities—3, 5, 7½, 10, 15, 20, 25, 30, 40, 50 and 60 tons; evaporative condenser; thermal overload protection; max. dimensions (**40** tons) 150½ in. wide, 60¼ in. high; shippable in sections for limited openings. **Models RKW** in same capacities for well water or cooling tower applications. **Models RKC** with water chiller for cold well water air-conditioning. **Models RKCW** with evaporative water chillers, water cooled shell and tube condenser for remote air-conditioning applications. Models **DRK** in capacities from 10 to 60 tons, with two complete refrigeration systems.

**FANS AND BLOWERS:** Single- and double-inlet types in all sizes, backward and forward curve fans, with standard discharge available; may be used for simple ventilation, with air washers, and for exhaust.

**HEATING EQUIPMENT:** Gas-fired unit heaters, 55,000 to 400,000 Btu's per hour. Available in propeller fan, blower and duct types.

**COILS:** For water or direct expansion (Freon or methyl chloride) cooling; depths 1 to 8 rows of tubes, 11 standard header and tube lengths 1 to 10 ft. Heating coils available in complete range of capacities—water and steam types.

**EVAPORATIVE CONDENSERS:** 15 sizes **(Type ECU),** available in 7½ to 40 tons capacity, for Freon and other standard refrigerants; also especially compact model **(Type R)** for Freon cooling plants.

**DIRECT SPACE CONDITIONERS:** Packaged units in 2, 3, 5, 7½, 10 and 15 ton cap. refrigeration; designed for direct space cooling.

**ROOM CONDITIONERS:** Window Model, ½ ton, ¾ ton and 1 ton models available.

**DOMESTIC DISTRIBUTION:** Authorized theatre supply and air-conditioning equipment dealers.

**Cable Address:** USAIRCO.

## Architectural Materials, Design & Interior Decoration Service

**F & Y BUILDING SERVICE, 319 E. Town St., Columbus 15, Ohio.**

Theatre design and construction.

**ARCHITECTURAL AND CONSTRUCTION SERVICE** includes complete planning and contracting.

(ALSO SEE PAGE 16)

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KNOXVILLE SCENIC STUDIOS, INC., Maryville Pike, P. O. Box 1029, Knoxville, Tenn.

Interior Decoration and Stage Installations.

**WIDE-CURVE SCREEN FRAMES:** For CinemaScope with automatic masking top and sides, complete with curved tracks and curtains, 3 types, stationary, flying, portable, steel and aluminum construction.

**COMPLETE DECORATING SERVICE:** Design, decorative and mural painting, black-light decoration, Fiberglas ceilings, wall fabrics. Complete theatre decorating service.

**STAGE INSTALLATIONS:** Curtains and track and control equipment, draperies, lighting, hardware, rigging, cycloramas.

**DISTRIBUTION AND SERVICE CONTRACTS:** Direct, or through theatre supply dealers.

**EXPORT:** Knoxville Scenic Studios, Old Maryville Pike, Box 1029, Knoxville, Tenn.

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**MARSH WALL PRODUCTS, INC., Dover, Ohio.**

**Prefinished wall and ceiling panels, mouldings, adhesives and installation accessories.**

**"MARLITE" PANELS:** Prefinished wall and ceiling panels in colors and various texture and grain finishes, available in full range of standard colors and related shades in the "HI-GLOSS" finish; in solid colors, scored horizontally ("Horizontaline") or 4 inch squares ("The Pattern") in white or harmonizing color. Standard sizes (in ft.) 4 x 4, 4 x 5, 4 x 6, 4 x 8. Thickness 5/32 inch.



Marsh Wall's "Marlite" wood panel.

**"MARLITE" PLANK AND BLOCK:** Tongue and groove prefinished paneling. Planks are 16" wide and 8' long. Blocks are 16" square. Both are 3/16" thick. Available in ten new "companion colors" styled by Raymond Loewy Associates, and in four authentic wood grains.

**"MARLITE" WOOD PANEL AND "MARLITE" MARBLE PANEL:** Exact reproductions of Natural Walnut, Silver Walnut, Blond Mahogany, Striped Mahogany, Gray Prima Vera, Natural Prima Vera,


# WHAT DOES

N.T.S

# MEAN TO YOU?

To experienced theatre owners and operators, this seal has a far greater meaning than that of a mere trademark. To them, it is a guarantee . . . a stamp of integrity and reliability . . . an assurance of consistent quality and outstanding service.

It stands for skill, know-how and almost 30 years of experience! It stands for quick, careful attention to every theatre's needs regardless of size! It stands for pioneering, initiative and ingenuity!

This seal, in other words, is a symbol of everything NATIONAL THEATRE SUPPLY stands for. Its meaning is of vital significance to you!

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

29 BRANCHES • COAST-TO-COAST

Combed Oak, and Birch. Size (in ft.) 4 x 6, to 4 x 8; 8 foot mouldings grained to match in.

**WALLBOARD INSTALLATION MOULDINGS:** Aluminum Alloy in all forms, plain, alumilited, color-matched and wood and marble-grained; Presdwood in wood and marble grain and black (other colors on special order) with scoring.

**ADHESIVES:** For waterproof bonding of wallboard, glass, insulation, metal, plywood; C-300 rubber-base type in quart and 1- and 5-gal. cans.

(ALSO SEE PAGE 16)

**DOMESTIC DISTRIBUTION:** Building supply dealers through U. S.

**EXPORT AGENT:** Lawrence & Erausquin, 1902 Jefferson St., Toledo 2, Ohio.

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NOVELTY SCENIC STUDIOS, INC., 32 West 60th St., New York, N. Y.

Interior decoration.

**INTERIOR DECORATION DESIGN, PAINTING & DRAPING,** including supply and installation of wall fabrics and stage curtains and drapes; murals.

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**POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.**

Front materials including doors, door hardware and box-offices. Plans for prefabricated theatres. (See also listing under Attraction Advertising Equipment and Marquees.)

**FRONT FINISHING MATERIALS:** Stainless steel to any design, and structural porcelain enameled facing members, erected or shipped for erection by local labor, with or without related components such as poster cases, box-offices, marquees, attraction signs and name signs (see listing under Attraction Advertising Equipment & Marquees).

**PREFABRICATED THEATRES:** Plans and specifications, material lists and labor estimates and all front materials (see above).

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, or direct.

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STROBLITE CO., 75 W. 45th St., New York, N. Y.

Blacklight materials and equipment (see also under LIGHTING).

**FLUORESCENT PAINTS:** Quick-drying transparent liquids of lacquer consistency for painting fabrics; also quick-drying opaque paints of ordinary paint consistency. Cover original materials and can be used on light and dark surfaces. Glow in dark when under ultra-violet (blacklight) radiation; in 12 standard colors including blue, green, yellow, orange, red, pink and white.

**FLUORESCENT MATERIALS AND FABRICS:** Fabrics with flowers, "glo-dots," rainbow, etc., designs; satins dyed in 7 solid colors; fluorescent American flags.

**LUMINOUS PAINTS:** Glow in dark after short exposure to strong electric light or daylight; glow strongest immediately after activation; afterglow serviceable only in completely dark surroundings.

**DOMESTIC DISTRIBUTION:** All theatre suppiy dealers, and direct.

**HAND STAMP:** For eliminating pass-out checks; stamp makes mark on hand visible when patron reenters, passing black-light unit.

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UNITED STATES PLYWOOD CORPORATION, New York 36, N. Y.

Weldwood plywood and allied products for construction and decoration.

**"WELDWOOD" PLYWOOD:** Softwood and hardwood panels ranging from utility grades to the finest matched hardwoods in architectural paneling. Stock and custom panels. Some types prefinished. Fire resistant panels available. Variety of thicknesses and panel sizes in all types.

**"PLANKWELD":** Prefinished Weldwood wall panels in decorative hardwoods, ¼ inch thick, 16½ inches wide, up to 8 feet long. Edge-grooved for plank effect.

**"WELDTEX":** Plywood panels with striated faces produce textured effect. For walls and furniture—5/16 and ¼ inch thicknesses—4 feet wide up to 12 feet long. Also in exterior grade ⅜ inch thick.

**"NOVOPLY":** Mosaic textured all wood laminated paneling. Decorative, practical—stays remarkably flat. ⅜ and ¼ inch thick panels 30 to 48 inches wide, up to 8 feet long.

**"MICARTA":** High pressure plastic laminate made by Westinghouse. Takes lots of abuse, remains colorful and attractive. Many colors and patterns. For walls, wainscots, counter and furniture tops. Unharmed by burning cigarettes.

**"WELDWOOD" .FIRE DOORS:** Hardwood faced flush fire doors approved by underwriters for class B openings.

**"KALISTRON":** Abrasive-resistant vinyl plastic sheeting, color permanently fused to underside. 33 standard colors, special colors or designs made to order. Used for furniture, upholstery and wall coverings.

**"FLEXWOOD":** Cloth-backed hardwood flexible veneer wall covering 12 to 24 inches wide, up to 12 feet long. Especially recommended for curved surfaces.

**ADHESIVES:** **Weldwood Plastic Resin Glue** for all woodworking. **Weldwood Presto-Set Glue,** fast setting white liquid glue for wood, cloth, hardboard, etc. **Weldwood Contact Cement,** waterproof, non-staining, for plastic laminates, hardboards, wood, etc. Bonds on contact without need for presses or clamps.

**FINISHING MATERIALS:** "Firzite," a sealer for softwoods. Also used for "pickled" effects on hardwoods. **"Satinlac,"** clear "water white" quick-drying, satin smooth finisher for woods.

**"AMORPLY":** Plywood faced with stainless steel, aluminum, copper, etc., for facades, counters, booths, etc. Made to specification.

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*For The Best Signs You'll See . . .*

**ADLER**

**CHANGEABLE LETTER DISPLAYS**

**ADLER GLASS-IN-FRAME DISPLAYS — "REMOVA-PANEL" — "THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS**

**ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS**

*WRITE FOR FREE CATALOG*

**ADLER SILHOUETTE LETTER CO.**

**11843 b W. Olympic, Los Angeles 64, Calif.**

30 West Washington, Cbicago, Ill.


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**"COMFORT and DURABILITY on THEATRE SEATING is OUR BUSINESS"**

**CUSTOM MADE,** this chair can be had with a *retractable seat* or a *standard seat.*

**Also available,** about 10,000 body form chairs at 1/3 actual cost. This chair can be furnished with the most comfortable seat, at present not on the market by any other manufacturer.



*Ready to reseat? Write—*

**EASTERN SEATING CO.**

**138-13 Springfield Boulevard**

**Springfield Gardens, L. I., N. Y.**


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## Attraction Advertising Equipment & Marquees

**ADLER SILHOUETTE LETTER CO., 11843 W. Olympic Blvd., West Los Angeles 64, Calif.**

Changeable letters and supporitng frames for marquee and drive-in signs, and commercial changeable signs.

**SILHOUETTE LETTERS:** Cast aluminum with recessed face and reflecting bevels ("Third Dimension") in many popular combinations. Sizes 8, 10, 12, 16 and 24 inches and interchangeably on Adler frames and Sectional and interchangeable with Adler Plastic letters. Also available in 4-inch and 6-inch letter sizes with special spacing provided on frames. 4-inch size available for Sectional. Word units ("The," "and," etc.) are also available for interlinear mounting.

**PLASTIC LETTERS:** Molded of durable translucent plastic with solid triangular bevels and mounting means integrally molded on body of letter; available in permanent red, green, blue and other colors in two-tone plastic. Sizes 10 and 17 inches, interchangeable with Adler **Aluminum Silhouette** letters on Adler frames. New 17" **"Lok-Lip"** plastic **Safety Letter** is self-locking on frames—cannot fall off or blow off the sign regardless of wind or weather.

**"SECTIONAD" DISPLAYS:** Reinforced baked enamel or porcelain enamel steel frames for front-lighted changeable letter displays; can be built-up to any height or length. Letter bars stainless steel.

**SUPPORTING FRAMES:** These are available with patented stainless steel "Remova-Panel" feature to fill large openings of any height or length without divider bars, permitting cleaning, repairs and lamp replacement through small lightweight sections of the panel without removing frames. Regular stainless steel **"Glass-in-Frame"** units also furnished; in these, very other unit is made removable for maintenance.

**Branches:** 30 West Washington Ave., Chicago; 1451 Broadway, New York, N. Y.; Toronto, Ont., Canada: London, England.

(ALSO SEE THIS PAGE)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**Cable Address:** ADLERCO

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FIRST AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City, Mo.

Changeable marquee letters.

Choice of popular sizes and colors in flat opaque weatherproof materials with track and fast-holding, easy-releasing clips.

**DISTRIBUTION:** Direct.

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NATIONAL STUDIOS, 145 W. 45th St., New York. N. Y.

Brass date strip slides, glass slides.

**DATE STRIP SLIDES:** All date combinations on brass slides, perforated, for superimposed projection on trailer picture; also captions for trailers, such as "Coming Soon," "Starts Tomorrow," etc.

**GLASS SLIDES:** Stock slides for holidays (Christmas, Easter, New Year's, etc.); patriotic occasions; community singing (old favorites and newer popular songs). Also advertising slides to order for local merchants and national advertisers.

**OUTDOOR THEATRES:** Special and stock slides for coming attractions, local advertisers, miniature golf course, birthday and anniversary slides.

**CURTAIN SLIDES:** For big screens used as a drape when showing regular film.

**DOMESTIC DISTRIBUTION:** Direct.

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POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Poster cases, marquees, signs, snack car.

**POSTER CASES:** Five types of extruded aluminum

poster cases, natural and colored finishes, with and without illumination; made to any size; stainless steel cases in any shape or design.

**MARQUEES:** Fabricated to specifications; regular, or designed for letter and lamp changing and other servicing from storage room inside marquee; inside service type with special reflector lamping; both available in enamel or painted finish.

**SIGNS:** Name signs and attraction panels for regular theatres (also drive-ins: see listing under Drive-In Theatre Equipment).

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, or direct.

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**WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.**

Changeable plastic and aluminum letters and supporting frames panels for marquee and drive-in signs, and commercial changeable signs.

**FRAMES:** Stainless steel construction, in standard and in window type of sectional design for convenient servicing.

**FLUORESCENT PLASTIC LETTERS:** Plastic changeable letters processed by the "Neviol" method to produce fluorescence under black light. Available in 5 sizes and 5 colors.




Wagner attraction advertising equipment installed at the Miracle Mile Drive-In, Toledo, Ohio.

**PLASTIC LETTERS:** Adjustable for firm fit and for sliding on bar; in black and translucent red, green, blue, amber; sizes 4, 6, 8, 10, 17 inches; slotted mounting.

(ALSO SEE PAGE 74)

**DOMESTIC DISTRIBUTION:** Unaffiliated dealers.

## Auditorium Chairs & Seating Fabrics

**AMERICAN SEATING CO., 901 Broadway, N.W., Grand Rapids 2, Mich.**

Auditorium chairs.

**MODEL No. 20-001 (Bodiform Retractor):** Similar to Bodiform Series but in addition, equipped with smooth silent retracting seat, fully tested mechanism completely shielded.

**MODEL No. 16-001 ("Bodiform" Series):** The Bodform group has contoured, padded upholstered back with long steel back panel, uniform automatic ¾ safety-fold seat action and concealed, self-aligning, self-lubricating hinge construction. Seat is full-

upholstered, with soft front and spring-arch construction. Easily-replaceable, tackless upholstery. Wide choice of end standards. All end standards furnished with or without aislelights, and with or without riser-attached middle standards for easier sweeping. Wide choice of color schemes.

**MODEL No. 16-040:** Has all the Bodiform features plus deluxe spring-filled padded back for even greater comfort.

**MODEL No. 16-870:** Super deluxe fully-upholstered deep-springed back and seat—extra wide, extra comfortable.

**MODEL No. 17-870:** Super deluxe fully upholstered deep-spring back and Luxair foam rubber seat. Back reclines when occupant leans back.

Other American Seating Company chairs include the No. 16-501 with short, padded back; and No. 16-004 with plywood back panel.

(ALSO SEE PAGE 43)



Model 17-870—Bodiform lounger.

**BRANCHES AND OFFICES:** 173 W. Madison St., Chicago 2; 1776 Broadway, New York 19; 354 Nelson St. S. W., Atlanta 3; 2930 Canton St., Dallas 26; 701 ayshore Blvd., San Francisco 24; 1619 Brookpart Rd., Cleveland 9; 16159 Meyers Rd., Detroit 35; 4053 Lindell Blvd., St. Louis 8; 131 Clarendon St., Boston 16: 923 W. Genesee St., Syracuse 4; 16th at Hamilton St., Philadelphia 30; 212 Oliver Ave., Pittsburgh 22; 422 Dexter Ave., Montgomery; 1703 Bell Ave., Houston 3; 6900 Avalon Blvd., Los Angeles 3.

**DOMESTIC DISTRIBUTION:** Above offices and National Theatre Supply.

**EXPORT:** Amer. Seating Co., Export Dept., 1776 Broadway, New York 19; National Theatre Supply, Export Dept., 92 Gold St., New York 7.

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**EASTERN SEATING CO., 138, 13 Springfield Blvd., Springfield Gardens, L. I., N. Y.**

Auditorium chairs.

Models made up to order with either standard or retractable seat; spring-edge seat cushions, padded back.

(ALSO SEE PAGE 72)

**DISTRIBUTION:** Direct.

---

GRIGGS EQUIPMENT CO., Box 630, Belton, Tex.

Auditorium chairs.

**AUDITORIUM SEATING:** Steel construction with Push-Back seat in all models; seats full coil spring; choice of end standards in modern styles. Model 1050, padded back; Model 1051, spring back; Model 1052; loge type with high lounge full spring back.

**NO. 30 LINE:** Steel construction, available with full metal or plywood backs; coil spring seats; steel tubular edge center standards.

**NO. 20 LINE:** Similar to No. 30, but with cushioned hinge, smooth seat pan.

**NO. 50 LINE:** Curved centers and ends; all types seats and backs.

**NOS. 16 AND 12 LINES:** Lower-priced group ranging from fully upholstered to veneer styles; all with steel tubular edge center standards.

*Registered.

**DOMESTIC DISTRIBUTION:** All RCA dealers.

**EXPORT:** Fally Markus, 1560 Broadway, New York, N. Y.

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HEWITT-ROBBINS, INC., RESTFOAM DIV., 666 Glenbrook Rd., Stamford, Conn.

Foam rubber cushioning.

**"RESTFOAM"** latex foam rubber cushioning or molded fabricated to specifications for auditorium seating and foyer-lounge furniture.

**BRANCHES:** 144 Kensington Ave., Buffalo, N. Y.; 1230 American Furniture Mart, Chicago, Ill. Southern Furniture Exposition Bldg., High Point, N. C.

**MANUFACTURING PLANTS:** Buffalo, N. Y., Staten Island, N. Y., Fremont, Ohio.


The Difference Between




*Walking on top of a worry, . . . or sitting on top of the world?*

Box offices bulge when your patrons look forward to comfortable, relaxing seats. Need help in that line? That's our specialty and we work while your show proceeds. We make every chair a *throne* fit for a patron yet the cost's a pittance. Want the price?

WRITE—WIRE or PHONE 42-1658

MANUFACTURERS—Foam Rubber and Spring Cushions, back and seat covers

DISTRIBUTORS—Upholstery fabrics and general seating supplies

**theatre seat service co.**

**160 Hermitage Avenue**

**Nashville, Tennessee**



*The Biggest Values in*
MODERN THEATRE SEATING




IDEAL SEATING COMPANY
*Grand Rapids, Mich.*

"Comfort is Our Business"

HEYWOOD-WAKEFIELD

THEATRE CHAIRS

Theatre Seating Division
Menominee · Michigan

MORE THEATRES HAVE WAGNER CHANGEABLE COPY DISPLAYS

*than all other makes!*




*Write for free catalog.*

WAGNER SIGN SERVICE, INC.

218 S. HOYNE AVE. • CHICAGO 12, ILL.

Custom Made Tailored Covers for Theatre Seats only $1.15 each



For the above price, we manufacture to your order a cover made of heavy-duty leatherette and sides of contrasting or matching corduroy. Mail your old cover to us with check for $1.50 to cover handling and mailing costs, and we will send a new custom-made cover in the closest match available from our large stock. We guarantee to fit all standard makes of chairs.

At slightly higher prices, we can furnish mohairs, velvets, Nylon fabrics and other top-quality materials for both seats and backs. All fabrics sold by the yard, if required.

*Samples, quotations and literature gladly sent on request.*

MANKO FABRICS CO., INC.

*Seating Division*

156 West 28th Street, New York 1, N. Y.

**HEYWOOD-WAKEFIELD CO., Gardner, Mass.**

Auditorium chairs.

**"ENCORE" LINE:** No. TC-700, coil-spring seat, padded back, all-steel construction; No. TC-701, coil spring seat, spring-filled back, all-steel.

**"AIRFLO" LINE:** Patented "Rocking chair" action. TC 706 has spring-fillbed back, coil spring seat. No. TC 703 same, with spring-filled pillow headrest.

**"MEDALIST (TC-704):** Steel except for wood veneer back; coil spring seat.

**"ARISTOCRAT" (TC 705):** Steel frame,( wood veneer back and seat.

**OPTIONAL SEAT CUSHIONS:** "Contour" foam rubber, or "Sit-In" coiled spring cushion (both formed relative to body curvature) available for all models.

(ALSO SEE THIS PAGE)

**BRANCHES & REPRESENTATIVES:** I Park Ave., New York 16; 666 Lake Shore Dr., Chicago 11; 937 S. Alameda Blvd., Los Angeles 21; N. C. King, 1907 St. Paul St., Baltimore; 666 Lake Shore Dr., Chicago.

**DOMESTIC DISTRIBUTION:** Direct and unaffiliated dealers.

**EXPORT:** N. Y. Branch, 1 Park Ave.; Frazar & Hansen, Ltd., 301 Clay St., San Francisco II, Calif.

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**IDEAL SEATING CO., Grand Rapids, Mich.**

Auditorium chairs.

**"STREAMLINERS":** Three models, two without self-raising seat ("Mercury" and "Challenger"; and "Chief," with self-raising seat having external tension adjustment. Die-cast steel backs and seat pans, coil spring seats, padded or spring backs optional.

**"SLIDE-BACK" TYPE:** Seat automatically slides back, rises and locks, back moving to vertical position, when occupant stands; action reversed when patron releases seat; steel construction, coil seat springs, spring or padded back optional.

(ALSO SEE PAGE 73)

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers (name for specific territory on request from manufacturer).

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INTERNATIONAL SEAT CORPORATION, Union City, Indiana.

Auditorium chairs.

**Standard Line:** Stamped steel die formed construction with coil spring edge cushions. Model #50—all veneer 7/16" back and seat; model #101—7/16" veneer back and spring edge seat; model #401—all steel, insert panel padded back and spring edge seat.
**Deluxe Line:** Stamped steel die formed long form fitting backs and 16 coil spring edge cushions. Model #2000—form fitting padded back; model #2100—form fitting back padded with rubberized hair; model #2450—no-sag spring back construction with patent pending. All models in deluxe line use 16 cone type coil springs with several optional types of padding.
**Optional Equipment:** Foam rubber cushions, both full depth and top pads; self raising seats, wood pew ends, end panel designs, metal finishes and wide selection of fabric and covering materials.
**Domestic Distribution:** Direct from home office at Union City, Indiana, and independent theatre supply dealers.
**Canadian Licensee:** Canadian Theatre Chair Co., Ltd. —40 St. Patrick St., Toronto 2B, Canada.
**Export:** Norpat Sales, Inc., 113 W. 42nd St., N. Y. C., or International Seat Corporation, Union City, Indiana.

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IRWIN SEATING CO., Grand Rapids, Mich.

Auditorium chairs.

**COMET, NO. 4452:** Steel construction, spring arch seat.

**STANDARD GROUP:** Steel construction. **No. 3342,** coil spring seat, padded back; **No. 2241,** coil spring seat, plywood back; **No. 1141,** plywood back and seat.

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers.

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**MANKO FABRICS CO., INC., 156 W. 28th St., New York 1, N. Y.**

Auditorium chair upholstery fabrics and service. Replacement covers custom made to fit all standard makes auditorium chairs.

**UPHOLSTERY FABRICS:** Corduroy, mohairs, velvets, leatherettes and nylon.

(ALSO SEE THIS PAGE)

**THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tenn.**

Auditorium seating service and supplies, cushions and upholstery fabrics.

**REPAIR SERVICE:** Periodic inspection and service, installation and rehabilitation in the theatre; complete rehabilitation of worn and fire-damaged theatre seats in factory, including sandblasting, sanding and baked-on enamel.



Typical "before" and "after" seat rehabilitation.

**CUSHIONS AND FABRICS:** All of cushion construction, and various makes of standard fabrics.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, and direct.

(ALSO SEE PAGE 73)

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*[For Box-Office Equipment see Ticket Sales]*

## Drive-In Theatre Equipment

*For projection, sound, ticket booth, attraction advertising equipment, see those divisions (Index page 5). For refreshment service products see Better Refreshment Merchandising Catalog Data (Index page 61.)*

**AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.**

Drive-in playground and picnic equipment.

**PLAYGROUND EQUIPMENT: Castle Tower** and **Castle Walk** climbing structures; **Horizontal Ladders,** all steel; **Merry-Go-Rounds; Slides,** al steel, extra heavy duty; **Slides,** nursery and kindergarten; **Swings** and **Swing Sets,** extra heavy duty; **Combination** swing-slide-see-saw units; **See-Saws,** extra heavy duty; **Wave Stride** units.



American Playground's combination swing-slide-see-saw unit.

**SWIMMING POOL EQUIPMENT:** Diving Boards and Units, official regulation; Pool Ladders, steel; Water Slides, all steel; Lifeguard Chairs; Lifelines; Lifebuoys; Cleaning Equipment for pools; Diving Masks; Diving Belts; Cocoa Matting.

**BICYCLE PARKING RACKS:** All steel.

**BENCHES AND PICNIC EQUIPMENT:** Park Benches, Picnic Tables, Picnic Grills, Shuffleboard

(ALSO SEE PAGE 30)

**DOMESTIC DISTRIBUTION:** Direct.

---

AMERICAN SEATING CO., 901 Broadway, N. W., Grand Rapids 2, Mich.

Drive-in stadium seating.

**MODEL No 93:** Walk-in chair. Comfortable, durable all-weather stadium chair for walk-ins and for seating around concessions stand. Deep-curved hardwood seats and backs. Weather resistant baked-enameled cast-iron standards.

**FOLDING CHAIRS:** For incidental use everywhere, indoors and out. Durable, comfortable design and construction.

# ADVERTISERS *Alphabetical* INDEX

**Reference numbers for use in inquiry post cards are given at left of advertiser's name. *NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.***


| Reference Number | | Adv. Page |
|---|---|---|
| 1 | ADLER SILHOUETTE LETTER CO.<br>Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers. | 72 |
| 2 | ALTEC-LANSING CORP.<br>Sound systems (2A), amplifiers (2B), speakers (2C). Unaffiliated dealers. | 81 |
| 3 | AMERICAN PLAYGROUND DEVICE CO.<br>Drive-in playground equipment. Direct. | 30 |
| 4 | AMERICAN SEATING CO.<br>Auditorium chairs. NTS and direct. | 43 |
| 5 | DOC FAIGE & ASSOCIATES<br>Rectifiers (5A), emergency lighting systems (5B), waste receptacles (5C), electric hand driers (5D), TV projection (5C). Direct. | 79 |
| 6 | ASHCRAFT MFG. CO., C. S.<br>Projection arc lamps. Unaffiliated dealers. | 4th Cover |
| 7 | AUTOMATIC DEVICES CO.<br>Curtain controls and tracks. Unaffiliated dealers and direct. | 90 |
| 8 | BALLANTYNE CO., THE<br>In-car speakers. Unaffiliated dealers. | 19 |
| 9 | BAUSCH & LOMB OPTICAL CO.<br>Projection lenses. Direct and branches and dealers in all major cities. | 22 |
| 10 | BODDE SCREEN CO.<br>Projection screens. Direct. | 82 |
| 11 | BURGER-MAT CORP.<br>Hamburger grill and bun toaster. Direct. | 47 |
| 12 | CANADA DRY GINGER ALE, INC.<br>Beverages. Own branches. | 48-49 |
| 13 | CARBONS, INC.<br>Projection carbons. Franchise dealers. | 18 |
| 14 | CENTURY PROJECTOR CORP.<br>Projection and sound equipment. Unaffiliated dealers. | 83 |
| 15 | COCA-COLA CO., THE<br>Bverages. Branches in principal cities. | 2nd Cover |
| 16 | CONCESSION SUPPLY CO.<br>Suppliers of food equipment and candy to concessionaires. | 52 |
| 17 | DREW & CO., INC., E. F.<br>Popcorn seasoning (17A), popping oil (17B). Direct. | 50 |
| 18 | EASTERN SEATING CO.<br>Audiorium chairs. Direct. | 72 |
| 19 | EPRAD<br>In-car speakers. Unaffiliated dealers. | 29 |
| 20 | F & Y BUILDING SERVICE, THE<br>Architectural design and service. | 16 |
| 21 | GENERAL ELECTRIC CO., ELECTRONICS DIV.<br>In-car speakers. Unaffiliated dealers. | 23 |
| 22 | GOLDBERG BROS.<br>Film rewinders. Unaffiliated dealers and direct. | 83 |
| 23 | GREER ENTERPRISES, INC.<br>Frankfurter rotisserie. Direct. | 66 |
| 24 | HEIDE, INC., HENRY<br>Candy. Direct. | 57 |
| 25 | HERSHEY CHOCOLATE CO.<br>Chocolate bars. Direct. | 58 |
| 26 | HEYER-SHULTZ, INC.<br>Projection arc reflectors. All dealers. | 84 |
| 27 | HEYWOOD-WAKEFIELD CO.<br>Auditorium chairs. Unaffiliated dealers. | 74 |
| 28 | HIRES CO., THE, CHARLES B.<br>Beverages. Direct. | 59 |
| 29 | HOLLYWOOD BRANDS, INC.<br>Candy. Direct. | 65 |
| 30 | IDEAL SEATING CO.<br>Auditorium chairs. Unaffiliated dealers. | 73 |
| 31 | INTERNATIONAL PROJECTOR CORP.<br>Complete projection and sound systems. NTS. | 8 |


*[Index continued on opposite side of this insert page]*

**To Quigley Publications Service Department:**

Please have literature, prices, etc., sent to me according to the following reference numbers in 1955 Market Guide Number—

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NAME .....

THEATRE or CIRCUIT.....

STREET ADDRESS .....

CITY..... STATE.....

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PERMIT NO. 8894
(Sec. 34.9, P. L. & R.)
NEW YORK, N. Y.

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No Postage Stamp Necessary If Mailed in the United States

Postage will be paid by—
QUIGLEY PUBLISHING COMPANY
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| 32 | JOHNSON CANDY CO., WALTER H. — Candy. Direct. | 51 |
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| 35 | KOILED-KORDS, INC. — Self-coiling cords for in-car speakers. All dealers and Graybar Electric Co. | 77 |
| 36 | KOLLMORGEN OPTICAL CORP. — Projection lenses. NTS and all dealers. | 27 |
| 37 | LAWRENCE METAL PRODUCTS CO. — Crowd control equipment (37A), sand urns (37B), ash receptacles for auditorium chairs (37C). Direct. | 91 |
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| 40 | MAJESTIC ENTERPRISES, LTD. — Beverage dispensers. Direct. | 68 |
| 41 | MANKO FABRICS CO. — Seat covers for auditorium chairs. Direct. | 74 |
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| 43 | MARSH WALL PRODUCTS, INC. — Decorative wall paneling. Direct. | 16 |
| 44 | MASON, AU MANGENHEIMER CONF. CO. — Candy. Direct. | 67 |
| 45 | MINNEAPOLIS SPEAKER RECONING CO. — Speaker reconing parts and service. | 30 |
| 46 | NATIONAL CARBON CO., INC. — Projection carbons. All dealers. | 6 |
| 47 | NATIONAL THEATRE SUPPLY — Distributors. | 4, 71 |
| 48 | NESTLE CO., THE — Chocolate bars. Direct. | 61 |
| 49 | PEPSI-COLA CO. — Beverages. Direct. | 44 |
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| 51 | RADIANT MFG. CO. — Projection lenses. Direct. | 24-25 |
| 52 | RAYTONE SCREEN CORP. — Projection screens. Direct. | 21 |
| 53 | RCA SERVICE CO. — Projection and sound equipment maintenance service. | 14 |
| 54 | ROBIN, INC., J. E. — Motor-generators (54A), rectifiers (54B), projection screens (54C), projection lenses (54D). Direct. | 34 |
| 55 | S. O. S. CINEMA SUPPLY CORP. — Projection lenses. Direct. | 87 |
| 56 | SCHLANGER, BEN — Architectural service. | 27 |
| 57 | STRONG ELECTRIC CORP., THE — Projection arc lamps. Unaffiliated dealers. | 7 |
| 58 | SUPURDISPLAY, INC. — Butter dispensers (58A), popcorn boxes (58A), display accessories (58A). Direct. | 63 |
| 59 | THEATRE SEAT SERVICE CO. — Theatre chair rehabilitation service. Direct. | 73 |
| 60 | U. S. RUBBER CO. — Carpet cushioning. Direct. | 3rd Cover |
| 61 | VALLEN, INC. — Curtain controls and tracks. Direct. | 89 |
| 62 | VAN HOUTEN & ZOON, INC. — Chocolate bars. Direct. | 55 |
| 63 | VOCALITE SCREEN CORP. — Projection screens. Direct. | 87 |
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| 66 | WESTREX CORP. — Foreign distributors. | 15 |
| 67 | WHITNEY-BLAKE CO. — Non-conduit speaker system cable for drive-in theatres. Distributor: Graybar Electric Co. | 26 |
| 68 | WILLIAMS SCREEN CO. — Projection screens. Direct. | 27 |

**DOMESTIC DISTRIBUTION:** Branch Offices and National Theatre Supply.

**BRANCHES:** 187 Walton St., N. W., Atlanta 3; 37 Winchester St., Boston 16; 1325 S. Wabash Ave., Chicago 5; 1637 Central Parkway, Cincinnati 14; 2128 Payne Ave., Cleveland 14; 300 S. Harwood St., Dallas 1; 2111 Champa St., Denver 2; 2312 Cass Ave., Demont Ave., Los Angeles 7; 56 Glenwood Ave., Minnemont Ace., Los Angeles 7; 56 Glenwood Ave., Minneapolis 3; 356 W. 44th St., New York 36; 1225 Vine St., Philadelphia 7; 255 Golden Gate Ave., San Francisco 2; 2319 Second Ave., Seattle 1.

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ARVIN INDUSTRIES, Inc., Columbus, Indiana.

In-car theatre heater.

Fan-forced portable electric heater, which plugs into specially wired speaker post and is placed on seat or floor of car. 500 watts, 208 volts, 60-cycle, AC only. 7½" high, 5" deep, with 1½" extended guard rails. Wt. 5 lbs. 2 oz. Model T90-1.

**DISTRIBUTION:** Authorized distributors of Arvin electric housewares.

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J. E. BURKE PLAYGROUND EQUIPMENT CO., Fond Du Lac, Wisc.

Drive-in playground equipment.

Hobby-horse, glider, climb-around.

**DISTRIBUTION:** Direct.

---

CREST WIRE COMPANY, 113 W. 42nd St., New York, N. Y.

Underground wire for Drive-In Theatres.

**NEOPRENE JACKETED ELECTRIC CABLE** for direct trench burial for in-car speaker systems and other wiring. #14AWG and #12AWG twisted pair, rubber insulated and Neoprene jacketed, hard drawn copper.

---

**EPRAD COMPANY, 1206 Cherry Street, Toledo 4, Ohio.**

Drive-in speakers.

**SPEAKERS:** In-car speakers in four designs: "Stereo 2" with 3½" cones, Fibreglas case; "Universal" 4" driver unit, die-cast aluminum case, glass fiber tone filter; "Star" 3½" cone, Fibreglas case; "Stereo 3" 3 driver units, 3 3½" cones, Fiberglas case.



Eprad's "Star" in-car speaker.

Speakers can be supplied with either straight cords or Koiled Kords. Junction boxes supplied in four colors and can be equipped with a downlight, giving them a glow-top effect.

(ALSO SEE PAGE 29)

**DISTRIBUTION:** Independent theatre supply dealers.

---

FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 8, Mo.

Drive-in screen towers and extensions, screen paints, in-car speakers, underground wire, directional signs and ramp markers, roadway lights, drag brooms.

**SCREEN TOWERS AND EXTENSIONS:** Prefabricated steel all-bolted truss construction, engineer for 90 m.p.h. wind plus 50% safety factor. Complete towers or extensions to existing towers to show wide-ratio pictures.

**SCREEN PAINTS:** For indoor or drive-in screens, 3-D type, or "white"; also flat black border masking.

**IN-CAR SPEAKERS:** Choice of sizes, 4-in. or 3½-in. speakers, in 2-tone housings with junction boxes, coiled or straight cords also stationary types, car-side on post or wall-mount for inside refreshment building or booth monitor.

**UNDERGROUND WIRE:** Transposed drive-in sound-system wire, twisted black and red pair. UL-approved for buried service without wrapping or conduit, hard drawn copper, heavy plastic jacket.

**REPLACEMENT CORDS** for in-car speakers, either straight or genuine Koiled-Kords.

**DIRECTIONAL SIGNS AND RAMP MARKERS:** All types, sizes, styles and wordings used by drive-ins, all internally lighted with easily replaceable glass, heavy-gauge weatherproofed steel in green hammerloid finish.

**ROADWAY LIGHTS:** Post or fence-mount, rectangu-

**REFRESHMENT MARKET CATALOG DATA: Market information on equipment and merchandise for refreshment services of both regular and drive-in theatres is presented in BETTER REFRESHMENT MERCHANDISING Section beginning on page 45.**

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*by* **MINIMIZING SPEAKER LOSSES**

*by* **LONG-LASTING SERVICE**

*Koiled Kords* are retractile cords that . . .

**EXTEND** up to 8 feet or as little as needed with no slack, drooping, looping wire to catch on and be broken by car projections *and* . . .

**RETRACT** to a neat 16 inch coil that hangs close to the speaker standard, completely out of the way.

**LONG LASTING,** tough neoprene jacket withstands sunshine or storm, high or low temperatures without failing.

**SPECIFY KOILED KORDS** on all new speakers you buy and when straight cords need replacing order Koiled Kords from your theater supply house or your local electrical dealer.

© 1955

Koiled Kords
INCORPORATED

**BOX K**
**NEW HAVEN 14**
**CONNECTICUT**

*Trade Mark of Koiled Kords, Inc.

lar style: domed "mushroom" type in choice of sizes.

**DRAG BROOMS:** Tough fibre bristles, easily attached behind any vehicle for smoothing gravel oi ramps and drives.

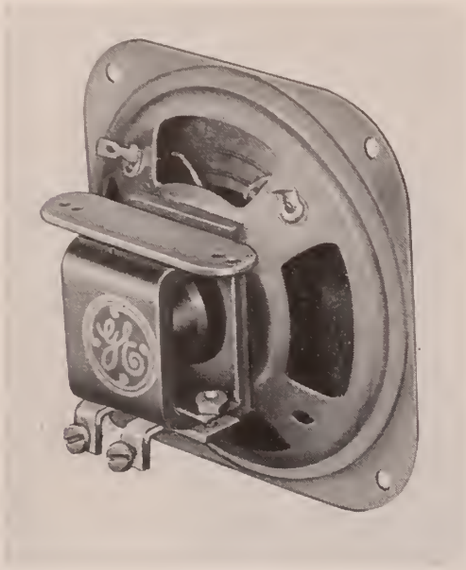
**DISTRIBUTION:** Direct.

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**GENERAL ELECTRIC CO., Electronics Park, Syracuse, N. Y.**

Speaker units for in-car reproducers.

**MODEL S400C22:** PM speaker with aluminum base, moisture-resistant cone designed to prevent warpage, gasket of non-absorptive material to insure correct position of speaker in housing, special treatment of



Rear view 4-inch speaker 400-D, 402-D, 403-D.

metal parts for outdoor protection; 4-in. input rating 4w, coil impedance 3.2 ohms, magnet wt. 1.3 ozs.

(ALSO SEE PAGE 28)

**MODEL S525C18:** Same as above except 5¼-in.

---

GRIGGS EQUIPMENT CO., Box 630, Belton, Tex.

Drive-in stadium seating.

**Model 10S OUTDOOR CHAIR:** Stationary type, cast standards, baked finish; contour fitting hinged seat, slatted back.

**DOMESTIC DISTRIBUTION:** Authorized theatre dealers (name for specific territory available from company on request).

**EXPORT:** Fally Markus, 1560 Broadway, New York. N. Y.

---

HABITANT FENCE, INC., Bay City, Mich.

Rustic wood fences and enclosures.

**STOCKADE FENCE:** White cedar structures for drive-in theatre area enclosures; available in various heights; factory-fabricated to fit individual ground plan. Available with steel posts and complete with Penta preservative treatment.

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches (see listing on page 92).

---

IDEAL SEATING CO., Grand Rapids, Mich.

Drive-in stadium seating.

**STATIONARY CHAIR** for attachment to flat or inclined floor, indoor or outdoor; cast grey iron standards, slatted wood seat and back; silent direct-attached ball bearing seat hinges; available with wood slats either natural or enamel finish.

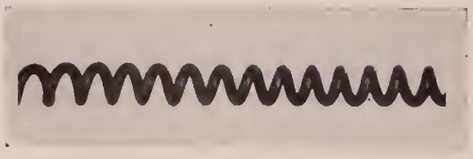
**DOMESTIC DISTRIBUTION:**

**EXPORT:** Joe Hornstein, Inc., 630 Ninth Ave., New York City.

**KOILED KORDS, INC., BOX K, Hamden, Conn.**

Retractile electric cable for in-car speakers and heaters.

**KOILED KORDS:** Extend at ratio of 5 to 11 retract to compact coil on release; adapted to either speakers or heaters for in-car use.



(ALSO SEE PAGE 77)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

---

MINIATURE TRAIN CO., Rennsselaer, Ind.

Playground equipment.

**MINIATURE TRAINS:** Three models. Model G-16 in two styles ("Limited" and "Suburban") designed on one-fifth scale, with electric diesel type locomotive; and Model G-12 "Kiddieland" type.

**DOMESTIC DISTRIBUTION:** Direct.

---

MIRACLE WHIRL SALES CO., Box 275, Grinnell, Ia.

Playground equipment.

Carousels, power driven rides, "Miracle" pony ride and "Miracle Merrie" chair ride, "Star Gazer" Ferris wheel. "Miracle Whirl" manually operated, built in 10 ft. and 6 ft. diameters. Slides and swings.

**DISTRIBUTION:** Direct.

---

**MINNEAPOLIS SPEAKER RECONING CO., 2312 Cedar Ave., S., Minneapolis 4, Minn.**

Speaker reconing.

Replacement parts for drive-in loudspeakers.

(ALSO SEE PAGE 30)

**DISTRIBUTION:** Direct.

---

PERKINS THEATRE SUPPLY CO., INC., 505 Pearl St., Buffalo, N. Y.

Drive-in screen frames and screens.

**DRIVE-IN "DAY-LITE" SCREEN:** All-weather translucent screen at end of shadow extending from projection room, with protective canopy above screen to intercept extraneous light; special reversing short-focus lenses with f/2.0 speed projects picture 40 ft. wide at distance of 56 ft.

**DOMESTIC DISTRIBUTION:** Direct.

**CANADIAN DISTRIBUTION:** Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Que. Branches: Toronto, Vancouver, Moncton.

---

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Drive-in signs, grounds cleaning carts, and projection screen facing.

**SCREEN FACING:** "Permalum" screen, all metal permanent, extruded aluminum with special face design and finish for 2-D, 3-D and wide-screen pictures fir drive-in screen tower facing.

**SIGNS:** Attraction panels and name signs, all types, designed to fit all needs.

**MOBILE SIGN EQUIPMENT:** Electrical metal sign, choice of plastic sign inserts to mark ramps, give traffic directions, etc.

**CARTS:** Basket mounted on wheels detachable for dumping or burning debris. Without basket to carry concession items and changeable letters, etc.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, or direct.

---

**RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.**

Drive-in screen paint.

**"PLASTIKOTE" FLAT WHITE VINYL COATING:** Rugged, non-yellowing, water base. Can be applied in damp weather.

**FLAT WHITE:** Standard high reflectance for all type screen structures, with resin base to preserve diffusive characteristics under varying weather conditions.

**STEREO SILVER PAINT:** For 3-D, 2-D and wide angle projection. For drive-in and indoor screens.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

(ALSO SEE PAGE 21)

**EXPORT AGENT:** Westrex Corp., 111 Eighth Ave., New York City.

---

THEATRE SPECIALTIES, INC., 1615 Cordova St., Los Angeles, Calif.

Drive-in speakers.

**BEVELITE JEWEL-TONE:** 4-in. in-car speaker with case of Tenite II. Speaker and volume control mounted on single yoke which can be removed or replaced without special tools or soldering equipment; achieved through use of "quick-disconnect" wrist-lock connections, a type of electrical contacts. Junction box for speaker is illuminated and has a die-cast aluminum base with cover of Tenite II.

---

TODD SHIPYARDS CORP., Combustion Equipment Div., 81-16 45th Ave., Elmhurst, N. Y.

**Insecticidal fog applicator.**

Dry fog insecticide dissemination equipment, Series 40-E, gasoline motor-driven, self-contained for one-man operation, for insecticide effective against flies, mosquitoes, etc., without moist or discoloring residue; equipment 24x32 in., 36 in. high, adapted to jeep or trailer mounting; ship. wt. 650 lbs.

**SERIES 15-M,** electrically driven, portable for indoor operation for insecticide effective against flies, moths, beetles, ants, etc., without moist or discoloring residue; equipment 21 x 42 in., 36 in. high; ship wt., 325 lbs.

**DISTRIBUTION:** Dealers and direct.

---

WALDOM ELECTRONICS, INC., 4625 W. 53rd St., Chicago 32, Ill.

Loudspeaker reconing.

Suppliers of replacement components for drive-in loudspeakers.

**DISTRIBUTION:** Reconing stations through the U.S.

---

WELCH EQUIPMENT, INC., 224 S. Michigan Ave., Chicago 4, Ill.

Insecticide fogging, general spraying equipment.

**SUPERCLOUD MACHINE:** For mounting on Willys-Overland Jeep (any model), and readily detachable; provides **aerosol fog generator** for insect control, and has attachments for various uses, as follows: **hand spray,** for direct-pressure application all liquid insecticides to buildings, shrubbery, swamp areas, etc.; **6-foot boom applicator,** for direct-pressure liquid insect, fungus and weed destroyers to lawns, driveways, etc.; **6-foot road oil distributor** for oiling drives, ramps, etc.; special nozzles handle road oils to viscosity of 100, lay down oil in mist to prevent messy residue; **spray painting and tire inflation air supply,** for painting screen, buildings, etc., and for tire inflation service to patrons. Machine detachable from Jeep in 15 min. Ship. wt. 410 pounds. Also mounts on Ford, Chevrolet, Dodge and International.

**BRANCH:** 2875 Glendale Blvd., Los Angeles.

**DOMESTIC DISTRIBUTION:** Direct; inquire also through any theatre supply dealer, Willys Overland dealers.

---

**WHITNEY BLAKE CO., Box K, Hamden, Conn.**

Underground wire for drive-in theatres; straight cords for in-car speakers.

**"TELESEAL" NEOPRENE JACKETED ELECTRIC CABLE** for direct trench burial to wire in-car



speaker systems, and for comparable wiring, with either No. 14 wire (Cat. No. 14-TSC-2) or No. 12 wire (No. 12-TSC-2).

**DOMESTIC DISTRIBUTION:** Graybar Electric Company. All theatre supply dealers.

(ALSO SEE PAGE 26)

## Floor Coverings

**AMERICAN MAT CORP., Toledo 2, Ohio**

Rubber Mats.

**LINK TYPE LOBBY MATS:** "Ezy-Rug" heavy-duty rubber link matting; available in black or colors.

**PERFORATED TYPE:** Entrance matting, perforated and corrugated; available in black or colors.

**SPONGE RUBBER RUNNERS:** Air-Tred Sponge Rubber Runners, colors black or maroon, thickness ¼" sponge rubber base, topped with resilient long wearing semi-hard surfaces, width 36" x 48", length 60 feet to the roll.

**DO-ALL:** Lobby and entrance matting of corded rubber. Available in runners. Colors red, green, blue, black and mosaic pattern. Also used for carpet protection.

**DOMESTIC DISTRIBUTION:** Direct and all dealers.

---

**BIGELOW-SANFORD CARPET CO., INC., 140 Madison Ave., New York 16, N. Y.**

Theatre carpeting.

**PATTERN WILTONS:** "Delwood" (4-frame) and "Marshfield" (3-frame) all-wool fabrics for heavy-duty service; available in numerous stock patterns and color schemes, or available in special color combinations or patterns on order.

**BROADLOOMS:** Wilton and Velvet weaves in standard broadloom widths.

**"CUSHIONLOK":** Heavy-duty Velvet all-wool carpeting with foam rubber backing (foam rubber blown into backing to bind tufts, increase resilience, eliminate lining); available in 27-inch widths with pre-trimmed edges, pattern or solid colors.

**DOMESTIC DISTRIBUTION:** Through branches and authorized dealers in furnishings field; direct inquiries to home office contract dept.

**EXPORT:** Through home office contract dept.

---

**A & M KARAGHEUSIAN, INC., 295 Fifth Ave., New York 16, N. Y.**

Carpeting.

**WILTON AND VELVET:** All-Wool, heavy-duty theatre carpets available in wide assortment of qualities, patterns, colors.



"Gulistan" carpet installation in the Little Carnegie Theatre, New York City.

Also available in special design for specific interior.

(ALSO SEE PAGE 3)

**DISTRIBUTION:** Authorized dealers.

**THOMAS L. LEEDOM CO., Bristol, Pa.**

Carpeting.

**RCA THEATRE CARPETING:** Exclusive patterns designed especially for theatres, in three Wilton weaves ("Headliner," "Top Performer," "The Showman") and one Saxony Wilton ("Achievement").

**LEEDOM WEAVES** in contract grades, available in solid colors and variety of stock patterns and color schemes; also in special colors to suit interior. Grades "Latonia," "Lipton," "Laverock," "Radcliffe," "Radcliff Loop," "Woodcliffe."

**BRANCHES:** 295 Fifth Ave., New York; 1881 Merchandise Mart, Chicago; 1311 St. Clair Ave., Cleveland; 812 West 8th St., Room 306, Los Angeles 17.

**DOMESTIC DISTRIBUTION:** RCA line through RCA theatre supply dealers (see dealers marked by asterisk on page 100; Leedom line direct and through branches and representatives.

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**C. H. MASLAND & SONS, 295 Fifth Ave., New York, N. Y.**

(Alexander Smith Inc., Sole Selling Agents.)
Carpeting.

**VELVET WEAVES** in standard and de luxe grades.

**WILTON WEAVES** in heavy-duty grades and de luxe qualities. Special colors and designs for minimum weavings.

**DOMESTIC DISTRIBUTION:** Local branch offices; National Theatre Supply branches and carpet contractors.

---

**ALEXANDER SMITH, INC., 295 Fifth Ave., New York, N. Y.**

Carpeting.

**CRESTWOOD, CRESTMONT:** De luxe specialty carpet in a wide assortment patterns and color effects. Also available in special design for specific interiors.

**DOMESTIC DISTRIBUTION:** Local branch offices: National Theatre Supply branches and carpet contractors.

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**RADIO CORP. OF AMERICA, Engineering Products Dept., Camden 2, N. J.**

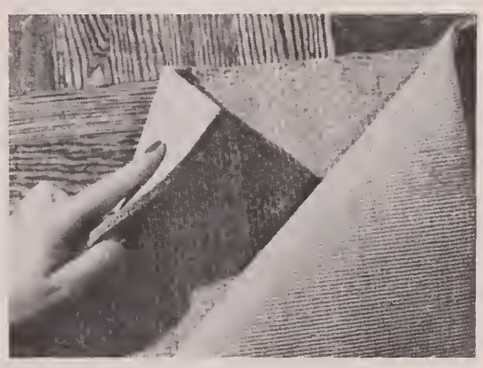
*See under THOMAS L. LEEDOM CO., Bristol, Pa.*

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**UNITED STATES RUBBER CO., Chemical Sponge Department, Naugatuck, Conn.**

Carpet padding.

**RESILIENT SPONGE RUBBER CARPET CUSHIONING:** Available in thicknesses 3/16", ¼" and ⅜". Widths 36" and 53". Colors: Mottled buff and tan. Moth and vermin proof. Durable, will not pack or mat.



U. S. Rubber sponge rubber carpet cushioning.

(ALSO SEE THIRD COVER)

**DISTRIBUTION:** Direct.

## Lighting

**GENERAL ELECTRIC CO., Lamp Div., Nela Park, Cleveland 12, Ohio.**

Filament and fluorescent lamps; black-light sources; germicidal lamps projection lamps. (See Projection and Sound.)

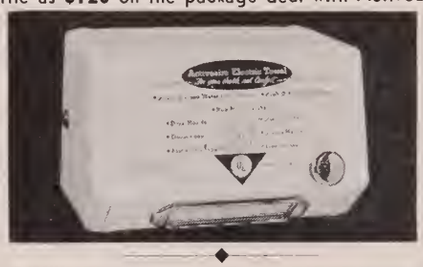

# "Doc" Faige Explains '55's Best Buys

## ROCKY MARCIANO in MAY



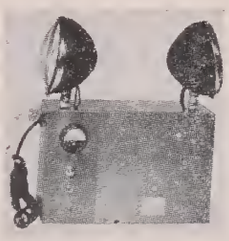
on Theatre-TV and the many new closed circuit programs guarantee profits and new customers from Fleetwood TV projection for only **$2450.** Use TV audio projector with new camera and your own local live shows to build attendance.

You can save a minimum of **$144** on paper towels, deodorants and attendants—stop mess, ozonate the air, deodorize, as well as dry-sterilize hands for as little as **$120** on the package deal with Activeaire.



Profit by advertising local sales, concession items, coming attractions on Atlas swing top Waste Receptacles. White, or 48" green at ***$46. It doesn't cost: It pays you!***



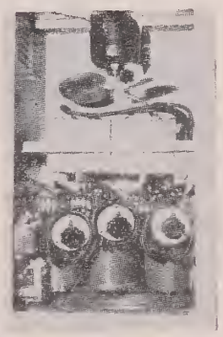



Emphasize your safety program! Test your Mallard Emergency Lighting System *during* the breaks.

A necessity—use it to spotlight your Buttermat or other hi-profit items.

In an emergency, use either "50,000 Hour" Selectifier to run the whole show. These selenium rectifiers can take it!

90-115-140-180-200-250 Amp. sizes: Today's Rectifier for Tomorrow's Arcs.



*For more data and your nearest dealers name, contact:*

**"DOC" FAIGE & ASSOCIATES**

113 WEST 42nd ST., NEW YORK 36, N. Y.

BRyant 9-5055

**GENERAL SERVICE FILAMENT LAMPS:** All standard wattages up to 1,500 watts in inside frosted type; clear lamps regularly in wattages above 100 (also 10 watts). These require protection from weather; for outdoor use, vacuum lamps are available from 6 to 40 watts, either frosted or colored. Round and flame shapes available in outside-colored lamps, in small wattages.

**LUMILINE LAMPS:** Tubular filament type in clear and inside-frosted varieties, also inside-colored (straw, orange, blue, green, pink); 30 and 60 watts (17¾ inches), 40 watts (11¾ inches).

**FLUORESCENT LAMPS:** Phosphor-coated tubes in various diameters up to 2⅛ inches; lengths in inches for popular wattages—15w, 18; 20w, 24; 30w, 36; 40w, 48. New simplified line of white types. Standard cool white and standard warm white for highest efficiency; deluxe cool white and deluxe warm white for best appearance of room finishes and patrons' complexions. Colors—pink, gold, blue, green, red.

**SLIMLINE LAMPS:** Most popular sizes—8', 6', 4' lengths in 1½" diameter. Also available in 42" and 64" lengths of ¾" diameter and 8' and 6' lengths of 1" diameter.

**CIRCLINE LAMPS:** Fluorescent lamps of circular shape; diameters, 8, 12 and 16 inches; white.

**PROJECTOR LAMPS:** (PAR38) Filament type with built-in reflector, hermetically sealed for outdoor as well as indoor use; available for spot and flood applications; 150 watts; base for regular sockets. New 200-watt PAR46 and 300-watt PAR56 narrow beam spotlamps and 300 watt PAR56 floodlamp.

**REFLECTOR LAMPS:** Filament type with built-in reflector fabricated for indoor use; a spot and a flood variety; 75, 150 and 300 watts, base for regular sockets. New 300 and 500-watt spot and flood with heat resistant glass bulb for outdoor use.

**BLACK LIGHT SOURCES:** Filament ultraviolet (Purple X) lamps, 250 watts, bulb dark glass to filter out visible light (relatively low output), for intermittent burning; fluorescent tubular blacklight lamps in regular fluorescent lamp sizes and wattages available with bulbs of clear glass or dark purple filter glass; mercury ultra-violet lamps (Type H), used with filter for visible light. Popular sizes: 100-watt EH4 (flood) and CH4 (spot) sealed beam type, and 250-watt AH5.

**GERMICIDAL LAMPS:** Ultraviolet tubular lamps for placement in air ducts, and for room installation in special fixtures.

**OZONE LAMP** for odor reduction. 4 watts S11 bulb.

**DISTRIBUTION:** Lamps most used by theatres stocked by many theatre supply dealers; others by electrical supply dealers; orders through either for lamps not in stock.

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KLIEGL BROS., 321 W. 50th St., New York 19, N. Y.

Stage borderlights, footlights, spots, floods, switchboards, auditorium, downlights, cove-lights, architectural, display, lighting control equipment.

**STAGE BORDERLIGHTS:** Individual Alzak-finished reflector-type, 60w to 100w for glass roundels; compartment-type 100w to 200w individual Alzak-finished reflector for gelatine or glass color frames; reflector lamp compartment-type, 150w to 300w for gelatine or glass color frames; open trough type 60w to 100w painted or Alzak-finished, continuous reflector.

**STAGE FOOTLIGHTS:** Individual Alzak-finished reflector-type, 60w to 150w, single or double-row with glass roundels; open trough type, 60w to 100w, painted or Alzak-finished, continuous reflector; disappearing type with individual Alzak reflectors, 100w to 150w, or with continuous painted reflector in 60w to 100w sizes.

**STAGE SPOTS:** Fresnel lens type, 100w to 5000w, 3- to 16-in. lens; plano-convex type, 250w to 2000w, 4½- to 8-in. lens.

**STAGE FRONT LIGHTS:** Auditorium recessed ceiling lights for front stage lighting, "Klieglight" type with or without remotely operated color changing color frames; balcony front "Klieglight" or Freznel lens units with balcony front housings.

**"KLIEGLIGHTS":** 250w to 3000w types with ellipsoidal reflectors, 6- to 12-in. lenses, drop-in or built-in square shutters, iris shutters and curtain shutters.

**STAGE FLOODS:** Compartment or reflector types, all sizes, for hanging and stand use.

**FOLLOW SPOTS:** 2000w to 3000w "Klieglights" with rear-operated iris and curtain shutters, color frame boomerang; arc types 60 amp., 6- or 8-in. lens units.

**SWITCHBOARDS:** "Klieglboards," rotolector (selector switch) type, patch boards, electronic boards, all sizes and capacities to specifications; also portable types.

**AUDITORIUM DOWNLIGHTS:** 200w to 1000w, relamped from above ceiling; plaster ring, 6-in. opening.

**AUDITORIUM LENS UNITS:** Flush ceiling mounting, above or below ceiling relamping, 100w to 500w, lenses 4½- to 16-in. diam.; recessed lens type with lenses 2 in. above ceiling line.

**AUDITORIUM LOUVRE TYPE:** Flush ceiling mounting, relamping above or below ceiling, 100w to 500w, cast aluminum concentric ring louvres.

**AUDITORIUM COVE STRIPS:** All sizes, all shapes, with or without Alzak-finished reflectors; use standard filament lamps, lumilines, fluorescent, slimline and reflector lamps.

**AUDITORIUM EXIT SIGNS:** All sizes, all finishes, surface or flush mounting, sheet metal or cast frames, glass or sheet metal stencil letters.

**DISTRIBUTION:** Through electrical contractors, and direct.

---

STROBLITE CO., 75 W. 45th St., New York,

Blacklight equipment.

**BULB:** 2-watt, argon glow lamp.

**LAMP:** For close range; consists in 2w bulb, 3-in. reflector, cord with plug; with filter gives dark rays.

**FILAMENT BLACKBULB:** 250w, average life 50 hours; for intermittent service.

**ULTRA-BLUE LAMP:** low, with replacement tube; for 110v a.c. or d.c.; blue filter glass included. Also 30w and other sizes.

**MERCURY LAMPS:** Intense ultra-violet light supplied by mercury arc bulb operated from autotransformer on standard 110v, 60 cycle, a.c.; consists of bulb and 5-in. filter roundel, attachment ring, small stand and housed transformer. Available in 100w, 250w, 275w sizes.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, and direct.

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WESTINGHOUSE ELECTRIC CORP., Lamp Division, Bloomfield, N. J.

Filament and fluorescent lamps, neon indicators, germicidal Sterilamp and black-light lamps; projection lamps (see Projection and Sound).

**FILAMENT—GENERAL SERVICE, SIGN AND DECORATIVE:** Regularly available inside-frosted 10-1000 watts; clear bulbs 6- 10-w, and wattages above 100; coated colored 10-40 watts; also 15w, 25w, 40w round and 15w and 25w flame shape. Vacuum lamps for outside exposed use, 6w to 40w.

**FLUORESCENT (F-Lamps):** White, Daylight, Standard Cool White in 6, 8, 13, 14, 15, 20, 25, 30, 40, 85, watts in lengths 9-60 inches, diameters ⅝ to 2⅛ inches; Soft White and Warm White (light quality similar to filament lamps) in 15, 20, 25, 30, 40, 85 watts; colors (blue, green, pink, gold, red) in 15, 20, 30, 40 watts. "Circline" 22 and 32 watts.

**SLIMLINE FLOURESCENT:** T-6 type, 42- and 64-inch; T-8 type, 72- and 96-inch; both in all standard whites. T-12 type, 48-, 72- and 96-inch.

**PROJECTORS AND REFLECTORS:** Self-contained with sealed-in reflector for either spot- or floodlight. Projector type for both outdoor and indoor use, 75w, 150w. Reflector type for indoor use, 75w, 150w, 300w.

**LUMLINE:** Tubular filament, inside-frosted, straw, orange, blue, emerald, pink, white in 30w and 60w (17¾ in. long), and 40w (11¾ in.).

**BLACK-LIGHT SOURCES:** Fluorescent tubes (Type 360BL) in 6, 15, 30, 40 watts; mercury vapor bulbs (particularly C-H4 spotlight, E-H4 floodlight); 250-watt filament, purple X filament, ultraviolet with visible light filter.

**GERMICIDAL STERILAMPS:** Tubular ultraviolet for air disinfection installation in air ducts, or in special room fixtures.

**DISTRIBUTION:** Stocked by theatre supply and electrical supply dealers, otherwise consult nearest Westinghouse Lamp Division office.

## Maintenance and Wash Room Equipment

BREUER ELECTRIC MFG. CO., 5100 Ravenswood Ave., Chicago 40, Ill.

Maintenance equipment.

**"TORNADO"** Theatre Blowers Nos. 83, 85, 87. ¾ h.p. to 1½ h.p. May also be used as pack carried vacuum cleaner and insecticide sprayer.

**"TORNADO"** commercial wet and dry pickup. ¾ h.p. to 1½ h.p., three models; also moiseless models.

**"TORNADO" NO. 7000 Series:** Floor maintenance machines in four sizes, eight models. Scrub, shampoo, wax and polish.

**DOMESTIC DISTRIBUTION:** Authorized dealers (name for specific territory available from company on request).

---

CHICAGO HARDWARE FOUNDRY COMPANY, North Chicago, Ill.

Electric hand driers.

**PEDESTAL MODEL NO. 5A:** Drier equipment mounted on pedestal with push-button switch with automatic shut-off, drier housing and pedestal finished in porcelain enamel in white; standard 115 volts; 17.6 amps. No. 5F hand drive same as No. 5A except it has foot pedal switch.

**WALL MODEL NO. 8A HAND DRIER:** Mounts to any type wall. Push button switch with automatic shut-off. New type circuit breaker eliminates blowing of fuse when air stream is blocked. Finished in white porcelain enamel; standard 115 volts; 17.6 amps. NO. 7A semi-recessed hand drier. All wiring enclosed, push button switch with automatic shutoff. NO. 7F same as NO. 7A except it has fully recessed foot pedal switch.

**STOOLS AND TABLES:** Solid bronze, aluminum and cast iron finished in porcelain enamel.

**DOMESTIC DISTRIBUTION:** Direct and all theatre supply dealers.

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FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 9, Mo.

Ladders.

**SAFETY LADDERS:** Variety of models adapted to preference of indoor theatres and drive-ins, aluminum only.

**DISTRIBUTION:** Direct.

---

NATIONAL SUPER SERVICE CO., INC., 1941 N. 13th St., Toledo 2, Ohio.

Vacuum cleaners.

Heavy duty equipment available in five models. Three models for both wet and dry pick-up. Two models with inside filters operate at absolute minimum noise level. Two models can be quickly converted to blowers. Specially developed tools for cleaning screens, air-conditioning filters and extension tubes for overhead work; effective carpet tools for removing embedded dirt.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers—maintenance supply distributors.

---

NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y.

Electric hand dryer.

**ELECTRIC TOWELS:** "Blozone" hand dryers, quick starting, faster drying Telechron timed, completely enclosed elements, with General Electric ozone lamps, deodorant scented block, bug bulb insect killer.

---

PULLMAN VACUUM CLEANER CORP., 33 Allerton St., Boston 19, Mass.

Vacuum cleaners.

Thirty pound, portable, maneuverable cleaner for theatres. No outside filter. Use for wet or dry floor clean-

ing. All floor, wall and upholstery tools available. Converts in two seconds to a power blower.

**VACUUM CLEANER ACCORDION HOSES:** Stretch from 6 to over 16 ft. Reaches up rows without moving cleaner in aisle. Sizes to fit Pullman and all other makes.

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers.

---

SPENCER TURBINE CO., Hartford 6, Conn.

Vacuum cleaning equipment.

**COMMERICAL MODEL:** Mounted on 10-in. rubber-tired rear wheels and single front caster; 1 h.p. universal motor operable on a. c. or d. c.; 50-in. water lift at end of 25-ft. hose of 5/8-in. orifice; wt. 188 lbs. net; attachments include wet separator for wet pickup, dry mop cleaner; dirt pan cap. 6 gal.

**MULTI-VAC SENIOR:** Motor ¾ h.p.; wt. 58 lbs.; dirt can cap. 4 gal.; 47-in. water lift at 25 ft. 5/8-in. orifice. **Multi-Vac Junior,** ½ h.p., dirt cap. 1.6 gal.

**STATIONARY SYSTEMS:** Central vacuum cleaning plants in capacities to requirements of theatre.

**DOMESTIC DISTRIBUTION:** Authorized dealers, and direct.

## Projection and Sound

**ALTEC LANSING CORPORATION—9356 Santa Monica Boulevard, Beverly Hills, California—161 Sixth Avenue, New York 13, N. Y.**

Sound reproducing systems—speakers, preamplifiers, power amplifiers, controls and accessories for motion picture theatres.

**STEREOPHONIC SOUND SYSTEMS**—S-15A (3 channel) amplifier system—S-15B (4 channel) amplifier system (for theatres with seating capacities 800 to 1200). 1530T (70 Watt) amplifier—1520 T (35 Watt) amplifier—A-150C (4 channel) preamplifier for larger capacity theatres. A-336A Monitor amplifier—A-337A amplifier—A-338A amplifier—A421 preamplifier—Switching amplifiers—Horj switching panels, etc.



Altec-Lansing Model A-7 speaker system.

**SPEAKER SYSTEMS:** A-6, A-7 for S-15A and S-15B amplifier systems—A-1-X, A-1, A-2-X, A-2, A-4-X, A-4, A-5 for 1530T, 1520T amplifier systems for larger theatres, monitors, driver units, networks, etc.

(ALSO SEE THIS PAGE)

**DISTRIBUTION:** Unaffiliated dealers.

**AMERICAN SELECTIFIER DIVISION, 113 W. 42nd St., New York 36, N. Y.**

Selenium rectifiers, power switching systems, magnetic amplifiers, voltage regulators.



Selenium rectifier

**SELENIUM RECTIFIERS:** "Selectifiers," 50-400 amps., 28/125 v, d.c. arc lamp power supplies; "50,000 Hour" and "Superior" models in all sizes; glass insulated transformers, 50,000 hr. stacks, 12-phase, 1% ripple, volt-amp. controls, continuous duty, industrial types. Emergency signal, oversized magnetic contactors, high and low voltage taps on secondary for stationary or rotating carbons. Selector switches on panel for complete "in-use" current adjustments. Single and three phase.

**POWER SWITCHING SYSTEMS:** Completely enclosed cabinet switching either arc to any rectifier or m.g. set or both arcs to one d.c. supply.

**MAGNETIC AMPLIFIERS:** Automatic rectifier voltage regulation and remote controls at arc locations.

**VOLTAGE REGULATORS:** 1500w for 16mm or Perspecta Integrator systems; 3-5-7-10-20 and 50 Kva, for complete theatre and studio systems.

(ALSO SEE PAGE 79)

**DOMESTIC DISTRIBUTION:** Authorized dealers (names on request).

**EXPORT AGENT:** Norpat International Division, 113 W. 42nd St., New York 36. **Cable Address:** NORPACREST.

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AMPEX CORP., 934 Charter St., Redwood City, Calif.

Sound systems.

**STEREOPHONIC SOUND SYSTEMS:** Available in three series, Super system 30, 60, and 120-watt sizes for theatres seating 1,000 or more, Deluxe system 30, 60, and 120-watt sizes for theatres of any size. Master system, 20, 30, and 60-watt sizes for theatres under 1,500 seats.

**COMBINED STEREOPHONIC-PERSPECTA-SOUND SYSTEMS:** Deluxe systems 20, 30, and 60-watt for theatres of any size; Master systems 20, 30, and 60-watt for theatres under 1,500 seats.

**SINGLE-TRACK MAGNETIC,** either for single track prints of mixer systems for combining four sound tracks, Master systems 20, 30, and 60-watt for theatres under 1,500 seats.

**DOMESTIC DISTRIBUTION:** Circuit Construction Corp., 233 W. 49th St., New York City; Radio Shack, 167 Washington, Boston; Bing Crosby Enterprises, 9030 Sunset Blvd., Hollywood; United Theater Supply, 172 Golden Gate, San Francisco; Kaminga Electric Company, 1337 Judd Ave., S.W., Grand Rapids, Mich.; Graybar Electric in more than 120 cities; David Sarser, 548 Riverside Drive, New York City, and Shrader Manufacturing Co., 2803 "M" St., Washington, D. C.

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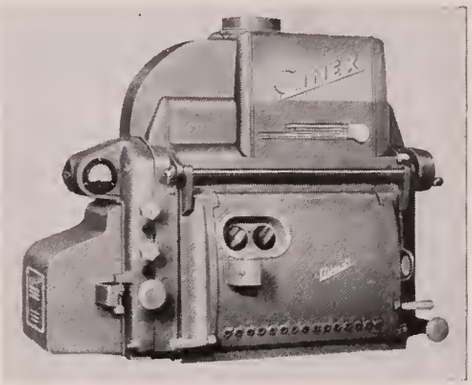
**C. S. ASHCRAFT MFG. CO., 36-32 38th St., Long Island City, N. Y.**

Projection arc lamps, rectifiers for d. c. projection arc supply.

**80-170 AMPERE REFLECTOR LAMP:** "Cinex-170" using 9mm, 10mm, 11mm, and 13.6mm standard high-intensity positive carbons and 10mm and 11mm special carbons; 18-in. reflector; water-cooled jaws, Lamphouse ventilation by blower system taking cold air from outside lamp and directing it over filter through hollow walls and ducts across reflector, ejecting it into projection room exhaust stack. Equipped with diehroic filter.

**75-115 AMPERE REFLECTOR LAMP:** "Super-High" using 9 m/m x 20 in. or 10 m/m by 20 in. rotating positive (water cooled)—5/16 x 9 and 11/32 x 9 in. negative—16 in. F1.9 reflector.

**60-85 AMPERE REFLECTOR LAMP:** "Hydro-Arc" using 9 m/m x 20 in. or 8 m/m x 14 in. positive (water cooled) 7 m/m x 9 in. neg. 15 in. reflector.



Ashcraft Cinex-170 Lamp

**40-65 AMPERE REFLECTOR LAMP:** "Suprex C70" using 7 or 8 m/m x 14 in. positive, 6 or 7 m/m x 9 in. negative, 14 in. reflector.

**RECTIFIERS:** Selenium 60-90 amperes and 60-100 ampere. 3 phase.

(ALSO SEE FOURTH COVER)

**WATER CIRCULATORS** for water cooling positive carbons.

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers (name for specific territory on request from manufacturer).

**EXPORT:** Westrex Corp., 111 Eighth Ave., New York 11; except in Canada: Dominion Sound, 114 Bond St., Toronto.





Today more theatres use Altec Lansing stereophonic speakers and amplifiers than all other makes combined. Proof enough that Altec "Voice of the Theatre" speaker systems and Altec amplifiers and controls are the best for quality, dependability and economical operation. More films than ever have stereo sound. See your theatre supply dealer now for early delivery of the finest stereophonic equipment, Altec Lansing.

ALTEC LANSING CORPORATION

9356 SANTA MONICA BLVD., BEVERLY HILLS, CALIF. • 161 SIXTH AVENUE, NEW YORK 13, N. Y.

**"Specialists in Motion Picture Sound"**

AUTOMATIC DEVICES CO., 2121 S. 12th St., Allentown, Pa.

Motor-generator sets for d.c. supply from a.c. lines.

STANDARD MODEL ("Stabilarc" No. 1373): A complete package unit with generator, ballast resistors, across-the-line starter and control panel; available in most output ranges and regular voltages, 60 cycles (other line conditions accommodated on special order).

DISTRIBUTION: All theatre supply dealers.

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**THE BALLANTYNE CO., 1712 Jackson St., Omaha, Neb.**

Projectors, Arc Lamps, Rectifiers, Pedestals, magazines, Soundheads, Amplifiers, Horn Systems, Drive-In Speakers, Drive-In Directional Signs, Prefabricated drive-in screen towers.

COMPLETE SOUND SYSTEMS: Arranged in five capacity groups—to **1250** seats (with No. **39** horn systems), Models 530, 630, 730; **up to 900 seats** (with No. 20 horn system) Models 520, 620, 720; **Up to 600 seats** (with No. 14 horn system), Models 514, 614, 714; **up to 350 seats** (with No. 11 co-axial two-way speaker), Models 511, 611, 711; up to **350 seats** (with HF-7 "Silver Spiral" speaker). Models 507, 607, 707. Sound systems also available with Altec-Lansing horn systems.

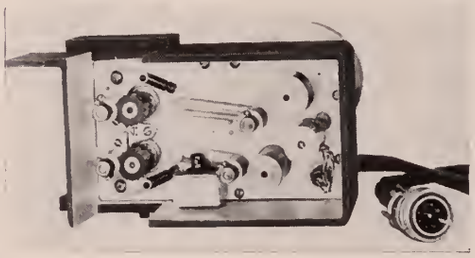
COMPLETE STEREOPHONIC SOUND SYSTEM arranged in four models, Model 6400 series (60 watt) for larger theatres, Model 3400 series (30 watt) for for medium sized theatres and Model 2400 series (20 watt) for smaller theatres. Model 4452 for drive-ins.

SOUNDHEADS: Designed for use with all standard makes of projectors, and adaptable to Power's. **Model 6** has directly connected all-gear flexible soundhead-projector motor drive, vibration-filtering exciter lamp mounting, isolated sound feed sprockets, gyroscopically controlled rotary scanning drum, constant axis optical system carriage, prefocused exciter lamp. Gear boxes for 25-, 50- or 60-cycle current; boxes interchangeable. **Model 9**, a later development with new film travel, gear box, simplified drive, oil damped filter fly-wheel, patented tilt-out exciter lamp holder, with all moving parts in sealed ball-bearings.

STEREOPHONIC SOUNDHEAD: Model SX400 button-on with 4-track pick-up.

HORNS AND SPEAKERS: Three two-way systems with cellular high-frequency horn (alnico 5 PM driver), 15-inch PM low-frequency speaker unit mounted in acoustically reinforced horn baffle; and two small theatre models (HF-7-SS and No. 11). **Model 30** has two low-frequency units; dividing network crossover at 500 cycles; five-step high-frequency attenuation for acoustical adaptation to auditorium. **Model 20** similar to No. 30, but with single low-frequency unit. **Model 14** has smaller low-frequency baffle with simpler high-frequency cellular horn mounted on top for adaptation of units to smaller theatres. **Model HF-7-SS**, for auditoriums up to 350 seats, has a "Silver Spiral" speaker mounted in horn baffle for full frequency output. **Model 11** has two-way speaker unit, combining cellular high-frequency horn by means of an acoustical coupler, with dividing network and horn baffle mounting. Also Altec-Lansing horn systems.

HIGH-INTENSITY ARC LAMPS: **Model 4570, 45-70** amps., arc magnetization by Alnico 5 permanent magnet; 14-in. reflector at 32-in. working distance for optical efficiency with f/20 lens; each carbon fed by independent screws with 12-in. travel on positive; mirror flame shield and dowser operated by handles on both sides; finished in grey wrinkle with anodized aluminum trim.



Ballantyne magnetic soundhead.

RECTIFIERS: Six sizes of tungar rectifiers, in single or three phases; 40 amperes, 4-tube; 60 amperes, 4-tubes; 80 amperes, 6-tubes; 90 amperes, 6-tubes; 100 amperes, 12-tubes; 130 amperes, 16-tubes. All models are finished in gray baked-on wrinkle paint. type.

PEDESTALS: Two regular theatre models, either available with upward-tilt equipment carriage for drive-in theatres. **Model 1500** is straight-column type; **Model 1800** has forward slant (streamline effect). Lamp and motor switches available for mounting on either.

EXCITER LAMP SUPPLY: Model N50-D, tube type for two 10v, 5 amp. lamps, DC and also 50 x 44 AC

AMPLIFIERS: Amplification units for regular theatres, in dual or single channel cabinet; MX, RX series for drive-in theatres; SX series for stereophonic sound. **Dual channel system (PD-56)** has two amplifiers with switch changeover, monitor and its amplifier built in. PD-55 provides **single channel in dual cabinet** for adding standby (PD-50), single channel in single channel cabinet. All volume controls of step type with silver contacts. Also available are **speaker-amplifier equipment for cry-rooms, etc. (PD-52); hearing aid amplifier (PD-53); monitor cabinet (PD-54).** The **MX Series** for drive-ins provides systems for from 400 to over 1,000 cars. **MX-1 single-channel 200w; MX-2** dual channel 200/400w; both systems include **MX-28A ramp control panel** to monitor or cut out any speaker section; room panel accommodates cabinet for non-sync, radio, etc. The RX Series for drive-ins provides systems for from 200 to 600 cars. RX-11 single channel 125w; RX-12 dual channel 125/250w; both systems include RX-228A ramp control panel. The SX-425 preamplifier including 4 SX-420 preamplifiers and 1 SX-421 preamplifier power supply installed in one SX-422 4-unit cabinet with volume control and changeover; SX-428 booth monitor includes SX-426 monitor and amplifier installed in SX-427 cabinet for monitoring each channel and all channels simultaneously in stereophonic sound, SX-435 power amplifier includes 4 SX-430 power amplifiers (each 30 watt) installed in one SX-431 cabinet; SX-465 power amplifier includes 4-SX-460 power amplifiers (60 watt) installed in one SX-461 4-unit amplifier cabinet; SX-2425 complete amplifier assembly including 3 SX-2422 combined power amplifiers (20 watt) and preamplifier installed in one SX-2421 4-unit amplifier cabinet, SX-2428 booth monitor includes SX-2426 monitor and amplifier installed in SX-2427 cabinet.

PROJECTORS: Model BW (mfd. by Wenzel Projector Co.), oilite bearings, drive a stationary stud turned by main drive gear, lens mount with adjustments front of case, framing light and full-size door on operating side, rear shutter, provisions for 4-inch lens mount.

DRIVE-IN SPEAKER: types. **AX90**, Doub'l Cone, PM speaker with aluminum voice coil, alumizite treated diaphragm, and two cones, one superimposed on the other for protection from weather*, in a die-cast aluminum housing with baked finish in several contrasting colors, junction box of same housing design, with or without downlights, speaker with straight or coiled cords. AX 45 overflow crowd speakers consisting of bell-shaped marine all-weather speakers, complete with box cap and volume control.

DRIVE-IN SPEAKERS: Type AX and QX double cone PM speaker with aluminum voice coil, Alumizite treated diaphram and weather treated cones. Front cone fits over rear cone for protection from weather and is replaceable at the speaker post. Die-cast aluminum housing with baked enamel finish in several colors. TYPE EX AND HX single cone speakers in case and finished with or without downlights. AX45 single bell with box cap and volume control.

DRIVE-IN SIGNS: New cast aluminum signs with letters cast as a part of the aluminum housing for ramp signs, enter and exit, and directional signs. Available for post mount or wall mount.

(ALSO SEE PAGE 19)

SCREEN TOWERS: Prefabricated laminated wood. Available as complete tower or trusses can be purchased only. Designed for drive-in theatres by drive-in engineers. Can be shipped by common carrier. Available in 56 and 64-foot trusses, curved or straight, and any width. Trusses set 10-feet on center and face can extend 4-feet beyond eng leg for wing.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory available from manufacturer). **Cable Address:** BALCO. **Export Agent:** K. Streuber & La Chicotte, 250 West 57th St., New York 19, N. Y. (cable KASTREUBER).

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**BAUSCH & LOMB OPTICAL CO., 658 St. Paul St., Rochester, N. Y.**

Projection lenses.

SUPER CINEPHOR: Coated lenses working at an aperture of f/1.8, available in focal lengths from 2 through 4½ inches in ¼ inch steps, 4¾ innch f/1.9 and


WORLD FAMOUS

Truly

(NO WELDED SEAMS)

Bodde SCREEN COMPANY seamless SCREENS

***Durably constructed, controlled brightness factors for any type of theater.***

★

**2 Types of Metallic screens to choose from, competitively priced, single weight or double weight screens.**

★

**Extra bright' white matte screens available for extra wide theaters.**

★

**Tops for Cinemascope and large screen picture reproductions.**

*See your Local Supply Dealer (or contact us direct for further information)*

**BODDE SCREEN COMPANY • 8829 VENICE BLVD. • LOS ANGELES 34, CAL.**

5 inch f/2.0. In permanently sealed mounts to prevent internal dust, dirt or oil vapor.

**LONG FOCUS SUPER CINEPHOR:** Coated lenses f/1.8 focal length 4¾ inch to 6½ inch in ¼ inch steps 6¾ inch and 7 inch f/1.9.4" diameter one piece bar-



Bausch & Lomb CinemaScope lens.

rel, increased illumination, heat resistant cement, regular production for prompt delivery.

**CINEPHOR SERIES II:** Coated lenses available in the longer focal lengths, from 5¼ to 9 inches; hence, maximum speed f/2.5 (down to f/3.7, depending on focal length). Permanently sealed.

**POPULAR-PRICED CINEPHOR:** These are f/2.0 lenses formerly uncoated, but now coated without increase in price. Available in focal lengths 3½ to 5 inches. Mounted in No. 2 barrel.

**BRANCHES:** 1324 Eye St., N. W., Washington 5, D. C.; 16849 Grand River, Detroit 27, 730 Fifth Avenue, New York 7; 18 S. Michigan Ave., Chicago 3; Box 2142, 1814 Chestnut St., Philadelphia 3; 131 Clarendon St., Boston 16; 20 Jones St., San Francisco; 314 W. Sixth St., Los Angeles 14; 16 Grosvenor St., Toronto, Ont., Canada.

**DOMESTIC DISTRIBUTION:** NTS branches: RCA dealers (asterisk); and unaffiliated dealers (name for specific territory available from manufacturer).

**EXPORT AGENTS:** RCA International Division, 30 Rockefeller Plaza, New York 20; K. Streuber & La Chicotte, 250 W. 57 St., New York 23; Westrex Corp., 111 Eighth Ave., New York 11.

(ALSO SEE PAGE 22)

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**BODDE SCREEN AND PROJECTOR CO., 8829 Venice Blvd., Los Angeles 34, Calif.**

Background projection equipment and projection screens.

**PROJECTION SCREENS:** Three types. Type A: 4.1 gain factor for narrow theatres; Type B: 3.1 gain factor for middle-width theatres; Type C: 2½.1 gain factor—upon request. Available in single or double-weight. Highly reflective aluminum, cast-seamless, perforated. Cast from ethyl cellulose fungus-proof, flame-proof.



Screen installation in Panorama Theatre.

**MATTE WHITE:** Standard gain and ultra bright, seamless screens cast from ethyl cellulose plastic fungus-proof), flame-proof, available in single or weight. Diffusive, perforated.

**TRANSLUCENT:** Eight types available for motion picture studio background, indoor and outdoor advertising.

**PROJECTORS:** Still, fully automatic, 3¼ x 4 slides for background advertising, 4" x 5" slide background projectors, manually operated. Both models come in 2,000 and 5,000 watt models, voltage increase to lamps on both models from 115 to 165 volts.

(ALSO SEE PAGE 82)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

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**LORRAINE CARBONS, INC., 400 Myrtle Ave., Boonton, N. J.**

Carbons for projection arc lamps.

**"LORRAINE" Carbons** (manufactured by **Le Carbone-Lorraine,** France), comprising a complete line of types and sizes for high-intensity arc lamps for 35mm motion picture and comparable light projection.

(ALSO SEE PAGE 18)

**DOMESTIC DISTRIBUTION:** By authorized dealers in certain territories (names and addresses on request of Lorraine-Carbons, Inc.) and elsewhere direct.

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**CENTURY PROJECTOR CORP., 729 Seventh Ave., New York 19, N. Y.**

Projectors, pedestals, magazines, soundheads, amplifiers, rewinders.

**PROJECTOR MECHANISMS:** Single rear shutter (Model C) and double shutter (Model CC) with two rear shutters operating in one casing. Mechanisms also supplied with water cooled apertures. 4" diameter lens mount standard equipment. Double frame Vistavision horizontal projectors. Magazines, 3,000-foot and 4,000-foot 26" magazines for standard and for drive-in theatres. An air deflector **(CI-T-100)** is available for mounting on any mechanism of rear shutter type where lamp shows sensitivity to air disturbance.

**PEDESTALS:** Model C for regular theatres and for


CENTURY PROJECTION & SOUND EQUIPMENT



IT'S MORE PROFITABLE TO BUY Century

. . . . for proof look at the terrific picture CENTURY puts on any screen under any conditions.

Then realize what this means in customer satisfaction and repeat business.

You'll like the low maintenance and ease of operation for which CENTURY holds the highest score in the industry today.

CENTURY Sound is tops (it won an Academy Award for unusually high fidelity)—leave it to your patrons to appreciate this!

*In other words, see and hear CENTURY to see what we mean.*

*See your CENTURY dealer or write:*

**CENTURY PROJECTOR CORP.**

NEW YORK 19, N. Y.



New LARGER AUTOMATIC REWINDER 18"



This is it...a GB *first!* Model K, in high-grade heavy steel, machined with precision tolerances...accommodates 3,000-ft. 35 mm. reels—and smaller! Doors open on extra-heavy counter-balanced spring hinges. Control handle for starting. Finished in brown hammertone. Gray hammertone, on request.

***Sold through authorized distributors only.***

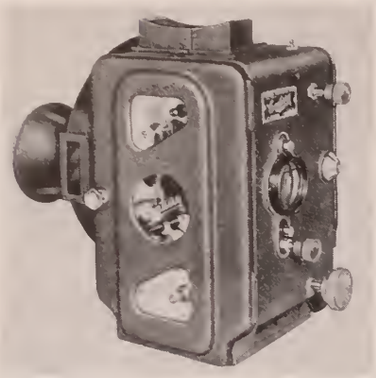
***Passed by the Board of Fire Underwriters.***

**GOLDBERG BROS.**

DENVER, COLORADO

drive-in theatre upward tilt. Special heavy pedestals on order.

**STEREOPHONIC EQUIPMENT:** Penthouse reproducers with hydro flutter suppressors. CinemaScope conversion kits for projector mechanisms and soundheads.



Century Projector Mechanism.

**SOUNDHEADS:** Two series, each with "Hydro Flutter Suppressor," rated to reduce film-flutter to .08% or less. The "Master" (Model R2) is further equipped with an "electro-tension governor" for flutter elimination, and vertical drive motor with flexible coupling. The "Standard" (Model R3) is of simplified design, with hydro flutter suppressor. Model 20 deluxe sound reproducer including hydro flutter suppressors and twin exciter lamps.

**AMPLIFIERS:** Main amplifier, W3-11, 15 watts, with low-capacity cable connector to photocells; main amplifier, W5-17, 18 watts, used with pre-amplifiers.

POWER amplifiers W5-16 (40 watts), W5-19 (200 Watts).

**REWINDERS:** Two heavy-duty models—M & P clamp type, and MM & PP bench type.

(ALSO SEE PAGE 83)

**3RD DIMENSIONAL DEVICES:** Synchronizers and Polaroid Booth Filters for Century equipment and adaptable for most other makes of projectors and sound reproducers.

**ACCESSORIES AND PARTS:** Replacement parts for Century Model C, Model K and Kaplan projectors; rear shutter attachment (No. D-90) for converting front shutter mechanisms; double bearing (No. BB) and super movements (No. BBB) for Kaplan mechanisms; tools for repairing projector mechanisms, and "Century Certified" projected oil available in 1 gal. tins.

**DOMESTIC DISTRIBUTION:** Unaffiliated dealers.

**EXPORT:** Westrex Corp., 111 Eighth Ave., New York 11.

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CONTINENTAL ELECTRIC CO., Geneva, Ill.

**Electronic tubes for sound systems and current rectification.**

**"CETRON" LINE of photocells for motion picture soundheads; tungar tubes for projection a. c. power line rectifiers (also Thyratron tubes for lighting control consoles and comparable current control).**

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

Cable Address. CONTINENTAL. **EXPORT:** E. D. Magnus & Associates, 188 W. Randolph St., Chicago 1.

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DA-LITE SCREEN CO., 2711-23 N. Pulaski Rd., Chicago, Ill.

**Motion picture screens.**

**V-1** Matte-white, flame-proof, mildew resistant, solid or perforated (folding type fabric).
**V-3** matte-white, flame-proof, mildew resistant, solid or perforated.
**V-4** White Magic crystal-beaded, fire resistant, mildew resistant, solid or perforated.

**"WONDERLITE,"** silver, solid or perforated.

**DISTRIBUTION:** All theatre supply dealers.
**DOMESTIC DISTRIBUTION: Unaffiliated dealers.**

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FAIRCHILD RECORDING EQUIPMENT CO., 154 St. & Powell's Cove Blvd., Whitestone, N. Y.

**Perspecta sound integrator.**

**MODEL 330** for universal use with all makes of sound reproducers, complete with volume control, preamplifiers, balancing controls and power supply.

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FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 8, Mo.

**Projection screen frames, auditorium speakers, lamphouse exhausts, porthole blowers, projection cooling systems.**

**SCREEN FRAMES:** Heavy-gauge steel, adjustable curvature and tilt for any aspect ratio.

**AUDITORIUM SPEAKERS (stereophonic systems):** Wall-mounting auditorium models with 12-in. wide-range speakers in large acoustically-treated cabinets; choice of finishes.

**PORTHOLE BLOWERS:** For indoor theatres or drive-ins, strong blast of air prevents insects in projection beam and protects lenses from grimy deposits.

**DISTRIBUTION:** Direct.

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FOREST ELECTRONIC CO., INC., 358 W. 44th St., New York 36. N. Y.

**Projection arc lamps.**

**TYPE M:** 14-inch reflector taking carbon trims utilizing from 42 to 70 amps., producing up to 15,000 lumens on the screen, built-in electronic control system with electro magnetic arc device.

**TYPE H:** 16-inch reflector taking carbon trims utilizing from 70 to 90 amps., producing up to 21,000 lumens on the screen, built-in electronic control system with electro magnetic arc device.

**DISTRIBUTION:** Authorized dealers.

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GARVER ELECTRIC CO., Union City, Ind.

**Bulb type projection rectifiers.**

**SIXTEEN TUBE:** 130 ampere for angular trim, single-phase.

**TWELVE TUBE:** 100 ampere for Angular trim, single and 3 phase.

**SIX TUBE:** 80 ampere for coaxial trim, single and 3 phase.

**FOUR TUBE:** 60 ampere for coaxial trim, single and 3 phase.

**FOUR TUBE:** 40 ampere for coaxial trim, single and 3 phase.

**TWO TUBE:** 30 ampere Low Intensity single phase.

**DOMESTIC DISTRIBUTION:** The Ballantyne Co., Omaha, Neb.

FOREIGN DISTRIBUTION: Streuber & LaChicotte, 250 W. 57th St., New York, N. Y.

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**GENERAL ELECTRIC CO., Lamp Div., Nela Park, Cleveland 12, Ohio.**

**Filament projection lamps, exciter lamps.**

**PROJECTION LAMPS:** Tungsten filament lamps in all types and sizes for motion picture and other light projection.

**EXCITER LAMPS:** All types and sizes for motion picture sound reproduction.

**DISTRIBUTION:** Theatre supply dealers and electrical distributors.

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**GOLDBERG BROTHERS, P. O. Box 448, Denver 1, Colo.**

**Rewinders, reels, projection room cabinets and tables, sand urns, box office speaking tube.**

**REWINDERS:** Fully enclosed type, motor-driven, for diameters 15 and 18 inches; equipped with automatic stop.


# ANNOUNCING

## THE NEW HEYER-SHULTZ

## HIGH EFFICIENCY REFLECTOR

*All New! All Aluminum!*

**Gives Top Screen Illumination**
**Unbreakable, Non-Pitting, Non-Tarnishing**
**The Projection Reflector With The 5 Year Guarantee!**

***See your theatre supply dealer or write for full particulars.***

**Manufactured By HEYER-SHULTZ, Inc., Cedar Grove, N. J.**




Projection booth tables and cabinets.

**REELS:** Fabricated of aluminum in 4 sizes—diameter 15 inches, hub 5 inches (2,000 feet); diameter 14 inches, hub 4 inches. Double-slot threading. Approx. wt. 2½ lbs. Aluminum 3,000 ft. 35mm., 17" diameter and 5,000 ft. 35mm., 23" diameter, and 5,500 ft. 35mm., 24" diameter.

**BOOTH TABLES:** Constructed of heavy angle iron, with steel top reinforced. Made in 2 sizes, 45 in. and 60 in. long. Cabinets: Fabricated of zinc-bond steel, with inner reinforcements between the one inch hollow wall that separates each section. Made from 2 to 12 section units.

**SPEAKING TUBES:** Chrome finish in sizes 2¼ inches to 4½ inches and 2¼ inches to 5½ inches.

**SAND URNS:** Bronze, red, green, blue, yellow and black.

**EDITING TABLES AND CABINETS:** Tables constructed of heavy-angle iron and reinforced with special steel top, finished in brown hammertone, 4′ x 5′ long. Cabinets formed of heavy zinc bond steel with inner reinforcement between hollow one-inch walls of each section. Doors close automatically, and each compartment holds 15″ reel of film. Made in units of 2 to 12 sections.

(ALSO SEE PAGE 83)

**DOMESTIC DISTRIBUTION:** All theatre supply realers.

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GOLDE MANUFACTURING CO., 4888 North Clark Street, Chicago, Ill.

Stereopticons, spotlights, rewinders.

**STEREOPTICONS: Model No. 1043** — "Air-Flo," 1000 watts, 3¼x4 slides; ship. wt. 30 lbs. **Model No. 1048**—all-purpose type, 1000 watts, 3¼x4, 2x2 and all other size slides; single- and double-frame film strip.

**REWINDERS: Model DH**—automatic 35mm, wt. 100 lbs.

**SPOTLIGHTS:** From 150w to 1000w, blower-cooled, six changing colors.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**Cable address: GOLCH.**

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GRISWOLD MACHINE WORKS, Port Jefferson, N. Y.

Film splicers.

**MODEL R-2, 35mm:** For 1/16- or 1/10- or 5/32-inch splice; also non-perforated type for 1/16- or 1/10- or 5/32 inch splice; also single perforated type for 1/16- for 1/10- or 5/32-inch splice.

**MODEL T, 35mm:** For 1/16- or 1/10- or 5/32-inch splice.

**DUPLEX MODEL R-2, 35mm and 16mm:** For 1/16 and 1/10-inch splice.

**NON-PERFORATED MODELS:** R-3 non-perforated for 16 mm, 1/16- or 1/10-inch splice; Models T, R-3, Junior for 16 mm and 8 mm, 1/16- or 1/10-inch splice.

**DISTRIBUTION:** Neumade Products Corp.

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HERTNER ELECTRIC CO., 12690 Elmwood Ave., Cleveland 11, Ohio.

Motor-generators for projection arc supply.

**33-VOLT ("Transverter" LV-40/80):** For 1kw high-intensity arcs; 40 amp. continuous, 80 amp. changeover.

**48 VOLT ("Transverter" HI):** Two sizes for high-intensity arcs employing suprex carbons—HI-50/100, 50 amp. continuous, 100 amp. changeover; HI-70/140, 70 amp. continuous, 140 amp. changeover.

**60 VOLT ("Transverter" HIH):** Two sizes for suprex carbon arcs and spotlight arcs, in continuous and changeover ratings of 50/100, 70/140, 100/200.

**75 VOLT ("Transverter" HS 115/230)** for 50-63 volt high-intensity and spot arcs. 75 volt, 115 amp continuous, 230 amp changeover, HS 115/230.

**90 VOLT ("Transverter" HT 135/270)** for 63-70 volt high-intensity and spot arcs including Hitex carbons. 135 amp. continuous, 270 amp. changeover. Designed for 3-D and wide-screen projection.

**MA SPECIAL "TRANSVERTER";** 85 volts, with ampere ratings as required for motion picture projection and spotlight equipment in combination.

**CONDENSER TYPE LAMP SUPPLY:** CP "Transverter," 100 volts for straight high-intensity motion picture projection lamps and spotlights; ampere ratings according to requirements.

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches.

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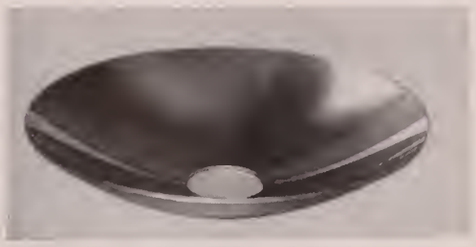
**HEYER-SHULTZ, INC., Cedar Grove, N. J.**

Metal projection arc lamp reflectors. Standard rhodium and "52" Aluminized metal projection arc lamp reflectors.

For use in the following lamps:

**MODEL 10000:** Brenkert E100, H & K.

**MODEL 1025:** Strong Utility H; 14,000, Strong Utility A.C. 14,500 and 14,600, Strong (Early Model Mogul)



Projection arc reflector.

A.C. and Hi, Smplex Acme Hi and Lo, Morelite Sunlite, Ballantyne Arcmaster, Peerless A.C.

**MODEL 1025-T:** Strong Trouper Spotlight.

**MODEL 1137-A:** Simplex Hi 19,000, Motiograph 19,750, Strong Utility 14,045 and 14,050 and Victory 22,000.

**MODEL 1137-B:** Motiograph 19,746, Strong Utility 14,046 and 14,100.

**MODEL 1200:** Brenkert Senarc and Radarc, and Ballantyne Arcmaster.

**MODEL 1350-A:** Standard Enarc 33½″ W.D.

**MODEL 1350-B:** Drive In Enarc 31½″ W.D.

**MODEL 1350-C:** Hi-Enarc 29½″ W.D.

**MODEL 1400-A:** Peerless Magnarc, Morelite Monare, Strong Mogul, Forest Universal, Ashcraft Model E. D. and C70, Ballantyne Lightmaster.

**MODEL 1434:** Same lamps as listed for model 1400-A.

**MODEL 1500:** Ashcraft Hydro-Arc, RCA Hy-Arc.

**MODEL 1550:** Motiograph Hi-Power.

**MODEL 1600:** Ashcraft Super-High, super power, RCA Brite-Arc.

**MODEL 1600-F:** Forest Electronic Type H.

**MODEL 1650:** Strong Mighty "90,"Super "135" National "Excelite."

(ALSO SEE PAGE 84)

**DOMESTIC & EXPORT DISTRIBUTION:** All dealers.

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HAL I. HUFF MANUFACTURING COMPANY, 3774 Selby Ave., Los Angeles 34, Calif.

**DISTRIBUTION:** All dealers.

**CARBON COOLER:** Copper water jacket surrounding positive carbon, near arc, feeding current to positive carbon by brushes in cooler body; water continuously passing through jacket cools carbon; nozzle with high-refractory ceramic insert to eliminate arcing between carbon and nozzle; heat concentrated to within 1¼-in. of arc crater; made for all popular makes of lamps.

**RECIRCULATING WATER PUMP:** Standard model S-77 has ¼ h.p. motor; radiator 8½ x 8½ in., 2½ in. deep; blower type fan; cast aluminum base. Deluxe model D-88 has ⅓ h.p. motor; radiator 10 x 10 in., 3 in. deep; blower type fan.

**ACCESSORIES:** Water signal switch—automatic warning when water supply is not on. Projection Port Glass: Carbon Cushions—split apertures for balancing screen light from two machines.

**DISTRIBUTION:** Authorized dealers.

---

IMPERIAL ELECTRIC CO., Akron, Ohio.

Motor-generators.

Motor-generator equipment for supply of d.c. current to all types and capacities of motion picture projection arcs.

**DISTRIBUTION:** Independent theatre supply dealers, and direct.

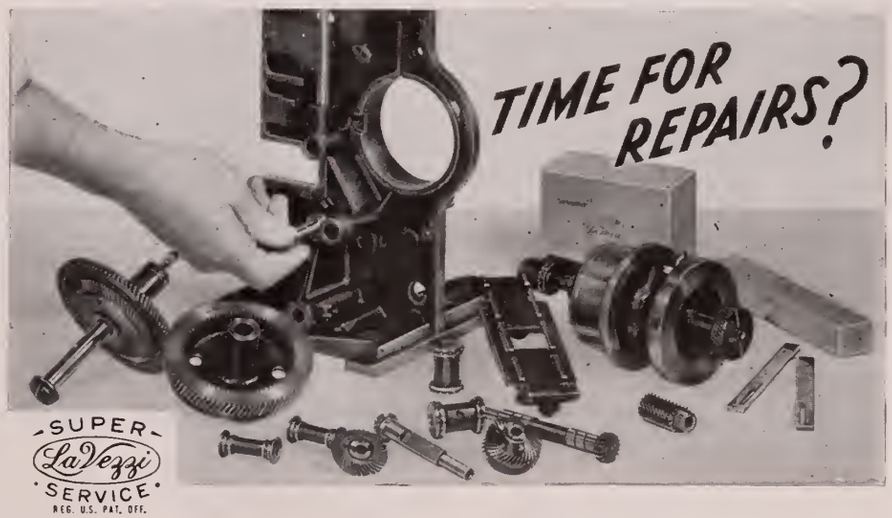
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**INTERNATIONAL PROJECTOR CORP., 55 La France Ave., Bloomfield, N. J.**

Projectors, magazines, sound systems, in-car speakers, pedestals, stereophonic sound.

**PROJECTORS:** Simplex X-L professional models and Simplex Type SP semi-professional 35m sound reproducing equipment.

---


Any wide screen system puts projection equipment to its severest test. Slight picture jump which may pass on a small screen cannot be tolerated on large screens. Your dealer is prepared to show you how your present equipment can be rebuilt to give unexcelled performance and long trouble-free service with genuine *LaVezzi* Projector Parts.

**LAVEZZI MACHINE WORKS**
4635 WEST LAKE ST. CHICAGO 44, ILL.



HĪLUX-VAL



*Variable* anamorphic lens

# ONLY THE SUPERB HĪLUX-VAL GIVES YOU ALL THESE FEATURES

**1. HILUX-VAL** gives more light than any other variable anamorphic lens.

**2. HILUX-VAL** is the only lens that will perform without vignetting, and with either the 2 25/32" and 4" dia. projection lenses, interchangeably.

**3. HILUX-VAL'S** Dual-Knob Control assures you of **maximum** screen coverage, **no** moving of projector!

**4. HILUX-VAL** is manufactured by one of the world's largest and oldest manufacturers consistently supplying the motion picture industry with recognized products and reliable service for generations.

*Available at a price that is unequaled for a fine quality anamorphic lens, thru your supply dealer only.*

Price includes support brackets, storage case, corrector lenses, lens caps and cleaning brush; truly a complete package!

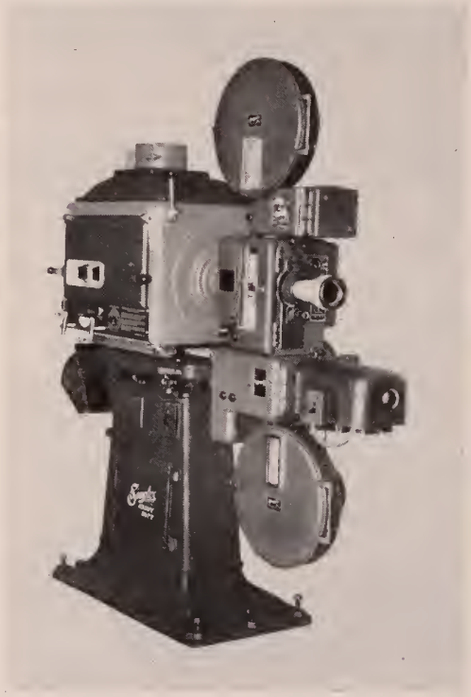


**PROJECTION OPTICS CO.**
*Wherever Fine Optics are Important*
330 Lyell Avenue Rochester 6, N. Y.


**SOUNDHEADS, MAGNETIC:** Multi-track pick-up head for instant replacement, film driven; tight loop system; adjustable pick-up mount permits alignment in all directions.

**SOUND SYSTEMS:** Simplex X-L soundheads (optical or magnetic) amplification units in assemblies, with cabinet and control panel in power amplification ratings to cover all types and sizes of indoor and drive-in type theatre installations.

**PEDESTALS:** Four models including two with upward tilt for drive-in theatres.



Simplex projector with National-Ercelite projection arc lamp.

**IN-CAR SPEAKERS:** With General Electric 4-in. PM speaker unit; cast aluminum housing, gray lacquer finish; straight or coiled cords; junction box and post light; Simplex in-a-car speakers with straight or coiled cords ,junction boxes with post and dome lighting.

**MAGAZINES & ACCESSORIES:** Upper and lower 35mm magazines; replacement parts and accessories for Simplex projectors and sound equipment.

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches.

(ALSO SEE PAGE 8)

Cable Address: PRESIMPLEX and NATHESUPPLY, New York. **EXPORT:** National Theatre Supply Export Dept., 92 Gold St., New York 17, N. Y.

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**KOLLMORGEN OPTICAL CO., 30 Church St., New York City and 347 King St., Northampton, Mass.**

Projection lenses, soundhead optical units.

**SUPER SNAPLIGHT:** Speed f/1.7 for 35mm projectors, coated optics, sizes 2" to 4" in standard 2.781 O.D. barrel.



Kollmorgen Super Snaplite f/1.7 for wide-screen projection.

**SUPER SNAPLITE:** Speed f/1.9 for 35mm projectors, coated optics; sizes 2" to 4¼" in standard barrel 2.781" O.D.; sizes 5" to 7" in large barrel 4.00" O.D.

**SERIES II SNAPLITE:** speed f/2.0 for 35 mm projection, coated, sizes 3½ to 5 in.; at slightly slower speeds from 5¼ to 7 in.

**MONETTE:** Focus scope 8x with adjustable bracket.

**SOUNDHEAD OPTICAL UNITS:** Straight for 35mm and 16mm reproduction.

(ALSO SEE PAGE 27)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

Cable Address: KOLLMORGEN. **EXPORT:** National Theatre Supply, Export Dept., 92 Gold St., New York.

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**LaVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill.**

Projector and soundhead replacement parts.

**PARTS AND SUB-ASSEMBLIES** for various projectors and sound reproducers; CinemaScope conver-



Aperture plate with spring steel wedge.

sion kits; aperture plates in the various aspect ratios; tools for projector repairing; intermittent movements

(ALSO SEE PAGE 85)

**DISTRIBUTION:** All theatre supply dealers.

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MAGNASYNC MANUFACTURING CO., LTD., 5517 Satsuma Ave., P. O. Box 707, North Hollywood, Calif.

CinemaScope stereophonic sound reproducers, magnetic film recorders and reproducers, magnaphonic theatre sound systems.

**CINEMASCOPE REPRODUCERS:** To fit all popular projectors. 3 and 4 channel systems for all size houses.

**RECORDERS:** Model 6021+C1 portable 39-pound recorder for master sound recording. Model SW-335-RP stereophonic portable film recorder.

**SOUND SYSTEMS:** Preamplifiers, control track suppressors, speakers, power amplifiers.

**DISTRIBUTION:** Authorized dealers.

---

MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.

Projectors, sound reproducing systems for reproduction of optical, magnetic and Perspecta sound prints, projection arc lamps, motor generators, drive-in theatre in-car speakers and sound systems.

**PROJECTORS:** Model AAA mechanisms, AAA upper and lower magazines. Model S projector bases. AAA Mechanisms are available with forced air blowers and water-cooled gates for film cooling.

**INDOOR THEATRE SOUND SYSTEMS:** single and dual channel sound systems for theatres from the smallest seating capacity to full 6,000 seats.

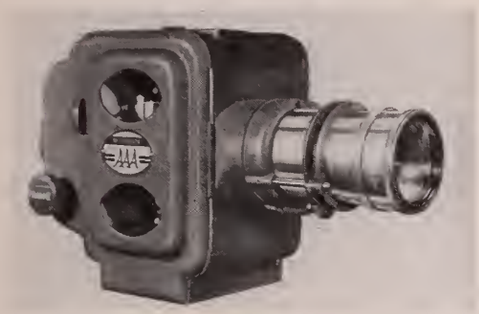
**STEREOPHONIC SOUND SYSTEMS:** available in 20 four channel systems and 20 three channel systems for theatres of any seating capacity.

**PERSPECTA SOUND SYSTEMS:** available in 10 different models to meet the seating capacity of theatres of any size.

**DRIVE-IN THEATRE SOUND SYSTEMS:** available in 3 different series in 12 single and dual channel systems to serve drive-ins of capacity anywhere from 300 cars to over 2,000 cars.

**IN-CAR SPEAKER EQUIPMENT:** available in 3 series, the DeLuxe Plastic, the Rainmaster and the 7800 Economy Series, available with straight or coiled cords and junction boxes are available with or without post lights.

**REFLECTOR ARC LAMPS:** Motiograph HI-POWER Arc Lamp operates in 75-135 ampere range, available with or without water-cooling devices.



Motiograph projector mechanism, Model AAA.

**MOTOR GENERATORS:** Available in two series, intermittent or continuous duty. Generators run the full range 70-85-115-125 and 160 amperes. Rectifiers available, a full line from 65 amperes to 160 amperes.

**DOMESTIC DISTRIBUTION:** Unaffiliated dealers.

**Cable Address:** FRAZEN, San Francisco. **EXPORT AGENT:** Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11. **Also 120 Broadway, New York 5, N. Y.**

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**NATIONAL CARBON COMPANY, A DIVISION OF UNION CARBIDE AND CARBON CORPORATION, 30 East 42nd St., New York 17, N. Y.**

Projection carbons.

Carbons for all types of motion picture projection arc lamps and other arc lamps. "Hitex," "National," "Suprex," "Orotip."

(ALSO SEE PAGE 6)

**DISTRIBUTION:** All theatre supply dealers.

---

NATIONAL THEATRE SCREEN REFINISHING CO., 129 Zenner St., Buffalo 11, N. Y.

Screen paint; luminous surround screen system.

**SCREEN PAINT:** White coating for indoor coated screens, and outside white diffusive paint for drive-in screens.

**LUMINOUS SCREEN SURROUND:** "Halo" system providing surface behind edge of screen illuminated by light sources concealed behind screen, projected picture spilling off screen into this lighted area, eliminating black masking.

**DISTRIBUTION:** For paint, theatre supply dealers and direct; "Halo" surround, National Theatre Supply.

---

NORPAT SALES, INC., 113 West 42nd Street, New York 36, N. Y.

Magnetic recording accessories, studio communications receivers. Projection and 3-D accessories and engineering services.

**MAGNETIC RECORDING ACCESSORIES:** **"Visimag"** solution to make tracks visible on magnetic tape. **Splicers** for magnetic tape.

**STUDIO COMMUNICATIONS RECEIVERS:** Mobile and stationary. 30-50 MC, 72-76, 108-149, 152-163 MC, 152-174 MC, AC-DC.

**3-D ACCESSORIES:** Custom built interlocks, electrical and mechanical; 4 and 6 ft. magazines; blowers; filters; lenses; screens.

**PROJECTION ACCESSORIES:** Rotating carbon savers.

**ENGINEERING SERVICES:** Surveys and specifications for drive-in 3-D installations.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**Cable address:** NORPACREST.

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OXFORD ELECTRIC CORPORATION, 3911 S. Michigan Ave., Chicago 15.

Drive-in speaker replacement units.

**MODEL 5CM-51:** 5-inch speaker; all parts plated with cadmium; gasket of waterproof fiberboard used to reduce possibility of delamination under extreme conditions of humidity variance. Magnet material is Alnico V and weighs 1.47 oz.

**MODEL 5BA-3:** 5-inch speaker same as above except magnet weight is .68 oz. Alnico V.

**MODEL 4CM-13:** 4-inch speaker with cadmium plating. Has an overplate of "iridite" (dust and fungus inhibitor). Cork gasket covers face. Magnet is 1.47 oz. Alnico V sprayed with silver lacquer.

**MODEL 4AM-65:** 4-inch speaker version of the two 5-inch ones described above. Employs a .68 oz. Alnico V magnet.

**MODEL 3CMWS:** 3½-inch speaker. Magnet is 1.47 oz. Alnico V. Construction features and weatherproofing same as 5CM-51.

**MODEL 6CMWS:** 6-inch speaker. Magnet is 1.47 oz. Alnico V. Construction features weatherproofing same as 5CM-51.

**DOMESTIC DISTRIBUTION:** Distributor.

**EXPORT:** Roburn Agencies, New York City.

**CANADA:** Atlas Radio Corp. Ltd., Toronto.

PAROMEL ELECTRONICS CORPORATION, 3952-3958 West Belmont Avenue, Chicago 18, Illinois.

35mm Motion Picture Sound Projectors, Amplification Systems, In-Car Speakers.

**THEATRE PROJECTION SOUND SYSTEM ("12000" Series):** Unified projector-soundhead, with or without the complete amplification system, built up according to capacity of theatre, from amplifier units. Available with two-way horn system. Base designed for downward or upward tilt, with built-in rectifier for exciter supply. Heads designed for removal by units for servicing, including sprocket assemblies. Shutter, rear barrel double action type. Silent chain drive.

**THEATRE PROJECTION SOUND SYSTEM (Series "10"):** Similar features of "12000" Series.

**TRANSPORTABLE 35mm SOUND PROJECTOR (Model 2810):** 1000 Watt Mazda illumination; all metal case, except for amplification and speaker; with portable amplifier and 12-inch heavy duty PM speaker, or adapted to permanent sound system.

**PORTABLE 35mm SOUND PROJECTOR ("Suitcase" Model 1):** 1000 Watt Mazda illumination; weight


**THEATRE TESTED AND PROVEN**

THE WORLD FAMOUS

**"SILVERLITE"**

ALL PURPOSE SEAMLESS SILVER SCREEN — MAINTAINS HIGH QUALITY—EVEN LIGHT DISTRIBUTION MEETS ALL REQUIREMENTS — FOR ALL SYSTEMS — RATIOS

**— GUARANTEED —**

Also THE NEW **ULTRA WHITE**

**Hi-LiTE SCREEN**

100% VINYL PLASTIC — MOLD AND FUNGUSPROOF
THEATRE SCREENS WITH A WORLD-WIDE REPUTATION
— SINCE 1927 —

*FOR FULL INFORMATION—SEE YOUR DEALER OR WRITE*

**VOCALITE SCREEN CORPORATION**
ROOSEVELT, N. Y., U. S. A.

**NOW!**

**PRESENT CINEMASCOPE at LOWEST PRICE EVER**

**CINEMATIC IV** Adjustable Prismatic Anamorphic Lenses with permanent mounting brackets for all projectors.

**KOLLMORGEN** Snaplite Series II Coated Prime Projection Lenses Proven by Performance.

*THE PERFECT PAIR PERFECTLY PRICED*

**ALL for $595**

TIME DEALS AVAILABLE with ONLY $200 DOWN—Full Year to Pay

**SPECIAL OFFER!**
MIRRO-CLARIC SEAMLESS METALLIC SCREENS
At New Low Price . . . 89¢ sq. ft.

SPECIAL APERTURES for all Cinemascope Ratios from $4 pr.

**S.O.S. CINEMA SUPPLY CORP.** Dept. A, 602 WEST 52nd St., N. Y. C.
*Phone: PLaza 7-0440 — Cable: SOSOUND*

approximately 60 lbs.; with portable amplification and speaker, or adapted to permanent sound system.

---

PAYNE PRODUCTS CO., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Carbon savers.

**"CRON-O-MATIC" TYPE:** Takes carbon stubs of from 1¼ to 6 in.; operates automatically in association with carbon feed; designed for adaptation to Ashcraft "D", RCA-Brenkert "Enarc," Peerless "Magnarc," Strong "Mogul" lamps. Carbon head constructed of heat-resisting, non-magnetic alloy.

**DOMESTIC DISTRIBUTION:** All dealers.

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PERKINS THEATRE SUPPLY CO., INC., 505 Pearl St., Buffalo, N. Y.

Wide-screens and frames.

**"PANORAMASCOPE" SCREEN AND FRAME:** Screens for 2D and 3D projection, metallic base front to back, seamless. Frame for wide-screen installation, prefabricated of aluminum.

**DOMESTIC DISTRIBUTION:** Direct.

**CANADIAN DISTRIBUTION:** Perkins Electric Co., Ltd., 1197 Phillipe Pl., Montreal, Quebec. Branches: Toronto, Vancouver, Moncton.

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**PROJECTION OPTICS COMPANY, INC., 330 Lyell Ave., Rochester 6, N. Y.**

Projection lenses for 35mm theatre projectors.

**SUPER HILUX,** speed f/1.8, all coated optics, in focal lengths of 2½" to 14" in standard barrels, 2.781" O.D. Focal lengths 4¾" to 14" in large barrel 4" O.D.

**HILUX** f/1.8, in focal lengths 2" to 3½" in small barrel diameter.




Hilux anamorphic projection lens

**HILUX-VAL** Variable Anamorphic Lens, for all aspect ratio anamorphic prints.

**SUPER-LITE SERIES III-C,** speed f/2.0, coated optics, in focal lengths 3½" to 5"; in slightly slower speeds from 5½" to 8½".

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

(ALSO SEE PAGE 86)

**EXPORT:** All leading export houses.

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**RADIANT MANUFACTURING CORP., Theatre Screen Div., 2627 W. Roosevelt Rd., Chicago 8, Ill.**

Projection screens and projection lenses.

**ULTRA PANATAR X300:** Cylindrical type variable anamorphic lens with single control knob for changing aspect ratios. Equipped with projection throw corrector for any projection distance specified up to 375 feet; additional projection throw correctors available for changes in projection distance. Shipping weight, approx. 11 lbs. per pair.

**SUPER PANATAR 100:** Box-construction variable anamorphic lens with single knob control for changing aspect ratios. Equipped with mounting brackets for any projector specified. Short throw attachments furnished for projection distances under 100 feet. Shipping weight, approx 40 lbs. per pair.

**SUPER PANATAR 400:** Box-construction variable anamorphic lens for use with 4 in. diameter objective lenses. Single knob control for changing aspect ratios. Suitable for both outdoor and indoor installations. Shipping weight, approx. 40 lbs. per pair.

**SUPERAMA SCREEN:** All vinyl, perforated, electronically welded invisible seam construction, tearproof. Suitable for CinemaScope, wide-screen, wide-angle, 3D, 2D: black-and-white or color. Available in aluminized or matte white surface.




Ultra-Panatar X300 projection lens

**GLASS BEADED.** Non-perforated. For semi-portable and permanent installations for wide-screen, color, black and white.

**SILVER.** Non-perforated. For semi-portable and permanent installations for wide-screen, color, black and white.

(ALSO SEE PAGES 24 & 25)

**DISTRIBUTION:** Authorized dealers.

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RCA VICTOR DIVISION, Theatre Equipment Section, Camden 2, N. J.
Sound reproducing systems, projectors, projection arc lamps, drive-in theatre in-car speakers.

**REGULAR INDOOR THEATRE SOUND SYSTEMS:** Three basic types, each complete with rotary stabilizer soundheads, amplification, two-way horn systems—PG-315, PG-320 for small theatres; PG-330, PG-334, PG-340 for medium-sized theatres; PG-342, PG-346 for large theatres.

**STEREOPHONIC INDOOR THEATRE SOUND SYSTEMS:** Three basic types, each complete with magnetic soundheads, amplification, two-way horn systems—PG-303, PG-313 for small theatres; PG-302, PG-312 for medium-sized theatres; PG-301 for large theatres. Illustrated: four-channel amplifier rack assembly.

**DRIVE-IN THEATRE SOUND SYSTEMS:** Complete with rotary stabilizer sound-heads, driver and power amplification: PG-270, single channel driver amplifier, one 70W power amplifier; PG-271, single channel driver amplifier, two 70W power amplifiers; PG-272, single channel driver amplifier, four 70W power amplifiers; PG-275, dual channel driver amplifiers, two 70W power amplifiers; PG-276, dual channel amplifiers, four 70W power amplifiers; PG-351, deluxe dual channel driver amplifiers, two 150W power amplifiers; PG-353, deluxe dual channel driver amplifiers, four 150W power amplifiers.

**IN-CAR SPEAKERS AND JUNCTION BOXES:** Die-cast aluminum housing with "Starlight" finish ("K" series speakers, "K" series boxes) or natural aluminum finish ("W" series speakers, "T" series boxes). Speakers: MI-9442-M or MI-9442-W, with neoprene-jacketed straight cable; MI-9442-AM or MI 9442-AW, with Koiled Kord; MI-9442-CM or MI-9442-CW, with 3-conductor theft-resistant cable. Junction Boxes: MI-9490-K or MI-9490-T, standard; MI-9490-AK or MI-9490-AT, with post and road lights; MI-9490-AG (green) or MI-9490-AR (red), with translucent cover, post and road lights. Speaker Baskets: MI-9695 aluminum speaker basket.

**PROJECTORS:** Two basic types—RCA "100" for large theatres; double rear shutter, automatic lubrication, extra visibility in operating compartment and on gear side. RCA "60" for medium and small theatres; automatic lubrication, double (RCA "62") or single shutter.

**D.C. REFLECTOR ARC LAMPS:** RCA Wide-Arc, RCA Hy-Arc, RCA Enarc.

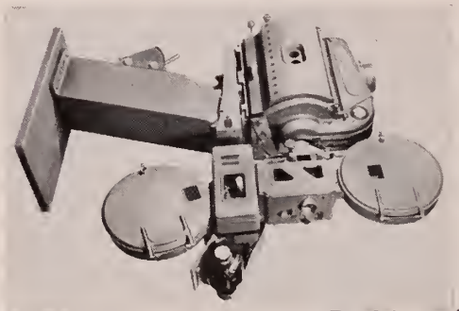
**POWER SUPPLY UNITS:** A complete line of motor generators, selenium rectifiers and tube type rectifiers are available.

**THEATRE SCREENS:** RCA Dyna-Lite Silver Screen with the electronically vulcanized seams for any aspect ratio including 3-D. Also RCA Snowhite line of vinyl plastic, light or heavy weight, perforated or unperforated, including the RCA's deluxe Snowhite lightweight screen with electronically vulcanized seams.

**DOMESTIC DISTRIBUTION:** Theatres supply dealers marked with asterisk on page —.

**EXPORT:** RCA International Div., 30 Rockefeller Plaza, New York City.

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**WB 650**

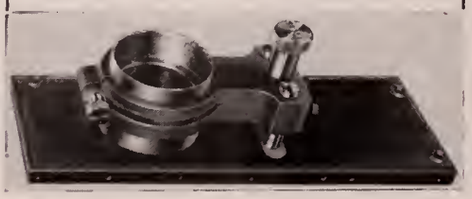
Latest light weight Base. Easy to handle and sturdy enough for any purpose.

**WENZEL PROJECTOR CO.**
2509-19 S. State St., Chicago 16, Ill.

Illustrated, descriptive Circulars gladly sent on request, or see your Dealer.

**PRO 47 FRONT FOCUSING LENS ATTACHMENT**

*"BIGGEST HIT IN YEARS".*




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**RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.**

Motion picture screens, drive-in screen paint.

**"HILUX" SCREEN:** All purpose metallic screen for CinemaScope, wide-angle, 3-D, 2-D.

**NO. 37 SCREEN:** Vinyl-coated, flat white, diffusive; any size to order.

**SEAMLESS WHITE SCREEN:** All-vinyl flat white diffusive; Tearproof.

**DRIVE-IN SCREEN PAINT:** **(See listing under Drive-in Theatre Equipment)**



Raytone screen in Paramount Theatre, N. Y. C.

(ALSO SEE PAGE 21)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**EXPORT AGENT:** Westrex Corp., 111 Eighth Ave., New York City.

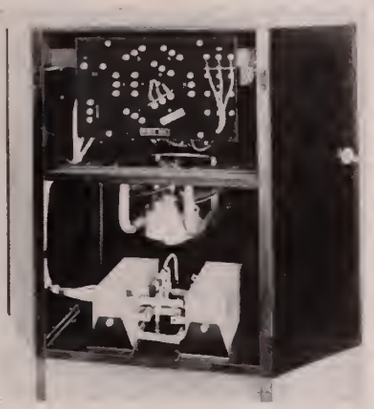
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**J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J.**

Motor-generators, rectifiers, d. c. for projection arc supply.

**ROBIN-ESCO SUPER POWER:** Motor generators, 50 to 400 amperes.

**RECTIFIERS:** Selenium type, 3- and 6-phase, all regular projection arc amperages; 22x14 in., 32 in. high; approx. ship. wt. 360 lbs.



Robin Selenium rectifier.

**DOMESTIC DISTRIBUTION:** Unaffiliated dealers.

(ALSO SEE PAGE 34)

**S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.**




"Cinematic IV anamorphic lens.

**CINEMATIC IV ANAMORPHIC LENS:** Variable prismatic type with micromatic control for all aspect ratios from 1.33/1 to 2.66/1. Constructed of lightweight cast aluminum. Designed to fit all projectors, mounting in front of objective lens universal adapter brackets. Balance indicator and distortion controls.

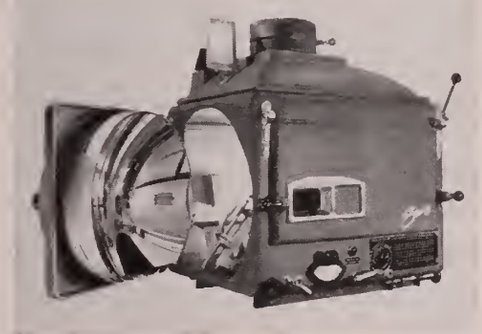
(ALSO SEE PAGE 87)

**DISTRIBUTION:** Direct.

**STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.**

Projection arc lamps, reflectors, rectifiers, spotlights.

**LAMPS: High-Intensity** — "Utility" 1kw. "Junior High" 1kw.; "Utility" 46-amp. and 50-amp.; "Mogul"



Super-135 projection arc lamp with 18-inch reflector.

75 amp; Super 135 "Mighty-Ninety" 80-135 amp; portable 15-18 amp. For longer arc projection—"Junior High" 16mm high-intensity.

**RECTIFIERS:** Tungar tube equipment in 40-amp., single-phase; 50-amp., single- and 3-phase; 70-amp. single- and 3-phase; 85-amp., single- and 3-phase; 90 amp. single and 3-phase for angle trim lamps and in 15 (portable), 20 and 30 amps. Selenium rectifiers in 75, 90, 120 and 135 amps. 3-phase.



National-Excelite projection lamp.

**REFLECTORS:** Elliptical glass mirrors for all standard reflector arc projection lamps.
**SPOTLIGHTS:** Trouper model carbon arc automatic high-intensity light projectors mounted on pedestal for flexible follow of performance, adjustable from spot to flood. Also Trouperette model mazda spotlight and arc slide projector.

(ALSO SEE PAGES 4 & 7)

**DOMESTIC DISTRIBUTION:** Unaffiliated dealers.

**Cable Address: STRONGLAMP. EXPORT:** Export mgr., home office.

VIDOSCOPE LENS CO., Div. of Amerlens Corp., 625 Madison Ave., New York City.

Projection lenses.

**ANAMORPHIC LENSES:** Sealed cylindrical attachment for CinemaScope. Also a 16mm size.

**PROJECTION LENSES: Kiptar:** 4-element; focal lengths 4 through 9 in. **Super-Kiptar:** 6-element; focal lengths 1.6 through 5 in. **Super-Kiptar-S:** 7-element; standard and 4-in. barrel; focal lengths 2 through 2½ in.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt, N. Y.**

Projection screens.

**MATTE WHITE, DIFFUSIVE, PERFORATED:** Vinyl Plastic mold and fungus-proof, flameproof, screens; Super-Lite, "Super-Wite," H-Lite.



Ultra white "Hi-Lite" vinyl plastic screen as installed in Radio City's Music Hall, New York City.

**BEADED:** Glass beaded porous fabric, flameproof "Vocalite" and "Perma-Lite."

**SILVER:** All purpose—silver surfaced for all wide-screen projection, "Silver-Lite." Seamless.

**RESURFACERS:** Chromoloid white coating, plastic base, flameproof; Silverlite metallic base paint for silverscreen surface. Drive-in screen paints.

**UPHOLSTERY: Plastic Seat:** Washable, flame resistant "Plasticover."

(ALSO SEE PAGE 87)

**WORLD-WIDE DISTRIBUTION:** All theatre supply dealers.

WALKER AMERICAN CORP., 2665 Delmar Blvd., St. Louis 3, Mo.

Projection screens.

**SOUND SCREENS:** Walker High Intensity, Walker Plastic Molded Silver, Walker Plastic Molded White, Walker Silversheet, Walker Regular White and Walker Vinyl White.

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches.

**EXPORT:** National Theatre Supply, Export Dept., 92 Gold St., New York.

**WENZEL PROJECTOR CO., 2505-19 S. State St., Chicago 16, Ill.**

Projector soundheads, pedestals, rewinders, projectors and soundhead parts, projection booth accessories, amplifiers and speakers.

**PROJECTORS:** PRO-50 deluxe model; PRO-4 standard model. Both models with rear shutters, double bearing movements, spiral gears, gate opening device, ship-in type film traps. CinemaScope sprockets and pad rollers it desired.

**SOUND EQUIPMENT:** Soundheads, amplifiers and speakers. Amplifiers for drive-ins.

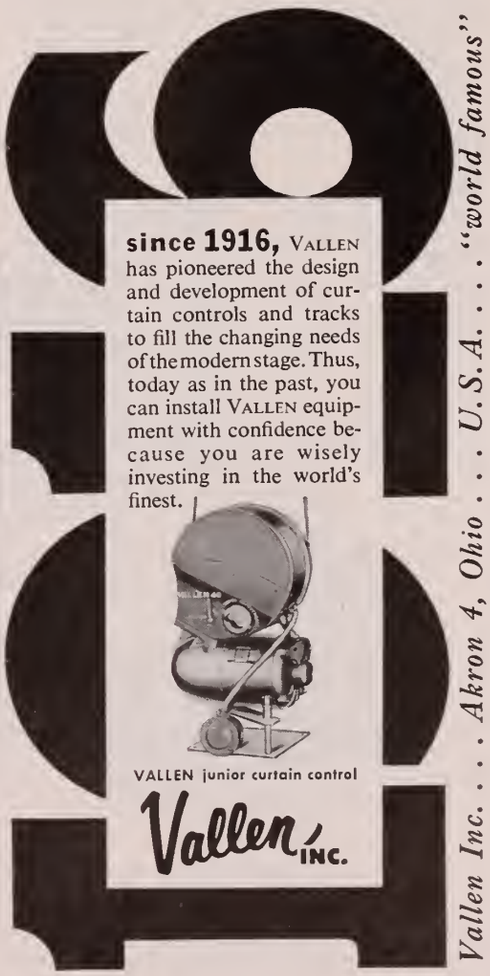
**ASSEMBLIES:** Rear shutter attachments; B B and BBB intermittent movements.
**PARTS:** Regular or CinemaScope type for Wenzel, Ballantyne, Simplex regular or Simplex rear shutter and similar type projectors. Limited supply parts for Powers 6B. Low-intensity and Suprex type carbon savers. Low-intensity lamp parts.

**REPAIR TOOLS:** Sprocket puller; pin pushers; V blocks; punchers; repair hammers; reamers; running-in stands.

**REWINDERS:** Various hand models for 8, 16 and 3mm, from 400′ capacity to 7000′ motor and hand driven special rewinds to customer's specifications.

**MAGAZINES:** 18″ standard upper and lower magazines; 18″ de luxe deep type upper and lower magazines; 25″ magazines, upper and lower for 5700′ film; upper magazines for Powers 6B.

**PEDESTALS:** Five point L type; de luxe base WB-600; WB-650 light weight; enclosed type.

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers.

(ALSO SEE PAGE 88)

**FOREIGN DISTRIBUTION:** Direct and through recognized exporters.

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**WESTINGHOUSE ELECTRIC CORP., Lamp Division, Bloomfield, N. J.**

**Filament projectoin lamps and exciter lamps.**

**Filament projection light** sources for operation on standard line voltage, 100-1500 watts; biplane filament lamps with medium prefocus base requiring forced ventilation, 300-1000 watts.

**Photocell exciter lamps** in standard types.

**DISTRIBUTION:** Theatre supply dealers, or consult nearest Westinghouse Lamp Div. office.

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**WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

**Sound reproducing and recording equipment; distributes complete theatre equipment outside U. S.**

**COMPLETE SOUND SYSTEMS:** Westrex and Westrex Standard systems for multi-channel magnetic (CinemaScope), multi-channel photographic (Perspecta), and single-channel photographic. Systems incorporate R9 stereophonic reproduced for magnetic; R6 or R7 for pbotographic (plus Integrator for Perspecta). Power supplies, amplifiers, control panels mounted in floor type cabinets. Loudspeaker systems include low-frequency units and high-frequency horns.

**REPRODUCERS R6 & R7 (Photographic):** Designed for leading makes of projectors. R7 used with T453A PEC amplifier.

**STEREOPHONIC REPRODUCER R9** (Magnetic): Adapts to leading projectors; film-driven; scans up to 4 tracks; tight film loop, Davis drive. Idler roller positions match lengths of film paths of different projectors.

**AMPLIFIERS (multi-channel): Westrex models 36 and 37:** Floor cabinets with illuminated meters; contain T454 50-watt power amplifiers; total harmonic distortion rating minus 2% between 30,000 and 20,000 cycles. Cabinets provide for 3- or 4-channel magnetic or photographic reproduction; self-contained monitoring, non-synchronous switching, also emergency switching; output panel contains volume indicator which can be switched to each channel for balance. **Standard Model 38;** Floor cabinet, same basic features as Westrex 36 and 37, but equipped with 26A 30-watt power amplifier.

**AMPLIFIERS (single-channel): Westrex Model 39:** Floor cabinet provides for T454 50-watt power amplifier, power supplies, monitoring, non-synchronous switching; space for emergency amplifier and power supplies. **Standard Model 40:** Cabinet contains Type 26 30-watt power ampliefier, pre-amplifier, monitoring and non-synchronous switching factilties; space for emergency amplifier.



Westrex Standard 38 Type multi-channel amplifier.

**SPEAKER SYSTEMS: Westrex System:** Incorporate two or four low-frequency speakers with baffles, one or two high frequency acoustic lens assemblies, each with 50° or 80° horizontal coverage. **Standard Systems:** Include one or two low-frequency speakers with baffles, one or two high-frequency horns, 50° or 80° coverage.

**SOUND SYSTEMS ATTACHMENTS:** Non-synchronous turntable; hearing aids; projection room and stage announcing.

**IN-CAR SPEAKERS:** Units designed for standard pipe mounting; speakers and associated junction boxes made of die-cast aluminum.

(ALSO SEE PAGE 15)

**BRANCH:** Hollywood Division, 6601 Romaine Street, Hollywood 38, California.

**DISTRIBUTION:** Westrex sound reproducing equipment and complete theatre equipment of other manufacture, distributed outside U. S. only, through subsidiaries in principal countries. (Recording equipment distributed throughout world including U. S.)

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**WILLIAMS SCREEN CO., 1674 Summit Lake Blvd., Akron 7, Ohio.**

Motion picture screens.

All-purpose silver and white screens in sizes up to 55 ft.

(ALSO SEE PAGE 27)

**DOMESTIC DISTRIBUTION: The Ballantyne Co.,** 1712 Jackson St., Omaha, Neb., or direct.

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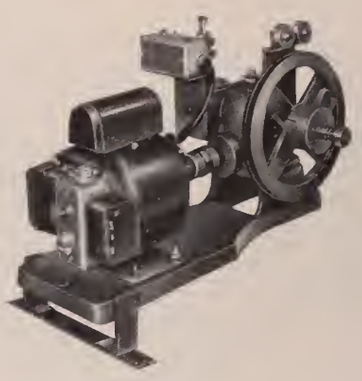
*(For Seating see Auditorium Chairs)*

## Stage Rigging And Curtain Controls

**AUTOMATIC DEVICES CO., 2121 S. 12th St., Allentown, Pa.**

**Curtain control equipment.**

**CONTROLS: No. 145, ⅓-h.p. resilient for medium wt.** curtains, track to 50 ft.; **No. 290, ½-h.p. for** heavy curtains, track over 50 ft.; **No. 93,** ¼-h.p. track to 40 ft. Also steel machine stand, 22 in. high. **No. 67** "Tom Thumb," track to 16 ft., for lightweight curtains. Stop, start and reverse machines for wide, curved screens (available in all models, single or 3 button units). Lift machine for contour curtains, ¾ h.p., lifting 500 lbs.



Automatic Devices curtain machine.

**TRACK: Two types of 14-gauge steel, Nos. 280 and Special 250 for any wt. or span; No. 170 for medium** curtains, tracks to 36 ft. Two types of aluminum, No. 130 I-Beam for walk-around cycloramas; No. 104 for lightweight curtains; curved tracks and Nos. 190 and 310 for wide curved screens.

**DISTRIBUTION:** All theatre supply dealers, scenic studios and drapery houses.

(ALSO SEE THIS PAGE)

**Cable Address:** GERKINETO. **Export Office:** 220 W. 42nd St., New York.

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J. R. CLANCY, INC., 1010 W. Belden Ave., Syracuse, N. Y.

Stage hardware and rigging.

**COMPLETE MECHANICAL EQUIPMENT FOR STAGES:** Including rigging, hardware, asbestos and other curtains and draperies, with stage installation design service.

**ELEVATORS:** Designed and built to specifications, for lifting orchestra or consoles into pit or on to stage.

**Cable Address:** CLANCYCO. **EXPORT:** Westrex Corp., 111 Eighth Ave., New York 11, N. Y.

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R. L. GROSH & SONS SCENIC STUDIOS, Hollywood, Calif.

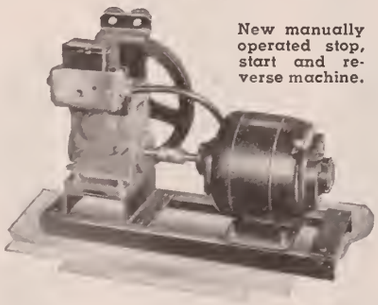
Curtain track and control equipment, screen masking devices, and all types of curtains for theatrical and similar applications.

**MASKING CONTROL MECHANISM:** Push-button device with pre-set combinations for various mask positions from standrad through all the non-anamorphic ratio to the requirements of CinemaScope.

**CURTAIN TRACK EQUIPMENT:** Line includes equipment for curving the traveler around the end of the screen. Design permits any combination of compound curves on a single track with radiuses as small as 8 feet, thus allowing placement of screens in front of the stage opening with any degree of screen


DESIGNERS ADC MANUFACTURERS

**World's Most Complete and Diversified Line Curtain Track & Control Equipment**



New manually operated stop, start and reverse machine.

There is no operation too large, too small, or too demanding for ADC equipment to perform . . . smoothly, efficiently, economically. We have machines available for floor or flying, and sprocket operation . . . and a complete line of automatic and manually operated stop, start and reverse curtain controls. We also make a complete line of curtain track for all purposes, including CinemaScope, wide-screen, etc. Whatever your problem, send it to us . . . we will be glad to advise proper equipment.

*For further information . . . literature, prices, etc. . . . write Dept. ABT-3*

**AUTOMATIC DEVICES CO.**

**2121 South 12th Street Allentown, Pa.**

Designer and manufacturer of the world's leading curtain tracks and controls.

curvature, the track extending to the side walls and curving back. Track line also includes straight traverse track with a silent carrier having a built-in alignment feature to prevent jamming or stacking the curtains.

---

**VALLEN, INC., 225 Bluff St., Akron, Ohio.**

Curtain control equipment.

**CONTROLS AND TRACKS** for every curtain operating need. Equipment for panorama, wall, and wide window curtains. Midget operators.

(ALSO SEE PAGE 89)

**DISTRIBUTION:** All theatre supply dealers and scenic studios.

***(For Stage Lighting Equipment see Lighting)***

## Television, Theatre Screen

GENERAL PRECISION LABORATORIES, Pleasantville, N. Y.

Large screen television equipment: Receiver-projectors for indoor and drive-in theatres.

**DISTRIBUTION:** Offices in Atlanta, Chicago, Pasadena, Calif., and Pleasantville, N. Y.

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PARAMOUNT PICTURES CORP., 1501 Broadway, New York City.

Intermediate system.

TV image photographed on standard motion picture film, which is automatically developed and projected; time lag less than 1 min.; 16mm. and 35mm.

**DOMESTIC DISTRIBUTION:** Century Projector Corporation, 729 Seventh Avenue, New York, N. Y.

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RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.

Direct-instantaneous and intermediate systems.

**DIRECT PROJECTION:** Instantaneous reproduction, TV image projected via Schmidt optics to theatre screens up to 24 feet wide.

**FILM-INTERMEDIATE:** TV image photographed on motion picture film, which is automatically developed and projected; time lag under 1 min.; two types, for 33mm and 16mm film.

**DOMESTIC DISTRIBUTION:** Dealers marked with asterisk on page 74.

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TRAD TELEVISION CORP., 1001 First Ave., Asbury Park, N. J.

Direct-instantaneous system.

Instantaneous reproduction, TV image projected optics, to theatre screens up to 24 feet wide at distances up to 150 feet. Continuity of performance protected by duplicate-channel picture tube, Schmidt optics, video sweep circuits, and high-voltage and low-voltage power circuits.

**DOMESTIC DISTRIBUTION:** Motiograph, Inc., 4431 W. Lake Street, Chicago 24, Ill.

## Third-Dimension: Glasses And Single-Strip Systems

*[For other 3D accessories refer to PROJECTION AND SOUND]*

DEPTH VIEWERS, INC., P. O. Box 6, Cincinnati 36, Ohio.

3-D glasses and projection port filter.

**Model M1-A** regular; **Model M1-B** clip-on; **Model M1-C Lucky "7"** for children; **Model M1-D Sta-On**; **Model M10-C** rimless; **Model M10-A** permanent; **Model M100-A** deluxe permanent.

**DOMESTIC DISTRIBUTION:** National Theatre Supply Branches; Nord Processing Co., 400 East First St., Minneapolis, Minn.

**EXPORT:** National Theatre Supply, 92 Gold St., New York City.

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POLAROID CORPORATION, Cambridge, Mass. 3-D glasses and projection port filters..

**GLASSES, MODEL 727-9:** All plastic frame in yellow, or gray and blue; lenses of full-vision area, contoured temples.

**DISTRIBUTION:** See dealers marked with asterisk page 100.

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POLA-LITE COMPANY, 19 Rector St., New York, N. Y.

Single-track 3-D projection unit, 3-D glasses and projection port filter.

**POLA-LITE SYSTEM:** Engineered attachment which clamps onto present projectors and projects a 3-D picture from a single strip of film. Contains its own filters.

**3-D GLASSES:** Made entirely of plastic with hinged bows. Clip-on type has plastic bows at outside edges of frame to snap over edges of frames of corrective glasses. Glasses have wide viewing area and are available in variety of colors. Also special models for children.

**DISRIBUTION:** Direct and National Film Service branches.

## Ticket Sales and Admission Control

BRANDT AUTOMATIC CASHIER CO., Watertown, Wis.

Coin changing equipment.

**MODEL 251:** Depression of one key makes change from penny to a dollar, inclusive. Coins roll on edge quickly and with minimum clatter down delivery chute to cup. Chute may be set at any point within radius of 180° on either side of the machine. An automatic control prevents short changing when the supply of coins is too low for proper payment.

**MODEL 131:** Amounts involving pennies require depression of two keys.

**DOMESTIC DISTRIBUTION:** Through appointed sales representatives; direct inquiries to manufacturer

---

COINOMETER CORPORATION, 1223-7 South Wabash Ave., Chicago 5, Ill.

**Coin changing machines.**

**SERIES '55 "A":** Direct-paying type, with integral penny keys, combining odd amounts in one operation; also four special keys for split change of 10, 25, 50 cents and dollar.

**SERIES '55 "B":** Changer type, requiring only depression of keys of admission price; keys arranged by color for changing dollar, 50c, 25c or 75c, and penny change.

**SERIES '55 "D":** For operations requiring no pennies; otherwise direct changer type like Model "B."

**DISTRIBUTION:** Authorized distributors.

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GENERAL REGISTER CORP., 43-01 22nd St., Long Island City 1, N. Y.

Admission Control Equipment.

**ELECTRIC TICKET ISSUING MACHINE:** Motor-driven, automatic issue, 1 to 5 tickets from each unit simultaneously or individually; constructed in units, with housing accommodating 1 to 5; deal plate dimensions—12 in. wide, 1 to 3 units; 18 in. 1 to 5. Ship. wt. from 135 (1 unit) to 190 lbs.

**MANUALLY OPERATED TICKET ISSUING MACHINE:** Same design and dispensing as above, but by action.

**TICKET TAKER BOX:** Manually operated ticket collection machine which automatically collects and files ticket stubs in the sequence of their collection. Final record sealed and divided by time and personnel; capacity of box 14,000 tickets; 17" wide, 14½" deep, 42" high; ship. wt. 160 lbs.

**TICKET TAKER BOX SPECIAL:** The function the same as above but made to special size and design for Drive-In and other particular work.

**BRANCHES:** 1018 Wabash S. Ave., Chicago 5.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

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GOLDE MANUFACTURING CO., 4888 North Clark Street, Chicago 40, Ill.

Admission equipment

**TICKET DISPENSERS:** From one to four units.

**TICKET BOXES:** Red, blue, burnt orange.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

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**LAWRENCE METAL PRODUCTS, INC., 60 Prospect Ave., Lynbrook, N. Y.**

Crowd control equipment, sand urns.

**LOBBY EQUIPMENT:** Lobby posts, sand urns, velour ropes.
Ash receptacles for auditorium chairs.

(ALSO SEE THIS PAGE)

**DISTRIBUTION:** Authorized dealers.

## NATIONAL DISTRIBUTORS

**CONCESSION SUPPLY CO., 31916 Secor Road, Toledo 13, Ohio.**
Distributors of a complete line of equipment and supplies for refreshment stand operation, including popcorn machines, warmers and service accessories, candy and nut display cases and sales supplies, food grills and deep fryers, bun warmers, beverage dispensers, ice cream cabinets, soda fountain appliances, etc.

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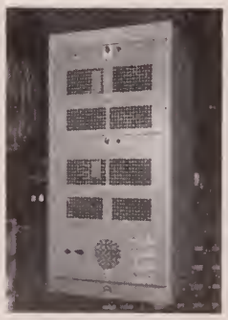
**NATIONAL THEATRE SUPPLY (division of National-Simplex-Bludworth, Inc.), 92 Gold St., New York, N. Y.**
Distributors of a complete line of motion picture theatre equipment and operating supplies, through branches in leading film centers (for cities and addresses see Territorial Dealers on following page).

•

**NORPAT SALES, INC., 113 West 42nd St., New York, N. Y.**
Distributors of selected lines of equipment of leading manufacture, including rectifiers, carbon saving devices, screen frame, coin changers, carpeting.

•

**S. O. S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19, N. Y.**



Distributors in U. S. and abroad of motion picture equipment, both 35mm and 16mm, including projection and sound reproducing equipment, booth accessories, auditorium chairs and other equipment and supplies for theatres, also camera, lighting, recording and editing equipment for studios, also film processing equipment. Illustrated is amplifier cabinet for stereophonic sound system.


**LAWRENCE**

LOBBY EQUIPMENT
Since 1881

- Lobby Posts
- Velour Ropes
- Sand Urns
- Ash Receptacles for Auditorium Chairs

*Write for Catalog*
Sold Through Your Theatre Supply Dealer

LAWRENCE METAL PRODUCTS LYNBROOK NEW YORK

# TERRITORIAL DEALERS IN THE UNITED STATES



## ALABAMA
1—Queen Features Service, 1912½ Morris Ave., Birmingham.

## ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

## ARKANSAS
3—Arkansas Theatre Supply, 1006 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

## CALIFORNIA
### *Fresno:*
5—Midstate Theatre Supply, 1906 Thomas.

### *Los Angeles:*
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

### *San Francisco:*
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
12—United Theatre Supply, 112 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

## COLORADO
### *Denver:*
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.*

## CONNECTICUT
### *New Haven:*
National Theatre Supply, 2312-14 Cass Ave.

## DISTRICT OF COLUMBIA (Washington)
16—Brient & Sons, 925 New Jersey Ave., N.W.
17—Ben Lust 1001 New Jersey Ave., N.W.
18—R & S Theatre Supply, 920 New Jersey Ave., N.W.

## FLORIDA
19—Joe Hornstein, 329 W. Flagler St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 329 W. Flagler St., Miami.*

## GEORGIA
### *Albany:*
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.

### *Atlanta:*
24—Capitol City Supply, 161 Walton St., N.W.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.*
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

## ILLINOIS:
### *Chicago:*
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1235 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

## INDIANA
### *Evansville:*
30—Evansville Theatre Supply, 2900 E. Chandler Ave.

### *Indianapolis:*
31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

## ICWA
### *Des Moines:*
32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

## KANSAS
### *Wichita:*
33—Southwest Theatre Equipment, P. O. Box 2138.

## KENTUCKY
### *Louisville:*
34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

## LOUISIANA
### *New Orleans:*
36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
38—Southeastern Theatre Equipment, 314 S. Liberty St.*

### *Shreveport:*
39—Alon Boyd Theatre Equipment, P. O. Box 362.

## MARYLAND:
### *Baltimore:*
40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

## MASSACHUSETTS
### *Boston:*
41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

## MICHIGAN
### *Detroit:*
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 23-12-14 Cass Ave.

### *Grand Rapids:*
50—Ringold Theatre Equipment, 106 Michigan St., N.W.

## MINNESOTA
### *Minneapolis:*
51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

## MISSOURI
### *Kansas City:*
55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18h St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

### *St. Louis:*
58—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

## MONTANA
60—Montana Theatre Supply, Missoula.

## NEBRASKA
### *Omaha*
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

## NEW MEXICO
63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

## NEW YORK
### *Albany:*
64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

### *Auburn:*
65—Auburn Theatre Equipment, 5 Court St.

### *Buffalo:*
66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

### *New York City:*
69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—Norpat Sales, Inc., 113 W. 42nd St.
74—S.O.S. Cinema Supply, 602 W. 52nd St.
75—Star Cinema Supply, 447 W. 52nd St.

### *Syracuse:*
76—Central N. Y. Theatre Supply, 210 N. Salina St.

## NORTH CAROLINA
### *Charlotte:*
77—Bryant Theatre Supply, 227 S. Church St.
78—Charlotte Theatre Supply, 227 S. Church St.
79—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
80—Southeastern Theatre Equipment, 209 S. Poplar St.*
81—Standard Theatre Supply, 219 S. Church St.
82—Theatre Equipment Co., 220 S. Poplar St.
83—Wil-Kin Theatre Supply, 229 S. Church St.

### *Greensboro:*
84—Standard Theatre Supply, 215 E. Washington St.
85—Theatre Suppliers, 304 S. Davie St.

## OHIO
### *Akron:*
86—Akron Theatre Supply, 120 E. Market St.

### *Cincinnati:*
87—Mid-West Theatre Supply, 1638 Central Parkway*
National Theatre Supply, 1657 Central Parkway.

### *Cleveland:*
National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

### *Columbus:*
90—American Theatre Equipment, 165 N. High St.

### *Dayton:*
91—Dayton Theatre Supply, 111 Volkenand St.
92—Sheldon Theatre Supply, 627 Salem Ave.

### *Toledo:*
93—American Theatre Supply Co., 439 Dorr St.
94—Theatre Equipment Co., 1206 Cherry St.

## OKLAHOMA
### *Oklahoma City:*
95—Century Theatre Supply Co., 20 N. Lee St.
96—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
97—Oklahoma Theatre Supply, 628 W. Grand Ave.*

## OREGON
### *Portland:*
98—Modern Theatre Supply, 1935 N.W. Kearney St.*
99—Portland Motion Picture Supply, 916 N.W. 19th St.
100—B. F. Shearer, 1947 N.W. Kearney St.
101—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

## PENNSYLVANIA
### *Philadelphia:*
102—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
103—Superior Theatre Equipment, 1315 Vine St.

### *Pittsburgh:*
104—Alexander Theatre Supply, 94 Van Bramm St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

### *Wilkes Barre:*
106—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

## RHODE ISLAND:
107—Rhode Island Supply, 357 Westminster St., Providence.

## SOUTH DAKOTA
108—American Theatre Supply, 316 S. Main St., Sioux Falls.

## TENNESSEE
### *Memphis:*
109—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
110—Tri-State Theatre Supply, 320 S. Second St.

## TEXAS
### *Dallas:*
111—Hardin Theatre Supply, 714 South Hampton Rd.
112—Herber Bros., 408 S. Harwood St.
113—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
114—Southwestern Theatre Equipment, 2010 Jackson St.*
115—Sterling Sales & Service, 2019 Jackson St.

### *Houston:*
116—Southwestern Theatre Equipment, 1622 Austin St.*

### *San Antonio:*
117—Alamo Theatre Supply, 1303 Alamotee St.

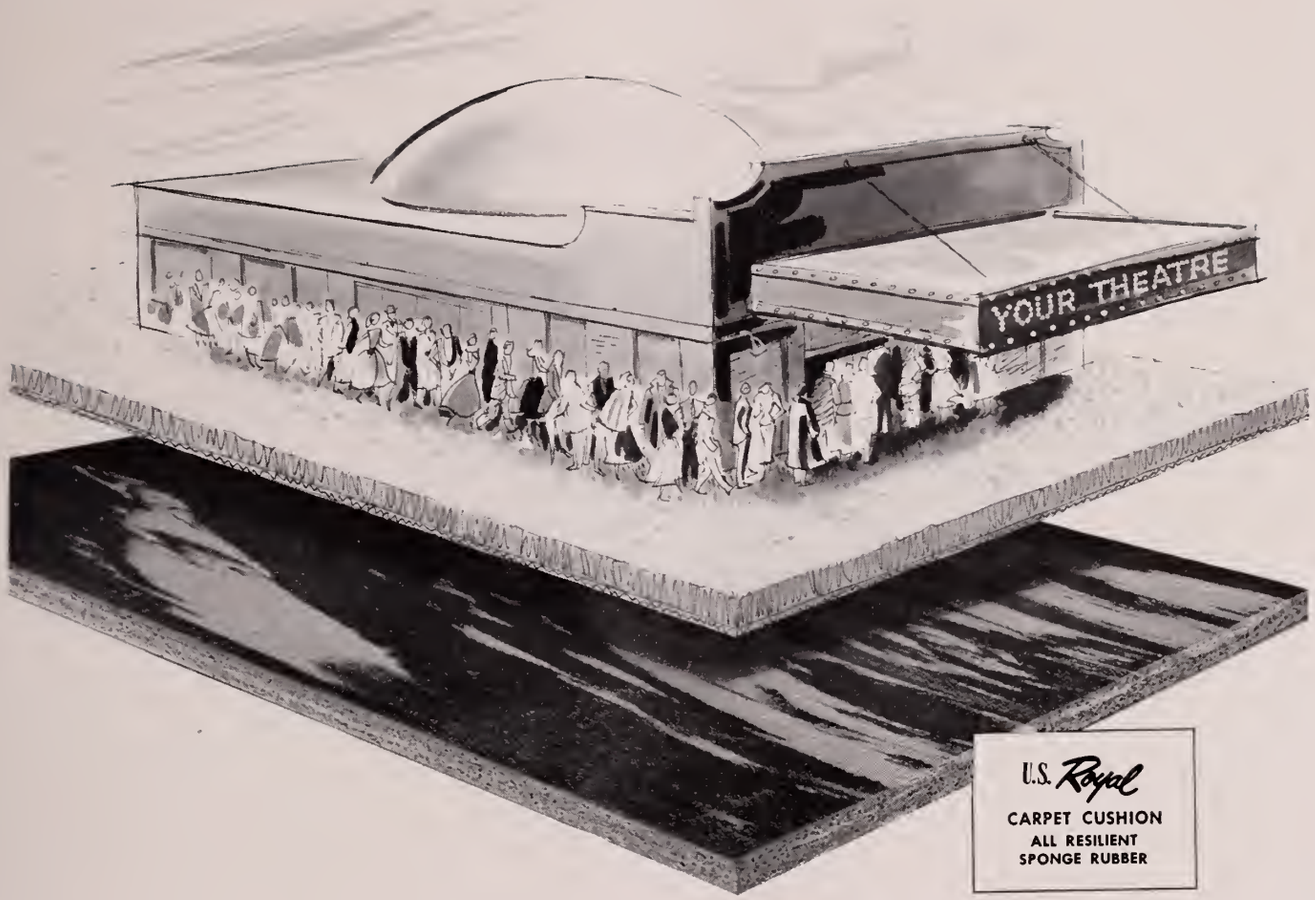
## UTAH
### *Salt Lake City:*
118—Intermountain Theatre Supply, 264 S. East First St.
119—Service Theatre Supply, 256 S. East First St.
120—Western Sound & Equipment, S. East First St.*

## VIRGINIA
121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

## WASHINGTON
### *Seattle:*
122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2316 Second Ave.

## WEST VIRGINIA
126—Charleston Theatre Supply, 506 Lee St., Charleston.

## WISCONSIN
### *Milwaukee:*
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.




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